



THE SENSUAL IMAGE IN THE POETRY OF HAMMAD AL-KHARRAT AL-BUZAI (D. 580 AH) (ITS PATTERNS, CONNOTATIONS, AND ARTISTIC FORMATIONS)

Hawraa Hadi Kadhim Al-Ameri

Faculty of Education for Human Sciences - University of Karbala

Abstract: The research aims to focus on the sensory imagery in the poetry of Hammad Al-Kharrat Al-Buzai (580 AH), which is a profound reflection of the poet's sensitive self and sensory perceptions filled with connotations, as it encompasses multiple meanings and successive formations that captivate the soul in moving sequences of images, astonish the minds and stimulate emotions. This extensive study tackles this poet's work after it was found in the realms of ancient books, which were a non-permeable vessel from which we were able to draw the verses of the poet enriched with sensory imagery patterns and the description of emotional moments in a captivating style. This style sharpens the mind and comforts the soul, adding a sweetness to the text that attracts the reader.

Introduction

In the name of Allah, the most gracious, the most merciful

Praise be to Allah, Lord of the Worlds, and may blessings and peace be upon Abu Al-Qasim Muhammad and his family and companions. Praise be to Allah, who has removed sadness from us and given us contentment. Indeed, our Lord is Forgiving and Merciful.

With that being said...

The Abbasid era is still one of the distinguished eras. Their news was concerned with culture, fascination with systems, diversity of purposes, innovation, and accurate depiction of the phenomena of things. It was an era that included the works of giant poets in Arabic literature, and every poet is the fruit of that era. So, we found it appropriate to explore the poets of that era, especially the obscure poets. The choice fell on the poet Hammad Al-Kharrat Al-Buzai (d. 580 AH), and he is one of the poets to whom the hands of scholars did not extend - as far as we know - and we did not find a verified collection of his. We found his poetry in ancient books, in the book "Kharidah Al-Qasr" and "Al-Asr" newspaper by Imad al-Din al-Isbahani, the writer (d. 795 AH) in the "Poets of the Levant" section, who admired his poetry and cited poetic verses from him without a detailed presentation of his life, and the book "Bughiyat al-Talab fi Tarikh Aleppo" by Ibn al-Adim (d. 660 AH), who transmitted the thing. A little about his life in the context of his talk about the poets of that era without detailing his poetic purposes, and he cited verses from him quoted from Al-Khuraida. Some ancient sources also mentioned aspects of the poet's life, such as the shining stars in the kings of

Egypt, Yusuf bin Taghri Bardi and Cairo (d. 784 AH), and the mirror of time in histories. Notables by Ibn al-Jawzi (d. 654 AH), who was loyal to the obituaries, Saladin bin Aybak bin Abdullah al-Safadi (d. 764 AH). As for modern references, he mentioned the poet Sheikh Hussein al-Wathiqi in his book (The Shiites in the Book of Baghiyat al-Talib fi Tarikh Aleppo) by Ibn al-Adim (588-660 AH), citing Concerning the book “Bughiyat al-Talab” by Ibn al-Adim, in the biographies of forty Aleppo Shiite scholars and others, as he said, “Whoever reads history shows that Aleppo was one of the scientific Islamic cities over the past centuries, and the schools there were many and full of sheikhs of knowledge, students of knowledge, scholars, and many educated people busy studying Arabic literature from Systems, prose, morphology, grammar, philology, religious sciences of all kinds, including jurisprudence in various schools of thought, hadith, history, men, the sciences of the Qur’an, readings, and interpretation. In the fourth, fifth, and sixth centuries AH, there were many Imami scholars in Aleppo. Unfortunately, biographies were translated only by a few of them. (1) Despite this, a number of scholars were translated. Among the poets of that era, including Hammad Al-Kharrat Al-Buzai (d. 580 AH), who follows the book “Baghiyat Al-Talib” by Ibn Al-Adim will find news about the poets and their poems.

The second reference is the Dictionary of Abbasid Poets by Afif Abdul Rahman, quoted from the book Al-Kharida by Al-Imad Al-Asbahani and Al-Nujoum Al-Zahira by Ibn Taghri Bardi.

After reading his poetic texts, we found the sensory image present in his poetry with its perceived sensory aesthetics, patterns, connotations, and artistic formations. The trend was towards analyzing texts according to the descriptive approach, which is concerned with describing artistic phenomena.

The research required that it be divided into two axes and a conclusion that included the most important results of the research, followed by a list of sources and references.

