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## THE POETIC IMAGE IN THE POEM "O OWNER OF THE FLOWING PEN, LIVE FOREVER" BY OMAR BIN QADDOUR AL-JAZA'IRI

**Ammar Mesai Ahmed\***

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**Abstract.** The term "poetic image" is among the important concepts in defining the poetic structure within the Arabic poem, as it reveals the true essence of the poet's experience. It is a term that goes beyond the embodiment of emotions to depict and realise the poetic experience through this art form. The Algerian poet Omar bin Qaddour is considered one of the most prominent Algerian poets who witnessed the fall of the Ottoman Caliphate in Algeria and the beginning of the European invasion of North Africa. He was a poet of two eras, a distinguished journalist, and a prominent activist with diverse cultural backgrounds acquired through his travels between al-Zaytuna in Tunisia, Egypt, and Istanbul in Turkey. This played a crucial role in shaping his cultural formation and strengthening his cultural connections with Arab and Islamic nations. In this poem, he managed to present a precise poetic image of all that journalism endured in his era, utilising metaphor, allegory, metonymy, and simile to embody and represent reality. In this article, we provide a theoretical and applied study that clarifies the elements forming the poetic image in his poem, relying on the descriptive-analytical method appropriate for the study.

**Keywords:** poetic image; poem; owner; pen; Omar bin Qaddour; Algerian

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**ПОЭТИЧЕСКИЙ ОБРАЗ В СТИХОТВОРЕНИИ «О, ОБЛАДАТЕЛЬ  
СТРУЯЩЕГОСЯ ПЕРА, ЖИВИ ВЕЧНО» ОМАРА БИН КАДДУРА АЛЬ-  
ДЖАЗАИРИ**

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**Башир Абабба\*\***

**Абстракт.** Термин «поэтический образ» является одним из важнейших понятий в определении поэтической структуры арабского стихотворения, поскольку он раскрывает истинную сущность поэтического опыта автора. Это понятие выходит за пределы простого воплощения эмоций, позволяя изобразить и реализовать поэтический опыт через искусство. Алжирский поэт Омар бин Каддур считается одним из наиболее выдающихся алжирских поэтов, которые были свидетелями падения Османского халифата в Алжире и начала европейского вторжения в Северную Африку. Он был поэтом двух эпох, выдающимся журналистом и заметным общественным деятелем, с богатым культурным багажом, приобретённым во время путешествий между аль-Зайтуной в Тунисе, Египтом и Стамбулом в Турции. Это сыграло важную роль в формировании его культурного мировоззрения и укреплении связей с арабскими и исламскими народами. В данном стихотворении он сумел создать точный поэтический образ всего того, что переживала журналистика его времени, используя метафору, аллегория, метонимию и сравнение для воплощения и отражения реальности. В статье представлено теоретическое и прикладное исследование, которое раскрывает элементы, формирующие поэтический образ в его стихотворении, с опорой на описательно-аналитический метод, наиболее подходящий для данного анализа.

**Ключевые слова:** поэтический образ; стихотворение; обладатель; перо; Омар бин Каддур; алжирский

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## **"AXAN QƏLƏMİN SAHİB(İ), ƏBƏDİ YAŞA" ŞEİRİNDƏ POETİK İMAJ (OMAR BİN QƏDDUR ƏL-CƏZƏİRİNİN ƏSƏRİNDƏ)**

