

The Poetics of the Artistic Imagery in the Speeches of Abu Hamza Al-Shari Al-Kharji

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Abstract

This study seeks to focus on the poetics of the artistic imagery of "Abu Hamza Al-Shari Al-Kharji", and to show what his speeches included in terms of artistic images. It concluded that his artistic images relied on a variety of methods, such as: metaphor, personification, embodiment, as well as analogy. It is noticeable that the images are derived from the surrounding environment and from ancient Arab life.

The study consisted of an introduction and a preface which deals with the concept of poetics, linguistically and idiomatically, as well as poetics in ancient and modern times. The most important opinions of the ancients and modern scholars about it were presented. It also consisted of four chapters, the first dealt with imagery and the views of the ancients and modernists towards it, the second talked about the artistic imagery and imagination, the third was about rhetoric in the Umayyad era, and the fourth dealt with the artistic imagery of Abu Hamza Al-Shari. It ended with a conclusion in which the most important findings of the study were summarized. Finally, sources and references that were used in the study were listed.

Keywords: Poetics; Artistic Imagery; Imagination; Abu Hamza Al-Shari Al-Kharji.

Introduction

Poetics is one of the phenomena that captured the attention of ancient and modern scholars. It was known in different terms over the ages.

Poetics is based on achieving beauty, and deviating from ordinary speech in expressing the intended meanings in a way that leads to winning over the recipient and attracting his attention to the text.

There have been many opinions about old and modern poetics. Despite their contrast, they can be summarized in focusing on the high literary and the extent of its achievement in the literary work through the availability of aesthetic features that will elevate the level of the work. Talking about poetics leads to the concept of the artistic imagery that formed the basis and pillar of a good artwork. This requires the use of elements such as: metaphor, analogy, and personification on the one hand, and the use of imagination on the other hand. It is necessary to master its formation in order to achieve a good level of imagery, as well as skills that aim to persuade and influence the recipient, as this is the desired goal.

This study focused on the speeches of Abu Hamza Al-Shari. By studying and analyzing his speeches - despite their different circumstances and occasions, a wide employment of the artistic imagery that was present within his speeches becomes apparent to the reader; the diversity of images, their sources, and the methods on which they relied are also shown, as this shows by analyzing and clarifying their aspects.

The study consisted of four chapters after the introduction and the preface: the first was devoted to talking about imagery, its concept, and how it was viewed by ancients and modernists. The second was a presentation of imagery and its relationship to imagination. The third talked about rhetoric in the Umayyad era. The fourth focused on the speeches of Abu Hamza Al-Shari and how imagery was used in them. Then, the conclusion that summarized the most important findings of the researcher was included. It was followed by a list of sources and references that were used in the study.

Due to the nature of the study, the descriptive, analytical, and interpretive approach was used, as it is used to monitor the prose texts, and then analyze them from the technical and aesthetic point of view.

As for the previous studies, no studies were found that dealt with the poetics of the imagery of Abu Hamza Al-Shari, after conducting the proper investigation and research.

Preface:

Poetics is one of the prominent concepts in ancient and modern Arabic literature despite its different names among the ancients, their view of it, and the standards that were adopted to judge the quality of the literary text. It is reflected in the vocabulary of the text that expresses its literary identity; however, there were many differences when adopting a specific framed definition of the term (Poetics). There is nothing wrong

with combining and reconciling the aspects that make poetics more comprehensible.

Definition of poetics: Poetics in language is: knowledge and intelligence (Ibn Manzoor, 1st edition, article SPR).

To define poetics idiomatically, it is necessary to go back and get acquainted with the concept of poetics from the point of view of the ancient Arabs. Poetics was known to the ancients, but they did not adopt a specific and clear definition. Their opinions about poetics centered on the standards of creativity, which were common among them at that time and were set by critics. They became approved standards for judging the quality of literature and the ingenuity of the writer or poet. The term (beauty) can be considered synonymous to poetics at the time; beauty and poetics were the product of the writer, and the extent of pleasure and excitement that they bestowed upon the feelings of the listener.

