

Patterns of Color Employment in Jabbar Al-Kawaz's Poetry

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Abstract

Colors constitute an artistic and aesthetic feature created by the Creator's power, and it was a thing that adorned nature and people's lives, and because of its effective importance and its distinguished position that cannot be overlooked or underestimated, its uses have multiplied and entered all fields, because of its psychological impact and ability to excite and irritate. And it sent calm and tranquility, so it became many different connotations that differ even in the same color. The study of color is one of the important studies that reveal an aspect of the poet's ability to portray, suggest and express symbolically, and thus it constitutes an important creative aspect. Therefore, my study was entitled (Color Patterns in Jabbar Al-Kawaz's Poetry). I went to study this field, and followed the artistic approach. The introduction of color into our life "has enabled it to occupy a high position, as it is a source of vitality, activity, and comfort, as it is a symbol of sadness and pleasure, and the latter obligates us and enters everything around us, because life is characterized by the different natural colors in all its living beings and assets, and each color has They have a special significance, and this is what prompted researchers to pay attention to different colors.

key words: Color, image, creativity, cross, poems.

Introduction

The color formation in Jabbar Al-Kawaz's poetry contributed to conveying sensations and feelings in a creative way through the connotations that those colors carry that cast shadows on the poetic texts, and suited every purpose contained in it. Al-Kawaz's use of colors through his poems adds special and different connotations to their production, and thus reliance on color is effective in the production of poetic significance. Here I will show examples of color through selected samples of his poetry and how he employed them with descriptive employment - pictorial employment - symbolic employment, and the contrast of the most important indications of employment in Jabbar Al-Kawaz's poetry, as in:

1. Descriptive Employment

Since it is not possible to conceive "an idea in a person's mind without a word denoting it, and meanings do not exist in the mind except in language, the artistic image must be linked to the poet's linguistic ability, his verbal lexicon, and his ability to manipulate and formulate words⁽¹⁾ to perform new innovative meanings that are linked to the poet's imagination." Poetry that is devoid of imagination is useless, as it is the most important element of the poetic process, fertility, and the artistic image is a way to communicate the meaning to the recipient" ⁽²⁾ with special expressions that the ordinary language cannot reach. It relies on contemplation and thinking, and coming up with innovative new meanings, which

form part of the poet's feelings, and reveal his inner world, and the coexistence of the text with aesthetic and realistic coexistence, expressing his feelings and ideas, as it makes him work his thought and imagination to create an aesthetic artistic image, with which he explodes his linguistic energies. And Jabbar Al-Kawaz employed in his poem a visual image in which he describes the white rocks in texture and is inspired by models from nature, and he employed them visually in his saying: (And I crown my head, With smooth egg rocks, as bones, king of grief)⁽³⁾.

In this passage, the poet uses the negative connotation of the color (white), which refers to death, annihilation, and nothingness in the symbolic icon (bones), which he somehow transforms into a crown consisting of rocks (eggs), which is a color sign that came in its direct form to indicate nothingness, to make the passage A tint of sadness through the color white and its negative connotation.

As the poet employs a clear color sign and signal for the color white, which is represented by a state of submission and sadness, and although white often lies in its signification of truth, goodness, justice, and serenity, there is another aspect of the color signification of white for sadness, weakness, and surrender, for example, white is the color of the shroud and the color of hospital beds and patients, To appear in the poetic text that "the natural relationships that link the elements of reality are replaced by other relationships replaced by the poet's self" ⁽⁴⁾ so the correspondence does not depend on logical relationships, but rather depends on the emotion ⁽⁵⁾ . that the poet wanted. In another poem he describes nature by saying:

Grass, green leaves, grapevines, apples

You talk

refuse

Declare a state of strike ⁽⁶⁾

even the color of grass and pictures of the color of the fruits of paradise. Green is expressed in the painting above. Indicating the beauty that leads to the green paradise, the poet employed that to indicate the aesthetic use of it on the one hand, and to highlight the importance of color in depicting the color of fruits and nature together, but it is one of the basic colors on the plastic and creative levels and has a wide importance in artistic and literary use, as it is characterized as an invigorating and friendly color; And he has a sensitive role in spreading the atmosphere of tranquility, balance and adaptation, so the poet wanted through this painting that strikes deep greenery to express the state of bliss and happiness in his country. For "the essence of poetry and its tool is capable of creating and giving, as it brings to the souls of others a new experience and a deep understanding of matters" ⁽⁷⁾. As poetry employs in another poem a visual image full of shapes and colors, he chooses its first shot through his poem:

Trees are shepherds

And the shadows are long

And the hands are poems that do not penetrate into greenery

The green ones... They went deep into the green, and they did not return from the vegetation of the bushes ⁽⁸⁾.