And Praise be to Allah, the Lord of the Worlds.

key words

Hammad Al-Kharrat (d. 580 AH), sensory image, patterns, connotations, artistic formations

The first axis

Hammad Al-Kharrat (d. 580 AH): His life and poetry

His life:

He is Hammad bin Mansour bin Khalifa bin Ali Al-Buzai (2), and it was said that his great-grandfather’s name was Alwan instead of Ali, and he was called the professor.

He was born in Aleppo in the year 518 AH (3). He was an eloquent poet who possessed poetry in style, smoothness in rhyme, sweetness in meaning, gentleness, and effortless workmanship (4). He was glorious and virtuous, knowledgeable of the Qur’an and the sciences of language and grammar, good in handwriting, a good religious person, abundant in worship, and valuable in recitation. The Qur’an, and an expert in the readings and their aspects and explanations, and wrote many poems filled with wisdom and admonition (5). Examples of what we found in his poetry are:

“Do not be intimidated by the difficulties, approach them with diligence and determination to make the difficult times easier.”

Perhaps someone with determination will achieve ease for the two of them

What is His Excellency standing on a tumor that closes its nose to the lost”

Good news for a servant who will meet you on his return with a bright book face” (6)

He never asked about his poetry, nor did he desire a king or a market. He used to teach boys in Aleppo, and it was said that his mind prevailed over him, and a group of Aleppans benefited from it, and he was attributed to Shiism (7). Sheikh Hussein Al-Wathiqi, in his book “The Shiites in the Book of Pursuit of Talab in the History of Aleppo” by Ibn Al-Adeem (588-660 AH), devoted some of the Shiite houses in Aleppo, the nobles and the captains, and the biographies of forty Aleppo Shiite scholars, an exhibition of the life of Hammad bin Mansur Al-Buzai Al-Kharrat and his poetry, and he was counted among the Shiite poets (8).

He died in Aleppo in the year (580 AH) (9), and the author of The Shining Stars in the Kings of Egypt and Cairo stated that his death was in the year (565 AH) (10), and it was said that he died of tuberculosis (11).

B-His poetry and style:

Those who follow his poetic purposes will find that the poet combines poetry and description, in addition to other poetic purposes such as praise, reproach, complaint, admonition, and judgment, and the purpose of poetry prevails over the rest of his poetic purposes.

As for his style, it was easy and gentle, far from affectation. Imad al-Din al-Isbahani (d. 597 AH) described it in his book Kharida al-Qasr and Al-Asr newspaper, saying: “There is no one like him in our time with the delicacy of poetry, smoothness of composition, ease of expression and pronunciation, elegance, meaning, sweetness, significance, a style that is devoid of the captivating heart, and workmanship devoid of obvious affectation.” From arbitrariness, the sympathy of the listeners rejoices for him, and his gentleness follows the garden of kindness to the appointed water. When I was in Aleppo and when I frequented it during the reign of Nour al-Din, may God give him drink, I still heard from his poetry what increases my joy and benefits me with wonder and amazement, and among the things I commented on from Hammad’s poetry, and he revives every inanimate object: his saying :

“He who has a weak heart is sad, is in love with the seas, and is fascinated by

A crazy person living in a passion in which he is counted as a thousand crazy people

He deceives the soul in the desire of the moon, and the one who sells it therein is not deceived.” (12)

The second axis

Sensory image and its concept:

“The sense, with the kasra of the H: Whoever feels something, senses the thing, senses a sense, feels it, senses it, feels it: feels it, and it is the hidden sound...and the sense and sense that we hear passes close to you and you do not see it, and it is general in things” (13).

Among them is the Almighty’s saying: (And they do not hear its sense) (14) “For the sense and the sense is movement...and the hidden sound” (15)

The senses “are the five human feelings (hearing, sight, smell, taste, and touch, the plural of senses, which is apparent”(16), and by sensation we mean “the perception of something with one of the senses. If the sensation is for the apparent sense, then it is the observations, and if it is for the inner sense, then it is the affective things”(17). From this, the sensory image is formed, which is an effect left by the feeling, because our mental and emotional responses to the image depend primarily on the feeling (18).