The beholder of the Arab heritage sees that the beginning of poetics and its equivalent began in the Holy Qur'an and the noble Sunnah, and the best evidence for that is the Prophet's famous saying - peace be upon him - : "There is magic in eloquence". This magic is in terms of affecting the soul, so the Prophet - peace be upon him - linked the effect with magic, which is an indication of what beautiful speech bestows upon the listener; it influences the mind, as if the listener is transferred from the realm of reality to the realm of imagination.

If we try to invoke some opinions about the concept of poetics, we will find quite a few, but it is important to focus on what is closest to rightness, reason, and reality. Some of them believed that "the words (poetry) and (poetics) have artistic connotations, whose signs emerged from an early age in our heritage, but it did not succeed in a path that developed and adopted them". (Ibn Khaldun, D. T, p. 21).

If we look at some of the opinions expressed by the ancients about poetics, we will see the view of Abu Hayyan al-Tawhidi (375 AH) on the quality criterion, as his perception of what is good is: "what was composed as prose with poetic elements or as poetry with elements from the prose". (Al-Tawhidi, 1964, Part 4, p. 145). Al-Tawhidi here expressed the concept of poetics in his style at the time; he did not differentiate and did not prefer poetry over prose or vice versa, but rather considered poetics as the basis of literary work.

And if we move to the modern era, we see a development and maturity in the concept of poetics, as many scholars have given this term great attention, hoping that they will reach a specific and approved definition. It must be noted that the opinions of the modernists are not separated from the opinions of the ancients, as they referred back to them and added to them. Abdullah Al-Ghadami was among the scholars who learned about poetics, who referred to the old history of poetics among

the Arabs. However, from his point of view, it needed care and an independent approach that goes according to it and is recognized by the writers. (Look up: Al-Ghadami, 2006, p. 21).

Abd al-Qadir al-Rubai, who spoke about poetics, says: "This mature poetic emotion conveys the centrality of action and movement to the imagination, in which living and dead things, attracting and discordant aspects, gather in an irregular manner or arrangement. As such, they get assembled, organized, and produced in spatial, compelling images, and temporal music that modulates the sound according to the strings of the soul in ways that evoke or relax them. (Al-Rubai, 2009, p. 9). Through the opinion of Al-Rubai, it appears that he gathered a group of elements that serve as a basis for the concept of poetics: poetic emotion, imagination, and other elements, to reach and achieve poetics.

Some of them looked at poetics from the angle of pluralism. As for Izz al-Din Manasra, the meaning of poetics was explained as "after the stage of aesthetic criticism, and after reading (literature of the writer), based on the Aristotelian concept, then the Russian formalism, the French structuralism, and the semiotic ... so there is no (one form of poetics!), rather it is possible to formulate the concepts of poetics based on the concept of Pluralism, that is from the various forms of poetics". (Manasra, 2007, p. 24). Manasra's point of view is the post-aesthetic criticism stage, which was based on high literary and the extent to which it was achieved in the writer and his production.

In summary, poetics has become a mixture of opinions expressing the features that this term carries. They are aesthetic features that create an integrated text that holds artistic subtleties that elevate the work to the literary level. In addition to the components of the work that the writer selects from here and there, such as: the rhetorical, pictorial, and stylistic aspects; those that highlight the text and give it a high artistic and aesthetic aspects.

The First Chapter: The Literary Image

The literary image is one of the most important elements of literature because of the impact and mature imagination it bears. The capabilities of the writer and the level of his creativity vary through it, and it is his means to embody the meaning in a high aesthetic manner, which leads to influencing the soul.