**Ammar Mesai Ahmed\***

**Bachir Ababba\*\***

**Abstrakt.** "Poetik imaj" anlayışı ərəbdilli şeirin poetik quruluşunu müəyyənləşdirən əsas kateqoriyalardan biridir. O, sadəcə hisslərin təcəssümündən ibarət olmayıb, şairin təcrübəsinin mahiyyətini açan, poetik təcrübəni bu sənət vasitəsilə təqdim və gerçəkləşdirən anlayışdır. Əlcəzairli şair Omar bin Qəddur Osmanlı xilafətinin Əlcəzairdə süqutuna və Şimali Afrikanın Avropa işğalının başlanğıcına şahidlik edən ən görkəmli ədiblərdən hesab olunur. O, iki dövrün şairi, seçilən jurnalist və geniş mədəni səfərləri sayəsində zəngin təcrübə qazanmış fəal ziyalı idi. Onun Tunis (əz-Zeytuna), Misir və İstanbul (Türkiyə) arasında etdiyi səyahətlər mədəni dünyagörüşünün formalaşmasında və ərəb-islam xalqları ilə mədəni əlaqələrinin möhkəmlənməsində mühüm rol oynamışdır. Sözügedən şeirində o, metafora, alleqoriya, metonimiya və bənzətmə vasitəsilə dövrün jurnalistikasının yaşadığı bütün çətinliklərin dəqiq poetik imajını yaratmağa nail olmuşdur. Məqalədə isə həmin şeirdəki poetik imajı formalaşdıran ünsürlər deskriptiv-analitik yanaşma əsasında həm nəzəri, həm də tətbiqi müstəvidə təhlil olunmuşdur.

**Açar sözlər:** poetik imaj; şeir; sahib; qələm; Omar bin Qəddur; Əlcəzair

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## **1.Introduction**

Poetic language serves as a tool to which poets turn in to express national and patriotic issues, as well as the responsibilities that await nations striving to rise from adversity. Through poetic language, which connects words with imagination and emotion, the poet can paint a beautiful picture through which he conveys his thoughts, feelings, and concerns about his homeland and nation. This creates a unique kind of poetry and creativity whereby the poet employs linguistic devices, endowing them with new, suggestive images and meanings that are dense with significance. These images depict reality with precise lyricism, overflowing with emotions and sensations that touch the heart of the emotionally sensitive individual. The poet and journalist Omar bin Qaddour were acutely aware of the role of poetry in struggle and resistance, alongside the role of journalism and the press in stirring emotions and motivating determination. He did not neglect the role of the journalist, who writes on the pages of newspapers, spreads national and patriotic causes, and confronts the conflicts that beset a single person. Thus, he made his mission that of a soldier on the fields of honour. Accordingly, the following question arises: How did the poetic image in the poem "*O Owner of the Flowing Pen, Live Forever*" contribute to sanctifying the image of the journalist in the national struggle? Moreover, what means did the poet employ to construct the poetic image? To answer this question, we adopted a descriptive-analytical method, positing that the poet succeeded in portraying the journalist's role in a beautiful poetic image.

## **2.Theoretical Study: Introduction to the Poet and the Poetic Image**

### **2.1.Introduction to the Poet:**

Omar bin Qaddour al-Jaza'iri (1887-1930) is regarded as a significant figure in the history of Algerian journalism. He was a sensitive poet, an accomplished writer, and a prominent journalist in the history of the national movement in Algeria. He is rightly considered one of the foremost pioneers of Arabic journalism in Algeria and one of the most important activists with the pen in the country's history [Ministry of Mujahideen, Encyclopaedia of Algerian Figures (1930-1954), Publications of the National Centre for Studies and Research in the National Movement and the November 1954 Revolution, Algiers, 2007, p.252].

Omar bin Qaddour was born in Algeria during a barren period [Ibid., p.252]. His name became associated with his homeland through the addition of the epithet "al-Jaza'iri," reflecting his pride in his country and his cultural and civilisational affiliation with Algeria. He lived through a turbulent historical era, witnessing the fall of the Ottoman Caliphate and the increasing European colonial dominance over the Islamic world. There is insufficient information regarding the origin, economic status, or educational level of his family, and

these factors remain unknown, as his name does not indicate his family's background [Abu al-Qasim Saadallah, *The Cultural History of Algeria*, Dar al-Gharb al-Islami, 1st ed., Lebanon, 1998, vol. 5, p.276]. Omar bin Qaddour attended al-Zaytuna University in Tunisia, Egypt and Istanbul before returning to Algeria in 1908. Owing to his nationalist and patriotic positions opposing colonialism, he was exiled in chains to the southern city of Laghouat. After his release in 1918, he resumed his journalistic activities but soon withdrew from public life and entered Sufi seclusion [Kheireddine Chetrite, *Algerian Students at al-Zaytuna Mosque (1900-1956)*, Dar Kardada, 3<sup>rd</sup> ed., Algiers, 2013, p.82].