The poet uses the green color mark, which has a very wide area in the poem, as it is clear and dominant in the poetic color. As it refers in green to the color of the trees indicating resurrection and life, and here the poet's artistic image became formed from himself "and his

feelings and emotions, and the image governed by logic and reality, which stands at the sensory aspects of things, was invalidated ... the importance of imagination, and differentiated between it and illusion, The illusion is negative, deceived by the appearances of the images, and harnesses them to individual and accidental feelings. As for the imagination, it is the golden lens through which he sees, and the images... The poet's feelings represent the subjects of what he observes, authentic in their shape and color" ⁽⁹⁾.

In the next scene, another image of symbolic employment:

O venerable blackness / Your hoof has no horseshoes but souls / And your mirage has no rustle but a drop of blood / And your historical innovators lurking in wax books and wooden bells and rain sticks and wild words and boorish letters, lumberjacks and snatchers of wells from our eyes and barbers from their lunatics / squeezed the infusion of their dates from ashes / a movie Wishes carry you reluctantly a feather of smoke? ⁽¹⁰⁾.

Black is the king of colors and absorbs all colors in the above scene. It came as a sign of sadness and the revealing of the pent-up feeling inside the soul, here came black, a symbol of darkness and gloom when adding that it is the color of sin and ruin to this day. In the above text, the poet symbolized war, and this is a symbolic employment of a direct signification. In this section of the poetic context, "the lions are represented by war, with its consequences of presenting the meaning in the body of two things or transferring the meaning from the scope of concepts to sensory materialism" ⁽¹¹⁾. The relationship between semantics and meaning "according to its arrangement in terms of phonetic outputs and morphological measures, and other dictionaries paid attention to topics, that is, they were keen to arrange a group of words and subject them to a specific context" ⁽¹²⁾.

In another poem, the poet describes a picture of symbolic employment, saying:

**The lakes dry up
that stole the honey
From zero books** ⁽¹³⁾.

The poet referred to the color by saying: (the yellow books), and that mark that has turned into a heritage icon with multiple meanings. He may mean old, worn-out books and what they contain of the colors of thought and forms of literature for abstract significance. According to the different social or cultural dimensions it carries." And creating new pictorial compositions that define the creative ability of the poet, and raise the value of linguistic formation artistically and aesthetically" ⁽¹⁴⁾.

As he describes in this section (the talismans of the lakes) and the individual talismans or vague symbols are a descriptive indication of what they have an artistic impact on the same recipient.

As stated in his poetry:

**Resplendent in his rain cloak/ In his bed of light/ In his mortal chariot/
He scatters his gloomy clouds / paints his colors in black
And he sees the land as blood and the pastures as ashes** ⁽¹⁵⁾.

There is a remarkable symmetry in the poem, as the poet uses the symbolic color signification of (rainbow), with a sign different from what is customary, while those colors represent joy, hope and goodness; The poet brings it in a place of sadness, gloom and

blackness to express the sad state in his homeland, "presenting the meaning in the body of two things or transferring the meaning from the scope of concepts to sensual materialism" ⁽¹⁶⁾.

2. Figurative recruitment

The image is one of the most important basics of the poem. It is from the poet's pulse expressing his feelings and emotions. It is "a linguistic formation formed by the artist's imagination from various data. The tangible world stands at the forefront. Most of the images are derived from the senses" ⁽¹⁷⁾. It is based on "removing the human, or bestowing human characteristics on, or non-human beings, whether they are living or inanimate, moral or non-moral" ⁽¹⁸⁾. This is what was stated in Jabbar Al-Kawaz through his poems:

**And let us annihilate our destinies
A nail that hits Juha's coffin in the names of history
A suspenseful song in Al-Ajaj's record
Zero papers erase what we write to spite the narrators
Foxes, wolves and snakes guarded by lightning forest
Cuneiform characters in the toast cup of the kings of the sects
Black Banners ⁽¹⁹⁾.**

The narration is present in the poetic text, as the yellow color appears as an intended sign linguistically and emotionally, in the words of the poet (zero papers erase what we write out of spite of the narrators); What the poet wanted is a picture of the ups and downs of life on the one hand, and the moment of birth that is unique in its own way on the other hand. Because the effective value of color "is determined by the substitutional level of what is described without affecting the composition of the image, in a way that determines its fate and its essence" ⁽²⁰⁾. Wars have no end but killing, loss of life, and bloodshed. Only souls, but joy, happiness, smiles, happiness and optimism, as we see this in the eyes of the fighters. As the bars and cafes designated for the presence of men are closed because the war occupies all men and people of all ages, as it does not leave even aspirations unchanged, but rather turns into a tragedy.

In another poem, Jabbar Al-Kawaz refers to the pictorial employment:

**And rivers were spurned by the wells
And Marda
And angels
And demons from smoke
And they wrote doctrines with the bones of the hoopoe
And girls from wine
And dates whose killers forgot
And blueberry leaves
And a reed
And a red ink ⁽²¹⁾.**

In the poetic scene, the poet describes the rivers that were swallowed up by wells, elves, mardas, angels, as well as demons, referring to the hoopoe, which is one of the beautiful birds. By saying: (with the bones of the hoopoe), this is what people cared about because of its secrets as it came in the spiritual books, as it is evident in the poem the open time also for the dates of the boyhood period, as the passage of time passed and even the dates of boyhood that killed them were forgotten, such as the dates of love, adoration, love, and the like So, as for the red color in the poem, it came to denote the realization of hopes.

“The color has a specific and strong symbolism, as it is a symbol of what it has of impressions that affect the souls... It also links the psychological state and color... From this impression it is desirable in some aspects Poetry, it has a strong and psychological significance in poetry”⁽²²⁾.

The image is taken as a semantic expression of an emotional or psychological state that accompanies the experience of the poet who formulates it in precise details by saying:

**He didn't write well...
He satirizes the void
Spite of crossing it to your bank crowned with deprivation
O sleeper in the distance
rich
My letters are still confused
And my papers are yellow
It mixes what crazy line
In your night
rich
no time to be silent**⁽²³⁾

The poetic text above. Full of pain and tragedy, according to the poet: (He did not write well his pains), that the pain and pains he could not reveal even in writing, but rather he was living in a psychological struggle with himself while he lived by depriving him of a difficult person to reach, as the yellow color came indicative of illness, fatigue and pain And misery revealed the poet about the psychological state in which he lives, at the same time the poet referred to open time by saying: (There is no time for silence). Here the reader's attempts appear, "in his debate with the text, to dominate it, its paths, its paths, and its horizons, standing on its verbal face and penetrating into its depths, searching for its essence and jewels. He is attracted by interactive reflective reading... and perhaps forming a position on the present or re-reading the past, and even anticipating the next at times." On the other hand, the reader, after examining his share of the text's meanings and perceptions, finds him, too, disavowing them, trying to transcend them, so he attributes the thought to the first writer and returns the evidence to the effect of the first writing, i.e. the text, intending behind that something of objectivity, so it is a continuous game⁽²⁴⁾ between the reader and the poetic text.

In another poem, he embodies another image by saying:

And every blackness jumping from its shore of salvation inherits a wound to surprise the pain in the tent of his blame / How many evil windows hovered to chase him while he quarreled with her and crowned her stumbling blocks with tears of tears and the repercussions of a sweltering autumn like a weed in the signal / O blackness that resists our whiteness / To spite our leaves and our poems / How many walls have you demolished to repair your vanity With blood / grieving our wounds that walk on the ground?⁽²⁵⁾.

The black color in the poetic text indicates hardships and fatigue, as the poet reveals the relationship between color and time, that the disadvantages of wars and the revenge they inherit to the nation, as war generates blame, sadness and separation, and this is a clear picture of the effect of the black color on the poetic text, (tears_wounds_blame. ..), How many homes were demolished and how many tents were destroyed in order to reach the flow

of blood, as he clarifies by saying: (Oh blackness that resists our whiteness), so black is the color of lack of light “its indication of sadness, worry, wilting, laziness, death and annihilation”⁽²⁶⁾, unlike white, the color of light .