The sensory image is “a complex emotional composition that expresses the poet’s psychology, comprehends his feelings, and helps reveal a deeper meaning than the apparent meaning of the poem through the advantage of suggestion and symbolism” (19). Therefore, it is sensory perceptions represented by the five senses to form visual, auditory, tactile, olfactory, and gustatory images. We, in turn, study the sensory image, to capture the distinctive performance of meaning in poetry and its role in employing images and supplementing them with artistic value, to form an artistic feature that takes its role in the text, and in doing so it depicts the poet’s feeling in the emotional moment that overwhelms him with some harmony with sensory perceptions, and this is what we observed in In the poetry of Hammad Al-Kharrat Al-Buzai, there are patterns and artistic formations of a stunning aesthetic nature whose impact is noticeable in their connotations. We begin with the visual image, as it is one of the most frequent sensory images in his poetry and has blended with the rest of the sensory perceptions to the point that a single image sometimes carries more than one pattern.

Sensory image patterns in Hammad Al-Kharrat’s poetry, their connotations, and artistic formations

First: the visual image

It is one of the formations of the sensory image, as it is at the top in terms of importance in the human senses, as the observer cannot perceive his external surroundings and describe what is in them without sight. Ibn Hazm Al-Andalusi (d. 456 AH) mentioned the importance of sight, as he believes that the eye may act on behalf of the messengers and perceive with it. The purpose of the thing. As for the four senses, they are the gateways to the human soul, its guide, and its mirror that depicts and distinguishes facts, to the point that it has been said that the informant is not like the observer (20). Visual images can appear in the forms of things, such as dimensions, sizes, spaces, colors, movement, and everything that is perceived by the sense of sight. (21)

One of the beautiful visual images is the words of Hammad Al-Kharrat, describing the beloved:

“O moon of the earth, you are ashamed in your completion, and Al-Hassan is the full moon of the sky

And I resembled him in the nuclei and the distances, so tell me whether I should care about which of you” (22)

The poet goes on to use words that indicate visual images in describing the image of the Praiseworthy. He was possessed by passion and could not find a more beautiful form that settled in the heart than it. He once likened it to the moon, “which is one of the celestial bodies that can be seen easily, and it is very bright when it is in the full moon phase” (23). He once referred to the sky in its perfection, completeness, beauty, and high status, with his call in wonder at the moon and the sky. The two words (moon, and sky) formed a visual hint in the poet’s imagination through simile. In this way, the poet goes beyond material things, to express their profound impact on the soul at a distance from the subconscious areas, that is, the deep-seated areas in the soul, and language cannot express them except by suggesting the symbol entrusted to intuition with what the soul’s thoughts dictate to it. The suggestive expressive image is artistically stronger than the direct descriptive images. (24)

The poet relies on Qur’anic words to approximate the image of the one praised in his saying:

“Moses, your passion is beside the mountain, striving with a broken heart in love

Confusion in the darkness of estrangement. Will the fire of turning to bring it closer to light?

So they went to Badr, a suburb of two towns in the form of Dijur.

Call him kindly, “Abdul Waddoum” secretly, and plead with him with excuses” (25).

The poet returns to the religious heritage and uses the stories of the Holy Qur’an, including the story of the Prophet Moses (peace be upon him) in Mount Sinai, and Al-Tur is the mountain on which the Prophet Moses (peace be upon him) spoke to his Lord in his saying: (And when he came to it, Moses was called to him. “Indeed, I was with your

Lord, so he took off his sandal.”) Indeed, you are in the holy valley (26) So the poet chose from the words that describe the figurative scene (Al-Tur, Musa, Call Him), as they are scenes with Qur’anic connotations, in addition to (darkness, fire, full moon, and dawn). These words suggest a figurative scene, as the light in (fire, light, and full moon) and the darkness in (Darkness and Dijur) which is the darkness and they described it with it, and they said, “Lil Dijur” meaning very dark. In addition to that, it is a homonym between fire and light, which is a defective anagram, so he contrasted two different letters and preceded them with the word (hiran), which is a suspicious adjective that indicates stability. This means that he borrowed this word to show the continuity and stability of the event. In the poet’s soul, through monologue, darkness and light reveal an internal conflict, which is what the poet used to intensify the meaning in his sayings (Call him kindly) and (Speak to him with excuses), which is a metaphorical expression that diverts the addressee from the true meaning to what the soul wanders about and speaks in soul-talk.

Among the beauties of the visual image is his saying in describing the uncle:

“And fragrant like a branch whose tenderness does not have the bitterness of the breeze.”

“And fragrant like a branch, Mal. With his kindness, the breeze passed.”