He founded several important newspapers; in 1912, he established the newspaper *al-Farouq*, [Ahmed Tawfiq al-Madani, *A Life of Struggle*, Alam al-Ma'rifa, Algiers, vol. 2, p.369] an Islamic, national, social, and ethical periodical [Ali Mourad, *The Islamic Reform Movement in Algeria*, trans. Mohamed Yahyaten, Dar al-Hikma, Algiers, 2007, p.40] Which he used to defend national and Islamic causes. This newspaper made a significant contribution to raising the awareness of the Algerian people and directing them towards demanding their legitimate rights.

The poet, journalist, and national activist Omar bin Qaddour adopted the principle of patriotism and the defence of the legitimate rights of the people. He was the first to use the term "patriotism" in the pages of the French press, particularly in *Journal des Nouvelles*, which brought significant attention from Algerian readers to his writings and made this newspaper a symbol of the nationalist movement in Algeria [Zouhir Ihaddaden, *The Printed Press in Algeria*, Diwan of University Publications, Algiers, 2012, pp.73-74].

Omar bin Qaddour left behind numerous poems addressing the nation's causes, its concerns, and the problems that led to its decline and regression. These poems were filled with sincere emotion, flowing from a heart and mind wounded by pain and tragedy, and they expressed a sense of sorrow and defeat over the state of the Islamic nation. Among his most notable poems are "A Tear for the Nation", "O East", and "O Owner of the Flowing Pen", in which he expressed his pain at the nation's fragmentation and abandonment by its people and spoke of the journalist's message and his role in promoting national awareness.

The national poet and Algerian activist Omar bin Qaddour died in 1932 at the age of forty-six; [Ministry of Mujahideen, *Encyclopaedia of Algerian Figures (1930-1954)*, p.261] however, he left a strong mark on journalism and national thought. Among his works is the book *al-Ibda' wa'l-I'ada fi Maslak Tariq al-Sa'ada* [Abu al-Qasim Saadallah, *The Cultural History of Algeria*, vol. 5, pp.280-281] (Innovation and Restoration in the Pathway to Happiness). His legacy remains the greatest testament to his commitment to the causes of his nation and homeland.

### **2.2.1. Concept of the Poetic Image:**

Language constitutes the boundary that determines the linguistic meaning of concepts. Thus, the image in linguistic terms has a particular conceptualisation, distinct from the meaning indicated by technical terminology. According to Ibn Manẓūr, the word "image" (ṣūra) derives from the root (ṣ–w–r) and means "form" or "statue", among other definitions [Ibn Manẓūr, *Lisān al-‘Arab*, Dar Lisān al-‘Arab, Beirut, n.d., entry: Ṣ–W–R, vol. 2, p.492]. It is directly linked to linguistic form.

In technical usage, the poetic image is considered one of the most fundamental pillars of poetry, representing the semantic image that connects the poet's imagination to language. Primarily, it conveys the poet's ideas through an imagination that encapsulates a notion of the reality he experiences and perceives. For this reason, definitions of the poetic image vary among linguists and literary critics. Some attribute it to the linguistic form in which it appears, considering it a linguistic construct shaped by the sensitive artist's imagination from various perceptible elements of the world [Ali al-Batal, *The Image in Arabic Poetry at the End of the Second Hijri Century*, Dar al-Andalus, 1<sup>st</sup> ed., Beirut, 1980, p.30].

Others connect the poetic image to emotion and feeling, on the basis that the poetic image is always non-realistic, even if derived from and imitative of reality. In essence, the artistic poetic image is an emotional construct that belongs more to the world of feeling than to the world of reality [‘Iz al-Din Ismail, *Contemporary Arabic Poetry: Its Issues, Artistic and Intellectual Phenomena*, Dar al-Fikr al-‘Arabi, 3<sup>rd</sup> ed., Cairo, 1978, p.127].