In another text of Jabbar Al-Kawaz’s poetry, another image describes the nature of (rocks) and the path of walking, as in the following scene where he says:

**And I walked a long black path
It is surrounded by rocks**⁽²⁷⁾.

The poet employs a visual image (I walked on a black path) to show the recipient that he walked on a road paved with asphalt, which is surrounded by mountains of all colors. We must "discover the internal linguistic formations in the poem, its specificity and dimensions emanating from it and not from the language in general. The manifestations of this are determined by the spatial and temporal structures of the poetic image, as it is the basic form that embraces the art of poetry and influences its formation externally and internally"⁽²⁸⁾.

In another scene, the poet shows the pictorial employment, as he says:

How many bridges have been damaged, so that they are no longer able to seek excuses for crossing / hurting our ribs or our dead? Or passers-by / And your frightened arguments in the cloud of the crypt of the fasting priests in black / They are no longer arguments overflowing from their thorns with whiteness / So fasting breaks them like a princess in a punctured memory / Was the road that you scattered in suspicion a wedding mess or Sidra leaves waiting for the dead to purify them from the impurities of shame⁽²⁹⁾.

Color appears in the poetic text clearly through the poet's employment of it with connotations, including color (black and white), which is considered a preoccupation in organizing prose lines within the textual space, which provides iconographic indications suggesting the inclusion of the linear formation element in the text.

The poet in the above text is no longer able to seek many excuses, whether they are for passers-by or others, because of their arguments that resemble a cloud placed in a dark place, and are indicated by the word blackness. Fasting is the one that purifies the soul, and fasting is likened to a prince whose memory is open. The poet employed the color significance to occupy the recipient with a synthetic image based on the contrast between black and white. It can be said that this contradiction also works on paradox, especially the paradox of antagonism, which mainly focuses on achieving the golden relationship between words more than the tonal relationship.

The pictorial employment differs from one poet to another in terms of the composition of the image and its aesthetic construction, according to the poet’s culture and artistic abilities, which enable him to transfer the imagined image to the tangible world of things, and help him to represent his subject in a sensual way, and to communicate with and unite with the outside world, because it is It bears the poet’s special character in portraying his feelings and thoughts, always fueled by his intellectual stock, his balance in life, his special experiences, his deep vision of matters, his ability to link things, his aesthetic taste, and his wide imagination, as imagination is the basis of the pictorial process, and it is the source of its brilliance and vitality⁽³⁰⁾

Color is a vital and influential element in shaping the image in Jabbar Al-Kawaz's poetry, as in his saying:

**And provoked the dirt
Was the road one-eyed / one-eyed:
with envious eyes
They shared black and white.
Was the road lame / the lame: a spear walks forcibly after it
Shot in the dark.
Akkan Road Ashram / Ashram: Eating Echo Commandments
The snoring of letters.
Was the road squint / squint: ten fangs grope
Vision in the darkness ⁽³¹⁾.**

The poet begins his poem with a question whether the road is straight or not, and indicates it by color, especially since this road, as it is known, is always black and white, as it mixes them, which makes the recipient pay attention to what he sees and how he walks in that darkness, in addition to that more than the wording of the question or interrogative texts

(Was the road one-eyed-was the road lame-was the road more honorable-was the road squint) All these texts came to indicate the rhetorical power that the poet hoards, especially the rhythm of the text through color and its brightness gives a sense of warmth and closeness, and the white space that appeared in the text is the closest color to the poet He then refers to the rhythmic blackness, which appeared in the text as cold and distant, as it was considered one of the distant colors of the poet.