Imagery from the Ancients' Perspective

Imagery has occupied a prominent place since ancient times, so the ancients paid great attention and care to it, which made them establish rules on which imagery is based, so that a distinction is made between a strong image and otherwise. We find many ancients who spoke about imagery in the heritage, as Al-Jahiz (d. 255 AH) who regards imagery as a form of poetry: "For poetry is an art, a type of creating, and a form of

imagery". (Al-Jahiz, 1968, p. 132). Al-Jahiz paid great attention to imagery, and he considered it the basis of literature and poetry in particular, so it is based only on it. Al-Jahiz's opinion intersects with the opinions of many of the ancients, as the criteria for the quality of literature through which judgments are issued. On top of which comes the formulation of the literary image in a skillful way which is appropriate to the intended meaning, which serves the text and raises its artistic level.

Abu Al-Hussein Ahmed bin Faris (died in 395 AH) has an opinion about this, as he says: "Imagery is the image of every creature, and the plural is (images), and it is the form of its creation". (Ibn Faris, vol. 3, p. 320).

In Asrar al-Balaghah, Abd al-Qaher al-Jurjani (471 AH) says: "I am filled with everything that fills the chest, satisfies the mind, soothes the soul, and provides comfort. It will lead you to things better than virgins given to you for whom you may choose beauty, and I mean perfection here, or to jewels brought up from its sea, which will vastly increase their honor and virtue and show venerable qualities and undeniable virtues; they will respond with signs of shame and refer back to their lineage of stone, and they will shine in ways never seen before". (Al-Jurjani, 1954, p. 40). Al-Jurjani expressed his view of imagery with great skill, as he was inspired by a number of things from nature and reality. Al-Jurjani's view of imagery is based on a number of things: that it touches the soul, creates pleasure in the mind, creates pleasure and comfort for the listener, and carries beauty..., all of these things will affect the listener.

As for Hazem Al-Qartajani (684 AH), he believes: "The meanings are the image that occurs in the minds of the things that exist in the objects. If he expresses that mental image that results from comprehension, the expressed expression establishes the form of those mental images in the minds of the listeners". (Al-Qartajani, 1966, p. 144). Al-Qartajani reveals the nature of imagery represented in the reflection of meanings in the minds, and this only occurs through the mind's realization of the imagery.

Imagery from the Modernists' Perspective

Moving to the modern era, multiple models of opinions appear in which scholars expressed their view of imagery in their quest to find a unified and clear concept of the image. According to Izz al-Din Ismail, imagery is: "A mental composition that belongs in its essence to the world of the idea more than to the world of reality". (Ismail, 1984, p. 58). Here, the scholar interprets the concept of imagery as a mental structure, moving away from reality to approach the imagination.

The basis of imagery for some scholars is the imagination, as for Ahmed Al-Shayeb when he said: "It is necessary to present the motives of imagery that made the writer in love, enthusiastic, or merciful; this only happens in the imagination. As such, Imagination is the basis of the

literary image, no matter how sublime or ordinary its artistic degree, and yet it has various ways of dealing with emotion". (Al-Shayeb, 1994, p. 242). It appears that the imagination is the focus of imagery, as it is the source of emotion and influence for the writer and what controls his conscience and his condition. Jaber Asfour agrees with this when he expressed imagery by saying: "Imagery is the tool and means of imagination, and its important material through which it exercises its effectiveness and activity". (Asfour, 1983, p. 10). According to him, imagery is the raw material from which the imagination emerges and depends on it.

For others, imagery is broader and more comprehensive, as it involves arts and sciences that are the writer's means of expressing his meanings, as in the words of another scholar: "The concept of imagery has expanded to such an extent that it includes all poetic expressive tools, which we are accustomed to studying within the sciences of eloquence, rhetoric, meanings, rhythms, rhyme, narration, and other means of artistic expression". (Muhammad, 1990, p. 10). The common sciences that the writer uses in his literary work, such as eloquence, rhetoric, rhythms, rhymes, and others, are the basis of imagery, and it emerges from them.