The poetic image is therefore most closely associated with imagination and transcends literal language. Critics particularly emphasise this phenomenon, asserting that the poetic image is what highlights the artistic work by conveying emotion and ideas through it. For this reason, the poetic image is regarded as the foundation of poetry and the basis on which it is judged [‘Uhud ‘Abd al-Wahid al-‘Ukli, *The Poetic Image in Dhu al-Rumma*, Dar al-Safa for Publishing and Distribution, 1st ed., Amman, 2010, p.13].

In this regard, ‘Abd al-Qāhir al-Jurjānī asserts that the poetic image or, as he terms it, the artistic image is the product of the faculty of imagination. This imagination does not merely imitate reality but is the locus of creation, innovation, and originality, presenting new relationships that may be harmonious or discordant. Thus, according to al-Jurjānī, the poetic image is related to all sensations [‘Abd al-Qahir al-Jurjani, *Dalā’il al-I’jāz fī al-Ma’ānī* (The Proofs of the Inimitability in Meaning), introduction and commentary by Yasin al-Ayyoubi, al-Maktabah al-‘Asriyyah, Beirut, 2002, p.466].

‘Abbās Maḥmūd al-‘Aqqād affirms that the poetic image is the art of depiction as achieved by the most accomplished of artists; it manifests in the

poet's ability to convey forms as the senses, feelings, and imagination perceive them [‘Abbas Mahmoud al-‘Aqqad, *Ibn al-Rumi: His Life from His Poetry*, Publications of al-Maktabah al-‘Asriyyah, Beirut, 1994, p.207]. This ultimately demonstrates that the poetic image is an expression of the poet's skill. The more capable the poet is of conveying ideas, imagination, and emotions, bringing them from obscurity into a tangible, perceptible form, the better and more precise the poetic image becomes, exerting a greater influence on the recipient who can understand the message it seeks to convey. This, in turn, grants the poetic image both beauty and readability.

### **3.Applied Study: Forms of Poetic Images in the Poem “O Owner of the Flowing Pen, Live Forever”**

The forms of poetic images in Omar bin Qaddour al-Jaza’iri’s poem “O Owner of the Flowing Pen, Live Forever” vary according to the expressive capacity of the poet’s imagination and the subject of the poem, which praises the importance of the journalist who conveys news, stirs determination, and promotes national, moral, and social values to ensure their prevalence in society, securing the legitimate rights of the oppressed people and enabling the nation to rise from its setbacks. Many forms of these images appear in the poem, such as metonymical images, metaphorical images, similes, and personifications.

#### **3.1.Metonymical images:**

Metonymy is when a person speaks using words that convey a meaning different from their literal meaning; it is an expression employed to imply a necessary associated meaning, provided that there is a context that does not preclude the original meaning. Thus, the poet substitutes an explicit expression for metonymy [Sayyid Ahmad al-Hashimi, *Jawāhir al-Balāgha*, edited by Sheikh Ahmad Jad, Dar al-Ghad al-Jadid, 1st ed., Cairo, 2014, pp.291-292].

The poet employed metonymy to express his feelings and emotions, as he believed that referring to what is evident only serves to make it even more straightforward. The role undertaken by the press at that time was noble, honourable, and significant, with a continuous stream of ink and writing dedicated to guiding the people, raising awareness, disseminating national values, and strengthening social bonds. This is evident in his words: [Omar bin Qaddour al-Jaza’iri, “O Owner of the Flowing Pen, Live Forever,” *al-Diwan*, <https://www.aldiwan.net/poem127457.html>, p.1]

O owner of the flowing pen, live forever,

Enjoying distinction in the realm of literature.

It is glory enough for you, the pen you revealed,

Through which you served the sciences of the East and the West.

In this example, the poet highlights and alludes to the owner of the flowing pen whose ink never dries upon the page, remaining so long as newspapers and

words endure. Such a task can be fulfilled only by the journalist, whom the poet addresses in these lines. The journalist holds great value in the realm of literature and is depicted as a faithful servant who conveys both Arab and foreign knowledge and experiences to readers of daily newspapers and national journals.