Jabbar employed polychromatism in his poetry with its suggestive value by directing the pictorial context, as he says:

**In the footsteps blame for the darkness
At my frightened stare at the whiteness of the paper
In your grief-stricken river notebook
Search
For a word that accommodates two lost
They did not realize until now that they are from water and fire
And you, madam, standing on the brink of a question
When you extend your palms to me
The distance is not as narrow as it seems
That air screams between our palms
And the eyes of the moment of the explosion of transients
and breaths
Address the banks with a sunken bridge
Still expanding space with your hair playing with air and madness ⁽³²⁾.**

We find features of grumbling about reality, but what reality? As an indication of the indications of reality, there is a kind of psychological state that accompanies writers, poets, and writers in general, known as the mastery of writing, which means that the writer has reached a late stage of his inability to write and refrain from writing, that refrain that makes the white paper in which the ink does not write a nightmare, for the writer This is what the poet wanted to express here, so he used the white color in a direct form (with the whiteness of

the paper), centering on the white color's signification of emptiness and nothingness that drives fear. .

The important data in the formation of human existence and the influence on his life, so the image... had a wide presence in Iraqi poetry in general, and in the poetry of Jabbar Al-Kawaz in particular, and this is what the poet embodied in his resort to paper, "so the paper takes different colors, shapes and poetic images that the poet expresses Through him about his worries, experiences and visions ⁽³³⁾, through a poem full of pain and sadness.

And in a color image, Jabbar presented the black color in harmony and harmony through his poem, and he says:

**black paper pen
Curved ink, where is the index finger and thumb?!
No mice in the homes of the poor
No work in hive flies
No river behind the doors
Who stole the key?!
There is no spike in the cactus field
Colors clashed with black, a bridge without lights
And the passersby
without stems ⁽³⁴⁾.**

The poet is on his exhausting search for the white color in the darkness of his homeland, but he does not find it.

Even if that white color represents miserable (mice), he does not find them! Especially in the homes of the poor, and the absence of mice is evidence of the lack of food or its scarcity, which suggests the extreme poverty under which his compatriots are slaughtered and brings back darkness and blackness to his mind.

The black, which in turn symbolizes a negative connotation of the black color as a sign of disease and poverty in light of these wars and tribulations that the country is going through. "Influencing the composition of the image, in a way that determines its fate and essence" ⁽³⁵⁾.

The poet takes us to another picture when he says:

**We said to them: O pirates of visions
where are you?!
They said: With you or with others, so who diverts the sea?
About the color of the sky?! ⁽³⁶⁾.**

The superior poetic artistic realization of the centrality of the blue color and its essentialness in the formation of nature and the universe in the human mind throughout the ages; This is what prompted the poet to introduce this miraculous poetic question: (Who diverts the sea from the color of the sky?!)

The sky is clear blue in most of the times, its color reflects on the waters of the seas, giving it a blue color.

Here, the poet speaks to the internal enemies of his country who have ambitions with his tongue and the tongue of the people of the people, calling those enemies "pirates of visions" for their repeated robbery of the dreams of the people of this country, so he asks them about their position and position in light of the current situation of those conflicts and tribulations that the country is going through (Where are you?! So their answer was nothing but a kind of prevarication that does not make you fat or sing of hunger (with you or with others), then they put in front of him the impossible question: (Who deviates the sea from the color of the sky?⁽³⁷⁾)

It is as if the poet, with his strong knowledge of the permanence of the blue color, is a color indicative of the sky. Then the sea realizes that no good is expected from them and that their purpose will remain unknown and ambiguous to the people of the country and that they will never define their position, just as it will not happen that the nature of the colors of the sea will change to differ from the color of the sky.

3. Symbolic employment

The use of symbols in literature is "a manifestation of language and an effective literary means used by the poet to express his feelings and feelings, and symbols are the best means of expressing aspects of intellectual and cultural human activity" ⁽³⁸⁾. The ordinary poetic text has periodic details. In these selected examples of the poetry of the quiz squid, he clarified a picture of symbolic employment by saying:

The blackness was not white / For the sky rained down corpses with its venom / And it no longer interpreted its girth with doubt / So were the meadows white while they veiled themselves in the pastures of Haifa al-Dukhan? / And did our streets turn around to mold the whiteness of our blood into a horizon weighed down by the corrupted Gospels and the abrogated verses? / Whiteness - then - is no longer a censorship Addicted to humiliation, and her empty eyes provoked her sockets since fear / And the houses in their resting place are waiting for the coffin of sand to be shed by black girls who inherit their days with the spindles and cover the remnants of their memories among the thorns / Where is the whiteness, then, and our crafts are wailing ⁽³⁹⁾.