The Second Chapter: The Literary Image and Imagination

There were many critical opinions that linked the literary image to the imagination; they considered the latter as a texture for imagery. These opinions were formulated through the ages, so they were not the subject of remarkable attention to the ancients. "The ancient critics did not care much about imagination and its nature, but talking about the power of imagination was linked to the interest of philosophers". (Abbas, 1996, p. 120). So, the imagination was associated with the views of philosophers in particular.

There are many modern opinions that support the idea of the ancients relying on sciences to form imagery, such as: analogy, metaphor, and simile, without a deep awareness of their connection to imagination, so they did not speak clearly and independently of imagination. This is one of the opinions endorsed by Ihsan Abbas as he said: "...we do not know that the Arabs spoke about Imagination, but all their critical rules depended on organization and paid great attention to it, even in the clearest imaginary matters such as simile, analogy, and metaphor, i.e. organizing the process of imagination itself. (Abbas, 1996, p. 122).

The West has their own view of imagination; when we mention imagination in the West, Coleridge comes to mind, whose name is associated with this phenomenon, and his opinions about it are many. Coleridge says: "That synthetic magic power that we call imagination appears in reconciling dissonant or contradictory characteristics and showing novelty in the familiar...". (Abbas, 1966, p. 126). Coleridge here

describes imagination as a magical force, which has the ability to show relationships between things. Such opinions were the basis for the scholars' talk about imagery and its relationship to imagination.

Abdel Qader Al-Rubai believes that imagery is related to imagination, as he said: "The artistic imagery is a fresh product of a creative force which is the imagination". (Al-Rubai, 2009, p. 96). So, Al-Rubai attributes artistic imagery to imagination.

The Third Chapter: Rhetoric in the Umayyad Era

Prose - in all its forms - occupied a high position during the Umayyad era; it had a great share of popularity and prosperity. Due to the large number of preachers of this era, the art of rhetoric has received such popularity and interest that it has become the focus of study and criticism. Political events had the most prominent role in the prevalence of rhetoric and the large number of preachers, since "artistic prose, in rhetoric and writing, is directly related to the life of states, nations, and peoples; it grows as they grow, rises as they rise, and disappears as they disappear". (Al-Jubaili, Al-Hussein, 2005, p. 441).

It is well known that the Umayyad era witnessed developments on the political level in particular, and these events resulted in the creation of many parties with multiple opinions and affiliations which seek to impose their opinions regarding the right to rule, and who is worthy of it. This era was characterized by the emergence of strong opposition to the Umayyad state, which strengthened the drive of Arab discourse between the conflicting parties. Their preachers appeared to the Umayyads, as well as to the Shiites, the Zubayrids, the Kharjites, and the Murji'ah, and there was a political, religious, and literary debate between them, which contributed to the production of a huge amount of speeches, letters, and diwans that the Arabs did not know in previous eras". (Al-Jubaili, Al-Hussein, 2005, p. 441).

The Kharjites are a group that revolted against Imam Ali ibn Abi Talib, due to his acceptance of the principle of arbitration between him and Muawiyah in the aftermath of the Battle of Siffin. They called themselves the Shuraas, as well as the Haruriyya, relative to Harura in which they left Ali and his army. Imam Ali fought them and defeated them, without getting rid of them, so they grew stubborn and hated him". (Abu Zaid, 2012, p. 159).

The Fourth Chapter: Artistic Images in the Speeches of Abu Hamza Al-Shari

Abu Hamza Al-Kharji is considered one of the most famous preachers of the Kharjites. "He established the Kharjites' approach of speech, as he delivered speeches in Medina for a long time". (Al-Jubaili, Al-Hussein, 2005, p. 441). Perhaps his speeches expressed the category of the Kharjites, their views, and what they aspire to achieve. It must be noted

that these speeches held artistic characteristics and features, which deserved extra attention on their artistic images and their poetics. Abu Hamza gave speeches addressed to the people of Medina and the people of Mecca.