### **3.2. Metaphorical image**

The metaphor is regarded as one of the finest rhetorical devices in eloquence, intuitively guiding expression to clarify meaning by bringing it closer to the listener's perception. The term "metaphor" (*majāz*) derives from the verb meaning "to cross" or "transcend" and refers to a word that departs from its original sense [Sayyid Ahmad al-Hashimi, *Jawāhir al-Balāgha*, p.253].

Omar bin Qaddour al-Jaza'iri employed metaphor for its significance in elucidating and strengthening meaning, as metaphor is a beautiful device that makes meaning perceptible to the listener. An example of this is found in the poet's lines: [Omar bin Qaddour al-Jaza'iri, "O Owner of the Flowing Pen, Live Forever," *al-Diwan*, <https://www.aldiwan.net/poem127457.html>, p.1].

How many times have the conquerors swords crowded against him?

However, victory always came to him, which was guaranteed to be safe from harm.

How noble are the people by whom our press has been elevated?

Moreover, above its glory stand the seven stars.

In these examples, the poet uses metaphor to enhance and clarify the intended meanings, rendering them vivid and impactful for the reader.

In this example, we observe that the poet sees conquerors as having attained glory through their swords, by which they spread their ideas and opened the lands they entered. Inevitably, a warrior cannot escape harm, be it wounds or death, without upholding his principles, meaning that the dissemination of national and moral values by the sword requires great sacrifices of life. The poet mentions the "swords" of the conquerors, an element of their tools, through a part-whole relationship, drawing a comparison between the warrior bearing the sword and the journalist bearing the pen. The poet believes that the pen does not bring the journalist the harm and wounds suffered by the sword-bearer and that his struggle with the pen grants him a status akin to that of conquerors who wield their swords. Here, he refers to the sword without mentioning the warrior, which is a metaphor that prompts the reader to reflect and contemplate the comparison between the warrior and the journalist.

Throughout the poem, we also find many other types of metaphors, such as logical metaphors (*majāz 'aqlī*), which attribute an action to something other than its agent. For example, the poet says: [Ibid., p.1].

If the eye of the day harboured envy against them,

They were protected by noble glory and lineage.



In this example, the poet ascribes to "time" and "days" the actions of watching and envying the journalists. This is a logical metaphor, as days themselves cannot envy the poet and his fellow journalists. Instead, this is attributed to the enemies of the profession and to those who are displeased by the voice of truth. Thus, the image is marvellous, expressing what time conceals and what those living in this world may encounter, such as attempting to silence journalists or prevent them from writing and publishing.

The metaphor employed by the poet in this poem represents the most frequently used device, as it offers a poetic image that describes the poet's emotional experience and embodies the reality he lives, as well as the significant role of the press in defending, protecting, and raising awareness among the people and in conveying the experiences of neighbouring nations. This is evident in the poet's words: [Ibid., p.1].

Thanks to him from all the writers

For the pen that has immortalised his memory through the ages.

In this example, the poet attributes to "the pen" the ability to immortalise journalists, that is, writing preserves the words of its author, for every word has an impact and a readership, and it holds a place in the sphere of writing. For this reason, the poet ascribes a certain sanctity to the pen, whereas in reality, it is the writer who gives it significance by writing with it. This is a logical metaphor understood from the context, as the poet wishes to say that all that we write and strive to record will immortalise the author and his writings in history. Here, he refers to the Lebanese writer Philip Tarrazi, who wrote a book on "Arabic Journalism" in which he immortalised the names and positions of journalists through their writings and to whom the poet extends his gratitude for this.

### 3.3.Simile:

In language, a simile is a comparison; it is the first method indicated by nature to clarify meaning. As defined by scholars of rhetoric, simile is the association of one thing with another in a particular quality, using specific and recognised tools. It signifies that certain things share a quality with others, using an explicit comparative device [Sayyid Ahmad al-Hashimi, *Jawāhir al-Balāgha*, p.223].