In his face was the fire of modesty. It resembles the water of bliss

O love of the heart that. She fled to him from the core

The belly of passion appeared and appeared on the clear surface of the skin

Until you were invited and served as his resident uncle

O He who established my resurrection. “With righteousness and upright conduct” (27)

One of the beauties of the comprehensive sensory image of the scene of visual beauty is the description of the “uncle” which is a mole or a black spot on the body, so he goes on and praises the praised one with similes of a harmonious form like a branch and the beauty of a cod, to the point that that mole stole the poet’s heart and came out to settle on the face of the beloved amid encounters between “fire.” And (water) and the repetition of the verb (Iqama) and its derivations (Iqama - My Resurrection - Al-Qaim) according to multiple connotations, so (Iqama) remained and settled alongside the rhythmic communication in the internal music created by rotation (28). So the poet’s use of single words (Maal, modesty, and similarity) emphasizes the beauty of an image in terms of form and qualities.

And he said:

“I have not been guided astray, and the night has passed without my companion to smell the lightning.”

And I was exposed to the breeze, hoping to cool my heart from the agony of a fire.

And the agate of tears is scattered by the sound of my weeping over the agate antelope” (29)

One of the beauties of the visual image is the image of lightning in the darkness of the night guiding the astray. It is a visual image formed by words such as (lightning - agate - agate antelope), as well as the contrasts between darkness and light, cold, heat, and breeze. It formed the image of the absence of a friend in light of the abundance of the poet’s feelings, contemplations, and psychological well-being, so the expression was present. In his experience.

Second: the audio image

Hearing is the second of the senses that the poet employed and harnessed in the service of the text with a barrage of words. The image arises through the sense of hearing with its various tools of the sounds of words and their impact on the recipient of the poetic performance, and it creates in the text an intense semantic momentum that affects the formation of the focus of the text (30) “which is” It depends mainly on the sense of hearing and the tones, music, and

sounds that the ear picks up, and it can maintain communication with others, whether through spoken or written words or sounds, regardless of whether they are quiet or loud sounds” (31)

Among the images that inspired the poet’s feelings are his sayings:

“Did you call the Arak? Did you cry out of grief at the impending moment of clarity, or did you return to the tune?”

Leave me crying, you are not of me, even if you arouse in me longing and sadness.

He who mourns over bereavement and loss is not like one who pays tribute to bereavement and becomes rich.

Both of us, O dove, when the beds of his love wear out, the tenderness of meaning” (32)

The poet brings up the dove, which has many connotations, symbolizing peace and love, and the dove’s wailing is an expression of loss. We notice the words (I cried - weeping) and the word (weeping) among the words that extend and shorten. If you extend, you want the sound that comes with crying, and if you shorten, you mean tears and their coming out (33). The ba is one of the sounds that is distinguished by its intensity (34), in addition to the polite sounds that Hammad Al-Kharrat intended in the above texts, which are (r, l, n, f, b, m), and they can start speaking in Arabic without stumbling or stuttering (35). It fits with the narration, and the alif of absolutes was brought to increase the poetic verses’ musical power and presence. It fits with the connotation intended by the poet, so it fulfilled the desired meaning in the words (bakka), (melody), (when), (ghana), and (saraar), in addition to the sound of the fa in (fanun, so he sang). It forms an active presence in the sensory image, while in the fourth verse, it symbolizes (the dove), which is the voice and melodious melody that is full of feeling, and the cooing of the dove is one of the pictorial scenes that describes the emotional state of the poet and his loss of his beloved, and we notice the artistic cross-fertilization in meaning with Al-Ma’arri (d. 449 AH) in his saying:

“Did that dove cry or sing on the branch of her flowering branch?”(36)

In this verse, he says: He does not know whether the doves sing or cry on his branch.

An intensification of meaning may occur by mixing sensory images that intertwine between hearing and sight and are filled with movement, “because the eye in a mirror has the advantage of expressing what lies in the heart, so it expresses it metaphorically when seeing, and this is what gives it the attribute of saying, informing, talking, speaking, and speaking” (37).

He also said:

“The sluggishness of her eyelids is sickness, the result of my succumbing to passion and my slander.”

She cried to be vindicated of the injustice she told me, and tears are a false witness.