In his speech in Mecca, he says: "The Prophet - peace be upon him - did not advance or refrain except by Allah's command and revelation". Here, we see an image formed and inspired by reality and the environment of war, where the image of advancing and refraining is present. The image of the Prophet is presented to the listener and he has been denied advancing and refraining. It is not surprising that Abu Hamza expresses his meanings in terms derived from the environment of battles and wars, as this is the reality in a period that witnessed conflicts and political differences. Therefore, the image comes to embody the condition of the Prophet, peace be upon him, who did not approve of an order or reject it except with a revelation from Allah the Almighty, and it is an expressive image of the fighter's condition in the battle in advancing and refraining.

There are many images full of movement that are based on diagnosis in many cases, and such is evident in a section in his speech in which he says: "... Then Othman took over and walked a different path from his predecessors for six years. Here, Abu Hamza embodies the ruling of Othman in the image of a person walking on a path that took him six years, referring to his rule as caliph; the intended meaning here is the period of time. Also, he presents a scene that is as close to representational as possible to the reader, which is full of movement and vitality, and this is what the speech author relies on in order to evoke the receiver's imagination.

When he said: "...as for Al-Walid, he is foolish, extremely lost, thrashing it in a dark chaotic place". He depicted Al-Walid - describing him as foolish, ignorant and following the path of falsehood - as a camel that makes mistakes and is injured because of a weakness in her sight. It is "a proverb that is given to the one who turns away from the matter as if he did not feel it, and it is set for the one who is indifferent about something". (Collection of Proverbs, 3, p. 520). It is common in the speeches of Abu Hamza to associate imagery to sensory things, so that it is formed in the mind of the recipient, embodied and easy to imagine, as "the colors and shapes of things are the sensory manifestations that cause tension in the nerves and movement in the feelings, they are sensory stimuli whose effect varies on people..." (Ismail 1967, p. 129-130). Such images are capable of permeating the same recipient, and if skillfully shaped, they will lead to a convincing effect.

In his speech in Madinah, "O people of Madinah, why I see your religion as an eroded drawing, and its effects as erased remnants?" It appears in the phrase where Abu Hamza addresses the people, forming an image derived from the ancient Arab heritage. The viewer of the phrase recalls

the painting of the pre-Islamic Arab environment, as he depicted religion - among people - with a drawing that was obliterated and vanished, which is an indication of people's abandonment of the teachings of Islam and non-compliance with it in matters of their lives. He followed that in a supportive way by saying: and its effects as erased remnants, as he portrayed religion as the antiquities that were erased and worn out. Despite the time difference between the era of the preacher and the pre-Islamic era, he derived from that environment - as is the case of many writers and poets - the most famous of what distinguished it and became famous for it. Perhaps the first thing the recipient remembers in this context is the ruins and how poets remember them...; Also, many are the images derived from the Arab heritage, which remained ingrained in the minds, and were not affected by the passage of time. This is due to their strength and being linked to many indications, as in this image, and this is what Ihsan Abbas expressed when he said: "...we feel that the image was able to remain alive for many centuries" (Abbas, 1996, p. 194).

And in another section, when he said: "And you do not understand any of its argument, its novelty has worn out among you, and its Sunnah has been obliterated from you". He portrayed - addressing the people of Medina - them as people who lost their Sunnah by being (obliterated), which means the disappearance of something and its extinction; he borrowed this word to express the Sunnah, which are approaches and teachings that are never seen nor felt. Such speeches contained many images like this "What is meant by the phrase "image" is that sensual image, which is represented by speech, which is not necessary in order to convey meaning. Rather, it is limited to the aesthetic and sensual presentation of the idea; it is the image realized in speech, which is discarded, as soon as it is received, in favor of the content to be communicated". (Muhammad, 1990, p. 37).