The poet employs a simile in these lines to illustrate the esteem in which Algerian journalism was held by the scholars and writers of the East, who recorded their names and articles. He says: [Omar bin Qaddour al-Jaza'iri, "O Owner of the Flowing Pen, Live Forever," *al-Diwan*, <https://www.aldiwan.net/poem127457.html>, p.1]

Philip granted them pride through outstanding achievements,

Each one met with praise and admiration.

He included them in a book without equal,

Therefore, it became like a sweet spring.

In these verses, the poet Omar bin Qaddour acknowledges the merit of the Lebanese writer and intellectual Philip de Tarrazi, who authored an important book, *The History of Arabic Journalism* (1913), and in it regarded Omar bin Qaddour as one of the most prolific and distinguished journalists in the Central Maghreb. In this example, the poet likens this book to a "sweet spring," as it contains all the information related to Arabic journalism. Thus, it is considered an important reference and an easily accessible source for anyone seeking to learn about the history of journalism and Arab journalists.

### **3.4. Personification (Metaphorical Image):**

Personification, or metaphorical image, is a simile from which one of its two elements has been omitted. Linguistically, its meaning derives from "borrowing." Scholars of rhetoric define it as the use of a word in a sense other than its original, owing to a similarity between the meaning transferred from and the meaning used, with the presence of a contextual clue that prevents the original meaning from being intended [Sayyid Ahmad al-Hashimi, *Jawāhir al-Balāgha*, p.260].

The poet frequently employs personification (metaphor) in this poem, which demonstrates his belief that the ideas and feelings he expresses must reach the reader in a tangible form that remains vividly present in the mind. An example of this can be seen in the following lines: [Omar bin Qaddour al-Jaza'iri, "O Owner of the Flowing Pen, Live Forever," *al-Diwan*, <https://www.aldiwan.net/poem127457.html>, p.1].

How noble are the people by whom our press has been elevated?

Moreover, above its glory stand the seven stars.

When, through them, the horizon of discernment was illuminated,

Their names shone in gold upon the brow of time.

This example clarifies the poet's intention: Algerian journalism had reached a level that demanded the utmost respect, its status and elevation unsurpassed, even by seven stars. He then seeks to describe the distinguished position achieved by journalists in his era and the recognition of their names within the media and throughout the history of Arab and global journalism. He employs personification (implied metaphor) to illustrate this lofty position, describing "time" as a human being, omitting the person but leaving what indicates it, the brow, which is an instance of implied personification. The brow is the highest and most honoured part of a person, and this precise image truly reflects the esteemed status attained by Algerian journalism, whose renowned spread both east and west.

### **4. Analysis of Results:**

The study of the poetic image in the poem "O Owner of the Flowing Pen, Live Forever" by the Algerian poet Omar bin Qaddour has led to several important findings:

1. Omar bin Qaddour was a prominent poet, journalist, and activist, wellknown across both East China and West China. His writings, poems, and periodicals, such as the newspaper *al-Farouq*, attest to his broad intellectual and cultural background, which undoubtedly played a decisive role in establishing his poetic genius.
2. The fall of the Ottoman Caliphate's influence in Algeria and the French occupation ignited in Omar bin in the spirit of resistance and struggle. Journalism became his most effective means for advocating national consciousness and awakening the people from their slumber. He became a distinguished journalist, renowned both in East China and West China, and he embodied this genius in a significant number of poems.
3. The poetic image in his poem is rich in metaphor, personification, metonymy, and simile. This suggests that the poet intentionally chose these devices to embody and transmit emotional states, turning abstract feelings into tangible images as a means of expressing the emotions and sentiments within him. This undoubtedly attests to his ability, genius, and mastery in crafting and diversifying such images, allowing the reader to experience harmony and unity with his poem.
4. Metaphor and metonymy dominate the poem. It seems that the poet employed them to represent the poetic image he wished to convey of journalism and the journalistic struggle, which he saw as rivalling the struggle of life and wealth. Indeed, metaphor and metonymy were the most appropriate styles for the period in which the poet lived during Algeria's occupation.
5. The message the poet sought to convey through the poem's content is the sanctity of journalistic work and its effectiveness in expressing rights and raising awareness among the people to claim their legitimate entitlements. He embodied the message of journalistic struggle in a beautiful poetic image rich in rhetorical devices, simile, metaphor, metonymy, and figurative language that captivates and engages the reader.
6. The poet articulated his ideas in a poetic literary image, indicating that it is fundamental to the construction of poetry and constitutes its central pillar. The poetic image varies from one poet to another and from one era to the next, thus symbolising the poet's genius and creative ability in depicting and representing things.
7. The poet succeeded in directing poetry towards a noble purpose, defending the homeland, and elevating the spirit of the journalist, who conveys truth and reality, to a status equal to that of the sensitive poet, who transmits