The next day, it appeared in a form that was a model with beautiful pictures”(38)

One of the virtues of the audio-visual images that the poet employed is the image of (lackiness) in the eyelids of the beloved, which is broken vision, that is, the eye appears as if it is sick and there is no disease in it, and this dullness in the eye of the beloved is a gentle drooping of her eyelids that indicates pampering and coquetry, and gives her eyes a beauty that exceeds the beauty of He pointed out that the flow of tears in the word (her crying) does not convey the truth, as it is insincere crying, as she deliberately lied. However, the poet’s fascination with the coldness of the beloved’s eyelids and the similar scene of crying, which is a sensory, visual, and auditory scene. Likening tears to a speaking human being through the metaphor of tears. To express the scene of crying, the words (she cried - false

witness - tears) summoned the poet's imagination to draw an animated picture with the participation of the senses. We notice the use of whispered sounds in most of the words (39) with the sounds of humiliation, and the sound of (fa) was more present. Perhaps the poet's use of these sounds is appropriate to the situation. The psychological poet and his auditory images are in correspondence with the moving visual image.

We find a poetic reference to Hammad Al-Kharrat's suffering in his saying:

"Don't you see what you say, his breaths and his tears complaining to you?

It is enough for you that his pallor shows evidence of some of what his ribs contain." (40)

We see the poet's description of the suffering of love, and it is an accurate description that in the external appearance, through verbal anchors such as (paleness, breath, and tears), they appeared and revealed what the soul had hidden, and it is an honest image, using auditory and rhythmic words that he used to serve the poetic text. We notice their effect in the words (says - complaining - breaths).) In addition to the two sounds (sin and shin) whispered in the two verses, they interact with the meaning of the text, along with the soft letters in (say) (pale) with the sound (ha) (41), in (his breath - his tears - his paleness - his ribs contain him) and I have included In hearing and preparing to receive the image, and with those foundations that the poet employed in the text, he was able to draw an animated audio-visual image that depicted the scene in all its details.

Third: the tactile image

It is the third of the senses that had an abundant presence in the poet's texts, and it overlapped with sensory perceptions (sight, hearing, taste, and smell), and it is "a type of sensory images that are based on sensing the sense of touch, such as softness, softness, roughness, etc., and touch is one of the outlets for perceiving things, describing them, and photographing them." Every creative poet can exploit this sense in depicting tactile perceptions such as softness, roughness, softness, softness, tenderness, and roughness" (42).

The sense of touch is the sense that is connected to the sense of sight and hearing. We do not sense sight or hearing, so we need to touch things, feel their beauty, and know their truth, and this can only be done through touch, for "the senses perceive only reflections of beauty and only intimations of truth." (43)

We find this in the symbol of the one praised with the attribute of generosity, saying:

"And rain generosity from Abu Al-Hasan Al-Majid and ask his sky for drops

A sea will cover you up, if it boasts of love and righteousness, it will put the sea to shame.

O Ali, strengthen the Ali with what you are proud of in your time"(44)

The poet borrows the words (rain and sea). The word (rain) is a verb in the genitive case derived from the root rain and means asking for favor from Abu Al-Hassan, who is a symbol of rain and the descent of goodness.

The word "sea" is used to confirm one of the qualities of the Praiseworthy, which is generosity and abundance of giving. When the waves of the sea rise and surround the place from all sides, it is met with an influx of giving from the Praiseworthy with a strength that exceeds the giving of the sea, so the sea stands helpless and amazed at what it offers in front of what it has given!

These successive images and successive similes are metaphors that touch the senses and imagination, torment the soul, and provide hints for those moving images that amaze the mind, arouse feelings, and draw moving tactile, sensual

images intertwined with sensory perceptions, like visual image. This is a fact that expresses the generosity of the one praised, for he is like a saving rain.

Sensory perceptions may be associated with the psychological effects of the poet, and it is necessary to remove the veil of modesty

In his saying:

“I took off my virginity in love with him, so I don’t care who or what
Why should I stone false hadith? Woe to me if I sip that lime
I have never tasted the life of the Beloved more delicious and sweeter than this
If you look at me crying, say you may remember it smiling
And Bard represented that cold despite his thirst similar to it.”(45)

Imagination, conjuring up the specter of a beloved, or contemplating oneself while awake, calls for the image, the shape, the shape, and the specter (46) through words that give the text sensory interactions that make the recipient feel the heat of the situation and the flame of love. There is no doubt that the image that the poet presented in the text is funny and brilliant, inspired by the imagination, as it melts until we touch it in every sense, the words that appeared (I took off - I said - the hadith - I sipped - I tasted - the pain - the most delicious - the freshest - - so - you looked at me - crying - so say - smiling - cold - satisfied - thirsty) formed a moving sensory image, tactile, visual, auditory, and gustatory, thus integration into the senses. Help the flow through the gates of language. “For the heat of the text, which is without text, there is no text in the result. The poet’s will will be self-pleasure, excessive demand, and an attempt to transcend adjectives and violate control. He over-demands and passes through the gates of language with his imaginative, flowing self.”(47)