Also, when he said: "...if the lessons are revealed to you, and the vows are made clear to you, your eyes will not see them, and your ears will not hear them", he formed an image based on the embodiment of the moral in a sensory form. The lessons in his saying: (If the lessons are revealed) is a moral matter, but it is revealed as if it was a real thing hidden and became revealed and visible. In the same context, he addresses them describing them that they have neglected what is right and true, so he used the image of people whose eyes didn't see the right path, and he followed it with the image of those whose ears didn't hear the same thing. What is meant here is neither seen nor heard, hence the beauty of imagery. As Abu Hamza seeks - by recalling these scenes - to persuade the listener, as "we find the image used to persuade in an indecisive way, as it does not have the power of mental logic, but it has some ability to influence in a convincing manner". (Abbas, 1996, p. 194).

And when he forms an image, "Your hearts will be happy for falsehood if it is spread, and they will be drawn away from the truth if it is mentioned, denying knowledge and familiar with ignorance", he depicts hearts as people who welcome falsehood and deny the truth. He suggests - as a way of admonishing - this image to the hearts of people who have become inclined towards falsehood and turned away from the truth. It is followed by another image which is closely related to its predecessor, as hearts are depicted as people who are afraid of knowledge and familiar with ignorance. Perhaps the latter came to reinforce the previous image, as such images express the psychology of the speaker, as they reveal his dissatisfaction with the situation of people. The image - with its strong relationships linking the pillars of the image - is considered a bridge to influence the recipient, as well as the enjoyment and attraction it creates. As a result, "the recipient has an intimate relationship with the image, as it aims to please him and influence him when he is able to fathom its meaning and clarify it; the image has the ability to encourage or repel him in literary work". (Dhiab, 2003, p. 21). This is in contrast to what can be expressed in the psychological response between the text and the recipient.

It appears in other sections in the speeches employing analogy, as in his saying: "Whenever a speech occurred to them, it increased their aversion to the truth, like stones which you carry in your chests or even more stiff than stones". Here, he used analogy to create imagery. He associated the aversion of hearts from the truth with stones to express the cruelty and non-acceptance of the truth. Abu Hamza derived this analogy from the Holy Qur'an, which would enrich the image, as well as hit the intended meaning accurately, and this is achieved by the strong relationship between the two sides, as perceived and imagined by the recipient in his mind, which achieves the image's aesthetics. The analogy is a consolidation factor for the meaning, as the image, according to some, "links two or more things in one or more attributes". (Matloub, 1983, p. 170). There are many images based on analogy, and the accuracy of analogy is useful in clarifying the intended meaning, and bringing it closer to the mind of the recipient, so that he perceives and receives it in the best way. "The function of a good analogy is to lead to a kind of experience that deepens our awareness of ourselves and the reality around us, and makes us understand things in a better way". (Asfour, 1983, p. 323). Its echoes are reflected in the psyche of the recipient, so he responds to it and interacts with a force that makes him get emotional with the image, and even live it in its details.

Among the images included in his speeches are those that he derived from the Holy Qur'an, or what came along its lines, as when he said: "Have you not been inclined to the Book of Allah, which if it was sent down on a mountain, you would have seen it humbled and cracked out of fear of Allah?". He portrayed the human soul with a material that accepts "the metaphor, then, is not in any of its areas is an additional

element, rather it is the only way out for something that cannot be obtained without it. Metaphor is not an outside element of thinking, because we proceed in thinking from the unknown to the unknown by extending from the boundaries of a familiar term to an unfamiliar fact or situation". (Nasef, p. 147). Such images enrich the context and supplement it with force because of its religious sanctity, as the Holy Qur'an is filled with artistic images that express meanings with high precision and aesthetics; here, the poetic imagery is evident as an essential pillar in attracting the recipient to it and winning it.