emotions from thoughts and imaginings to tangible realities. The poetic image thus emerged as beautiful, precise, and expressive, full of creativity and originality. This demonstrates that a journalist must, in a sense, be a poet to experience the emotions underlying what he writes and publishes for people to read. Omar bin Qaddour succeeded in portraying this image in a manner that served his aims.

## **5. Conclusion**

After this detailed exposition of the poetic image in the poem by the Algerian poet Omar bin Qaddour, it can be said that the criterion for a good poetic image lies in its ability to faithfully and honestly convey both ideas and emotions. In this respect, the poetic image is the external expression of an internal state that is capable of transmitting thought and revealing feelings and sensations; it represents the outwards form that reflects the poet's psychological state.

The term "poetic image" is among the essential concepts for defining the poetic structure of the Arabic poem, as it reveals the reality of the poet's experience. Indeed, it is a term that goes beyond the mere embodiment of emotion, reaching the level of depicting and realising the poetic experience through such art.

The poetic image is the cornerstone of Arabic poetry; without it, a poem cannot be read or its subject determined. It thus constitutes a fundamental element in the construction of the Arabic poem, through which poets strive to establish a clear conception of the poem's general subject using a poetic image that embodies the poet's feelings and emotions.

The Algerian poet Omar bin Qaddour stands among the most prominent Algerian poets who witnessed the fall of the Ottoman Caliphate and the beginning of the European invasion of North Africa. He was a poet of two eras, possessing diverse cultural backgrounds, which he gained through his travels between al-Zaytuna in Tunisia, Egypt, and Istanbul in Turkey. This played a significant role in shaping his cultural formation and strengthening his cultural ties to Arab and Islamic nationalism. Through his journalistic struggle, he contributed to demands for the formation of a national homeland independent of the French colonial rule that had occupied the country.

In the view of Omar bin Qaddour, poetry plays a role akin to that of Algerian journalism, raising awareness among the Algerian people and directing them towards claiming their legitimate rights by building a national homeland founded upon its authentic culture. This pioneering role was fulfilled by the poet and journalist Omar bin Qaddour al-Jaza'iri through newspapers active in the Algerian scene, such as *Akhbar* and the paper he founded and named *al-Farouq*, which served to distinguish truth from falsehood.

It is evident from our analysis of the poetic images in the poem that the poet frequently resorted to metaphor, indicating his intent to give the ideas and

emotions conveyed in his poetry a vivid and precise representational form that allows for only a single meaning, thereby strengthening and clarifying the intended message. The metaphor afforded the poet both precision in expression and expansiveness in language.

The poetic image crafted by the poet and activist journalist Omar bin Qaddour stands as an exemplar that embodies the feelings and emotions he sought to reveal, serving as an important vehicle for rendering those tangible images into literary poetic form. This reflects his literary prowess and genius in composing poetry and directing it towards aims that served his struggle.

Thus, the poetic image in the poet's work is not merely a figurative expression of the reality experienced by journalists during that period in Algerian history but also an expression of the poet's inner truth and an attempt to render abstract ideas and conceptions into concrete form. This reveals the harmony and unity between the conceptions and ideas of Omar bin Qaddour and the role of journalism in enlightening the people.

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