Hammad Al-Kharrat is often influenced by nature and its scenes. He invokes moving nature in his poetry by mixing the colors of the spectrum through symbols, such as the desert, wind, trees, and plants. He derives his words and employs them through the senses. They become a container for his poetic text when he is alone with himself. The poet’s openness to nature is placed in moving frames. We notice this. In his saying:

“Take care, O breezes of Najd, with wormwood in that fever and ranunculus.”

Perhaps if your rayon is blown, it will bring back my heat to my cold.

I aspire to the scent of youth if only it would guide the conversation of the living in what it guides

I ask her if she has shaken hands with situations that I would like to shake hands with.

I miss kissing her soil whenever my longing is aroused and my feelings are hidden

I entrust my heart to God with her, for my covenant with him has long been after parting.” (48)

In the previous text, we find the foundations of the tactile image intertwined with the rest of the senses. The poet moves through the frequencies of the inner sound created by the soul and the resulting moving sensory images. Thus, the journey of searching for the essence of the self begins, and he wonders about everything around him as if he wants the beloved to pay attention to everything. He purifies his soul's drinks and thirst, which cannot be quenched except by pouring out the kisses of love and its flow within the soul. Then he moves to Najd, which is the city with the sweet and pleasant breeze and cool air. It captured the attention of the poets who flirted with it. Yaqut al-Hamawi says in his dictionary, "The poets did not mention a place more than they mentioned (Najda)." And longing for it among the

murmured Bedouins” (49) and Saba Najd, which is the wind coming from the east. The poet longingly and fawningly wonders about shaking hands with that city, so he identifies a person from it who feels, shakes hands, longs for, and kisses its wealth, and it is an imagination that the poet floated around with. The tactile foundations of the image that he employed were represented in (I shook hands in agreement - (I shook hands with my cheek - kissing her soil) In addition to the matching of cold and heat, it created a wonderful artistic feature.

Among the beautiful, tactile, sensual simile images is what Hammad Al-Kharrat said in describing the beauty of the beloved, saying:

“Shake the breast of the day with the breast of misery and rise with the sun to the sun of the earth.”

Revived by it is the face of spring, on which are scattered confetti (50)

The poet was pleased with the speeches of his beloved, and his light prevailed over the rays of the sun, so the beloved’s chest was spacious, similar to the light of day, and the beauty of his face was like the blooming spring in its confetti, so he likened the whiteness of the praised one to white, blonde camels, for, due to their intense whiteness, they resembled the chest of the day in its whiteness and radiance, so the visual and tactile image was present in the first half of the verse.

The second part was used for the sun of the estate, and the word (the estate) means the red color, which is wine. We find the contrast of the red color for wine and the white color symbolizing purity, so the poet achieved an opposite color duality.

Fourth: The olfactory and gustatory image

It is one of the perceptions found in the texts of the poet Hammad Al-Kharrat Al-Buzai, and smell is “the outcome of one of the five senses and its means is the nose to the throat. The nervous system that carries out the process of deciding and judging each type of smell is in common with the other senses, which together are means of perception among other means.” (51) Taste is mostly associated with what is desirable in terms of food and drink, and tasting tastes are shaped by sensory perceptions to influence the text.

The poet paid attention to the olfactory and gustatory sensory images in correspondence with the sensory perceptions (visual, auditory, and tactile). Examples of this include his saying:

“So drink as much of the blossoms of beauty as you like, and give the blossoms to your loved ones.”

And abstain from roses and gardens and musk for three days, and you will be filled with abundance.

Here is an alternative to every daffodil, an eye, and an opening to the chrysanthemum.

A lifetime is one day, and if you gain it, do not waste your lifetime by abandoning it.” (52)

We notice a moving olfactory, gustatory, visual, and sensual image created by the poet according to verbal suggestions that mixed with the senses. We find the word (chrysanthemums), which are small flowers, and their color is white. The poet likened them to the teeth of a beloved, due to their intense whiteness, and (musk), which is the fragrance of the beloved’s perfume and its pleasant scent, to linger in the soul, and all of that is sweetened by the beauty of the body. That picturesque view, and the intensification of the similes, is an indication of the exchange of senses between taste, smell, and sight (drink, blossom, musk, lilac, narcissus, fragrant, chrysanthemum, and gap).