In another section in his speeches, Abu Hamza said: "O people of Medina, the health of your bodies will not avail you if your hearts are sick". This is an image which is full of humanity, as hearts are depicted in the form of people, exposed to disease. He imposed the characteristic of sickness that is for a person on hearts, and it was common for writers of prose to employ metaphors of all kinds and forms, as the metaphor performs semantic functions represented in conveying the idea to the recipient in a high aesthetic and with greater depth. The image has that ability to excite the recipient, since the element of excitement - along with other elements - is the most important pillar in judging the success and quality of the image. If the writer succeeds in shaping the image with high quality, this will lead to the improvement of the poetic image, which creates an emotional response for the reader.

And the beholder of Abu Hamza's speeches realizes that metaphors have taken over a large part of them, as the metaphor is the writer's way of expressing his meanings, and it is his way to excite the mind of the recipient, as it awakens the senses, and embodies the moral form in a sensory form by instilling spirit and vitality in it. Once this is achieved in the literary image, it will lead to an aesthetic pleasure that the recipient senses, which will be a reason for his motivation and excitement.

The sources of metaphor, in addition to the analogy, are nature and the vast environment. Some of them tend to think that imagination is the source of imagery, as some see it as "the basis of every artistic work done by the writer, as the literary work is based on imagery, just as the imagination is the source of every image...". (Al-Rubai, 2009, p. 15). In the speeches of Abu Hamza, phrases laden with metaphor and analogy are in succession, and the preacher chose them from the reality before him, and from the many scenes of nature, that is why the images were close to the soul, perceived by the minds, and absorbed by the minds, and this is very important. As for metaphor, it is a kind of analogy and a pattern of representation, and analogy is a way of measuring, and analogy takes place in what the hearts understand, and the minds perceive, and the comprehension and minds search for it, not the hearing and ears". (Asrar Al-Balaghah, p. 20). Among that is what we find in the words of Abu Hamza: "If the hearts tend to lean towards them, the bodies will follow them. And the hearts do not soften to their people

except with their truth, and only the knowledge of Allah, the strength of intention, and the vast insight can correct them". He depicted a scene with personification of hearts, as he depicted them as a body that leans and is affected by it, and the bodies lean according to them. If the reader uses his imagination, it will be presented to him as if he is in front of a group of people leaning in a certain way, and in a certain direction, and other people following their example. The nature of the image is based on the sensory presentation of the meaning, which calls for realizing the relationship between the image and the perceptions of the senses, and this leads to addressing the reader's sense and attracting his mind.

Also, when he said: "So they followed the path of Allah and fought to protect His way; they gave shelter to the Messenger of Allah and helped him; they followed the light that was revealed to him and preferred Allah over themselves". He portrayed Islam as the light that guided the followers of Muhammad, peace be upon him. The Islamic religion is intangible teachings, which Abu Hamza portrayed as something of nature's belongings, which is the light that illuminates a person's life. The quality of the image here is evident in linking the moral with the sensory, which the preacher drew from nature, and it happens that imagery results in other benefits, such as illustration, since depicting light in this regard to form an image led to an increase in understanding and clarification for the recipient, "and clarification is often the most general function of the artistic image, and it is done by comparing the moral to the sensory". (Abdul-Rahman, 1979, 95).

When he said: "And you are their children, and those who remain after them, you are left to follow their example, or take their way of life, people with blind hearts, deaf ears, who followed their passion, so it turned you away from guidance and distracted you". The phrases were mentioned in an artistic form, the basis of which was a personification of both hearts and passions, as he personified the hearts in the form of a blind human being, and portrayed passion as a human being followed by a group of unguided people, so he made them lose their way. So, the preacher resorted here to invoking images in which he linked the moral and the sensory, so the moral became in a sensory form to form an image that is full of vitality, where "the word (image) is used - usually - to denote everything related to sensory expression, and it is sometimes used synonymously with the metaphorical use of words" (Nassif, 1958, p. 3). This is similar to the previous section, so the meanings - by calling the metaphor - turned into a sensory image.