He also said:

“She has a brow rimmed with fresh amber, streaked with camphor.”

If only the garden of its beautiful, artistic face was beautiful without a caretaker

Dwight treated my sickness with the kindness of his sleepy daffodil and his plump rose.

And I would have been more exalted than the scattered tears of my tears.” (53)

In the previous texts, the poet continues the communication of the senses through olfactory, visual, and tactile images in a painting full of movement, inspired by the beauty of living nature. However, the olfactory foundations are prominent in the two words (amber-camphor), in addition to the aesthetics of nature that are closely related to the general vision and the creation of a moving sensory scene.

Among the beauties of simultaneous sensory images is his saying:

“He spoke in tears and said, ‘But you did not listen

He complained in tears if you had mercy on the complaint of a painful boy

The water from the eyelids indicates fire in the ribs

And on the Day of Resurrection, he felt sorry for his deposited secret

He blinked and then bit the finger

He says, “What have you decided to do as a ransom?”

Does this setting, O sun, not have a rising?” (54)

An image intertwined with sensory perceptions using the metaphor of tears to express the speech about the first half of the verse (He complained in tears), which is a moving visual image (and the water of the eyelids), (And the flash of luck), and (Bit on the finger), which is a complaint and at the same time a prayer for salvation from pain with a kind of optimism.

Conclusion

The most important results reached after presenting and analyzing the poetic verses are as follows:

Found the life of Hammad Al-Kharrat Al-Buzai ambiguous, even though the poet was a scholar of linguistics, readings, and poetry. However, little has reached us in the books that translated his life in the era that followed the emergence of Shiism and the loss of the poetry of most poets.

The purpose of flirtation prevailed over the rest of the poetic purposes, coupled with description. When the poet flirts or praises, he describes. Perhaps the poet was sensitive and did not use his poetic vocabulary except to express what was going on in his soul of the suffering of love, repulsion of his beloved, or longing for her.

Hammad Al-Kharrat’s work on the sensual image focuses on the moving sensual images that he derived from the living natural environment, such as mountains, trees, rivers, flowers, etc., which makes us look at the poet as a poet of description and sensual flirtation.

The poet was inspired by the religious heritage in his poetry by referring to the stories of the Qur’an and some of the names that appeared in those stories, and this shows the poet’s interest in religion and his orientation towards it.

The senses are considered one of the main sources from which Hammad Al-Kharrat derived his sensory images. The visual image enjoyed a wide space in the poet’s imagination until it overlapped with sensory perceptions such as auditory, tactile, olfactory, and gustatory images, using the graphic and creative arts.

He came with smooth, capacious words, devoid of complexity and affectation, that are easy to imprint on the soul in a beautiful portrayal that sharpens the heart.

Footnotes

1. The Shiites in the book “Baghiyat al-Talab fi Tarikh Aleppo” by Ibn al-Adim (588-660 AH)/47.
2. The meaning of the turner and the turner (the turner) from “He turns the tree, he turns it and makes it a hole: he tore the leaves from it and the bark by pulling it with his palm...and the craftsman is a turner and his craft is turning”: Taj Al-Arous from Jawaher Al-Qamus: 19/239. As for Bazza’ah, it means dhammah and kasra, and who says buzaaa means Qasr, and it is a town in Aleppo in the Batnan Valley between Manbij and Aleppo, and between it and each one of them is a stage, and it has springs, running water, and good markets, and some people of literature came out of it (.....) and among them is Hammad Al-Buzai. Mu’jam al-Buldan, Chapter on al-Ba’ and al-Zai and what follows: 1/409, and Ibn al-Adeem (d. 660 AH) mentioned, “As for Bazza’ah, it had a fortified fort with a ditch on it, and its ruins remain to this day...” with the aim of asking for help in the history of Aleppo: 1/270.
3. See: To request in the history of Aleppo: 6/2912
4. See: Baghiyat al-Talib in Tarikh Aleppo: 6/2912, see: The Brilliant Stars of the Kings of Egypt and Cairo: 5/383, see: Mirror of Time in the History of Notables: 21/158, see: al-Wafi bi al-Wafiyat, vol. 13/91, and see Kharida al-Qasr and Al-Asr newspaper: :2/130 And the Shiites look at the book “Bughiyat al-Talab fi Tarikh Aleppo” by Ibn al-Adim (d. 588-660 AH)/81 and see: Dictionary of Abbasid Poets/137.
5. See: To request in the history of Aleppo: 6/2912.
6. Kharida Al-Qasr and Al-Asr newspaper: 2/135
7. See: Baghiyat al-Talib fi Tarikh Halab: 6/2913, and see: The Shiites in the book Baghiyat al-Talib fi Tarikh Halab by Ibn al-Adim (588-660 AH)/81
8. See The Shiites in the Book of Baghiyat al-Talib fi Tarikh Aleppo by Ibn al-Adim (588-660 AH)/81.
9. See: same source: 6/2913
10. See: Al-Nujoum Al-Zahira fi Kings of Egypt and Cairo: 5/383
11. See: To request in the history of Aleppo: 6/2913.
12. Kharida Al-Qasr and Al-Asr newspaper: 2/130-131.
13. Lisan al-Arab, article “Haas”: 6/49.
14. Surat Al-Anbiya, verse 102
15. Taj Al-Arous: 12/198, Lisan Al-Arab, article “Haas”: 6/49
16. Same source: 12/198
17. Definitions Book/11.
18. See Principles of Literary Criticism, Science and Poetry/170-171.
19. The rhetorical image according to Abd al-Qahir al-Jurjani: 1/376
20. See: Taqq Al-Hamamah in Alif and Alif: 29
21. See: The Artistic Image in Al-Mufaddaliyat, Its Styles, Subjects, Sources, and Artistic Characteristics: 1/203
22. Kharida Al-Qasr and Al-Asr newspaper: 2/140
23. Introduction to Astronomy/20.
24. See: Modern Literary Criticism / 426-427
25. Kharida Al-Qasr and Al-Asr newspaper: 2/147

26. Surat Taha, verse 11-12. Tur in Arab speech is (the mountain), and some linguists said: It is not called Tur until it has trees, and it is not called Tur for the barren... Accordingly, the second speech of Moses, peace be upon him, upon his exit from Egypt, was in the language of the Children of Israel and the language of the Nabataeans: every mountain is called Tur, so if there is growth on it. And the trees of Mount Sinai. See Dictionary of Countries: 4/47.
27. Kharida Al-Qasr and Al-Asr newspaper: 2/149
28. Al-Ta'wār, which is the one whose two parts are combined in one word, such that part of it is in the second part. See: I guide the path to my knowledge of Al-Khalil (prosody and rhyme) /102. Most of the tawḍar occurs in light and fragmented seas. See Mizan al-Dhahab in the making of Arab poetry /23.
29. Kharida Al-Qasr and Al-Asr newspaper: 2/146
30. See: The audio image in pre-Islamic Arabic poetry/19
31. The poetic image (sensual and mental) in the poetry of Hakim Nadeem Al-Daoudi/281.
32. Kharida Al-Qasr and Al-Asr newspaper: 2/134
33. See: Lisan al-Arab, article "Baka": 14/28.
34. See: The Secret of Syntax: 1/135.
35. See Linguistic sounds/109.
36. Diwan of Abu Al-Ala Al-Maarri / 67.
37. Correspondence of the sense of sight with the senses and their perceptions in the poetry of Nasih al-Din al-Arjani (d. 544 AH)/65.
38. Same source: 2/148
39. The whispered sounds are: (ta', tha', ha', kha', sīn, shin, ṣad, ṭā', fa', qāf, kaf, and ha) See: Linguistic Sounds/20.
40. Same source: 2/136
41. The sound of the haa, which is "the pure sound of the breath whose passage is unobstructed in the mouth and tongue, may take any of the positions that it takes in pronouncing (consonants). Therefore, the sound of the haa can be considered...sounds accompanied by a loud whisper." Linguistics: An Introduction for the Arab Reader/ 178.
42. Graphic depiction in Al-Mutanabbi's poetry/317
43. Kharida Al-Qasr and Al-Asr newspaper: 2/138
44. Aesthetic foundations in Arab criticism/39-40
45. Kharida Al-Qasr and Al-Asr newspaper: 2/140
46. See: The artistic image in the critical and rhetorical heritage of the Arabs/13
47. See: The Delight of the Text/39
48. Kharida Al-Qasr and Al-Asr newspaper/133
49. Dictionary of countries:/5/262
50. Kharida Al-Qasr and Al-Asr newspaper: 2/143.
51. Smell in Arabic poetry/5.
52. Kharida Al-Qasr and Al-Asr newspaper: 2/138
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