In another section of his speech, Abu Hamza said: "The speeches of the Qur'an do not rebuke you, so you become disdainful, nor do they admonish you, so that you heed, and do not wake you up, so that you wake up". He portrayed the speeches of the Qur'an as a person trying to rebuke people, but they refuse; and at other times as a preacher trying to preach them, but they do not consider; and another with someone

trying to wake them up, but to no avail. A variety of meanings appears here in different images that were derived from the reality of life. "Imagery arises when the feeling of social life expands to include all beings". (Nassif, 1985, p. 8). Here, the broad view of reality and recalling images from it with a high skill of the writer leads - in turn - to the creation of a mental image in the imagination of the recipient, which arouses his feelings.

Among his speeches, he said: "Indeed, Allah has some of His servants who were not bewildered in their darkness, and did not share falsehood with their people; the lamps of light in their mouths shine bright...". Abu Hamza here forms a scene based on an image inspired by nature, as it is represented in his saying: The lamps of light in their mouths, as he used lamps of light from nature to express the meanings of truth, righteousness, and every saying is consistent with the teachings of religion, so they do not express anything in disagreement with religion. When he forms such images, he thus motivates the reader to accept them and interact with him, and they are a reason for unleashing the imagination, so that he draws a mental image that clarifies the meaning, but with a superior aesthetic.

The beholder of the speeches of Abu Hamzah sees creativity in artistic imagery, as the recipient finds a succession and a harmonious interdependence, so the meanings multiplied so that the artistic images varied with it. This is confirmed by Ezzedine Ismail when he said: "The artistic imagery is an emotional composition that belongs in its essence to the world of conscience more than its belonging to the world of reality" (Ismail, 1967, p. 127). The previous saying proves the opinions of many scholars that artistic imagery is created in a world far from reality and closer to imagination.

When the speeches of Abu Hamza were studied and the artistic images were chosen to be the field of analysis, it was important to introspect their relationships and their connection to reality, with the human meanings they bear that the author was keen to convey. René Welick says: "We have to become critics in the literal sense to see the function of style within a wholeness that must resort to values that go beyond language and style to consistency and coherence in the work of art, to its relationship to reality, to its insight into the meaning of that reality, and then to its social and humanistic significance". (Welick, 1987, p. 444).

In order to rise to a high level capable of influencing the recipient, imagery requires mental creativity, and a high ability to link between tangible reality and imagination, provided that there is a strong relationship between them, capable of infiltrating the recipient's soul and mind. The speeches of Abu Hamza Al-Shari Al-Kharji are enriched with artistic imagery, so they were able to remain alive and deserved analysis and study in order to discover their aesthetic secrets.

Conclusion

This study, titled "The Poetics of the Artistic Imagery in the Speeches of Abu Hamza Al-Shari" concluded with some results, most notably:

Poetics is an important concept in Arabic literature and criticism, as it received the attention of scholars, it deserved study and discussion, and it became an issue that has a presence in the field of criticism.

Poetics has become a mixture of opinions expressing the features that this term holds, which are aesthetic features that create an integrated text. It is full of artistic and aesthetic subtleties that elevate the literary work to a high level.

Many ancient and modern scholars dealt with "poetics", and each of them had their opinions about it, but the ancients talked about its features without adopting the name that is present among modern scholars today.

Poetics did not receive a specific definition in the beginning, but with the variety of opinions and benefiting from the critics' special view of it, the definition of the concept of poetics became more precise, and the discussion of

artistic imagery is an important pillar of the pillars on which literature is based, as it holds the reasons for influencing the recipient, and his attraction to the work in which imagery is presented. This leads to the importance of creating imagery in a creative manner, so that it comes out with high quality, serving the text and attracting the recipient.

Many scholars relied on "imagination" in formulating the image, making it its foundation, in addition to some relying in the image on sciences: analogy, metaphor, and simile.

Artistic imagery has a remarkable presence in the speeches of Abu Hamza Al-Shari; after analysis and study, it appears that it was formed with the help of reality and the environment in which the author lived, as the methods on which the artistic images relied varied in his speeches, and those were the ways to achieve poetics in his speeches.

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