The poet opens his poem by saying: (black was not white), that is, with (black and white) the first color indicates darkness, and the second indicates the color of light, and each of them has multiple connotations and meanings. In the text above. The two colors came to denote sadness, death, pain and annihilation, so with the introduction of the white color with its familiar features, a kind of emotional balance emerged for the recipient, helping him through the symbolic colors' indications to try to approach that spiritual equation that the poet is going through.

In another poetic text, Jabbar Al-Kawaz employs another image of symbolic employment, saying:

Our schedules are black and our days are tainted with dirt / Their branches are ripe with wicked days / There is no Saturday hunting, Friday is not planting, nor Thursday is bad / Conditions have indicated and our steps have been confiscated while they are drenching with blood / And their pregnant tents are tightened over the groaning of the dead / And the stories of the hearts weave a creeping sleep in the alleys / The alleys hanging on the balconies of the resurrection / The balconies that have become a braid of severing in the dumps of the Euphrates / So where is the resurrection that awakens our facts from their accursed fall?!

**Green our pastures
These branches, where is the spring?
These shadows, where is the sun? This sun, where is the day? ⁽⁴⁰⁾.**

The narration is present in the prose poem, as we find that the poet employs in the text many colors black, green, and white, and mixes between them, as he describes in blackness the days that are black and full of ugliness, even the branches of these days resemble the splitting of the skin whose sides have brightened, so they no longer know the days, the first or the last, so they do not distinguish between Saturday, Mr. Neither deep in planting, nor Friday in planting, nor poor Thursday, because of what they tasted of the sad and gloomy days and their intensity due to the large number of dead and the anxiety that became among them and the cries of the alleys, so that after that the green color would come to indicate bliss and life. By saying (Four greens), he describes the significance of this color, green, which relieves the soul in return, for spring comes carrying with it all the beautiful days and its warm sun that gives the day sweetness and a comfortable feeling for the recipient.

Presenting an abstract fact, feeling, or idea that is not perceptible to the senses in the form of tangible images or forms.

The poetic and literary symbol in general is about a metaphorical sensory reference to something that does not fall under the senses, meaning that the symbol simply requires two levels⁽⁴¹⁾ for the symbol, the level of sensory things or sensory images that are taken as a template, and the level of the intangible states that are symbolized by it. It by saying:

**I was lost
He showed me a whiteness in the blackness
And on ordeal without question
like
A grain of wheat sprouted a cat's flock that was a tear
Mother of the martyr
As if he drew the sun to warm himself ⁽⁴²⁾.**

In that section of the poetic context that corresponds perfectly with the title of the divan (There is no light in the lanterns of war), the poet admits that he does not see any light at the end of the tunnel and there is no hope for the light to re-emerge after that darkness, and that dark blackness that the country was overwhelmed by as a result of the wars, But in a moment of noble human weakness, he doubts himself, and admits that he may have strayed in the paths of truth, so he asks the other, whoever that other is, to help him and reveal to him a spot of whiteness in all this blackness, if it exists!. Color was mentioned abundantly in poetry, "and its occurrence was not arbitrary, but rather for specific indications and special purposes; it varied and multiplied according to the contexts in which it occurred, so color is an important element of the artistic construction of the poem ... with what it carries of connotations directly related to the artistic vision, and what it adds to the text of aesthetics⁽⁴³⁾

The ability to verbal imagery comes in parallel to the color imagery if the inclined tools of composition and poetry are employed:

**And after midday,
Angel has landed
on a body lying in the wasteland,
carry his soul**

And flew, the yellow dragon was panting, death is here without warning ⁽⁴⁴⁾.

The poet employed (the day) a symbol with a sign of light and whiteness that merged with the indirect color reference to whiteness in (the angel) in order to achieve color symmetry at the level of the deep structure. And the apparent structure of the poetic syllable.

After that, the majestic poetic scene, the angel flies carrying the souls of the martyrs, heading towards the sacred sky, leaving the scene on earth for that (yellow dragon), who gasps, warning of more death and destruction.

The yellow color is the color of hatred, hatred, and hatred between human beings and each other, so the poet announces to those martyrs who died for their homeland that their souls will leave the earth, including corruption, blood, and the spread of hatred and hatred (yellow color), and will fly at midday (white color) on the wings of angels (white) to the sky. The poetic image of Jabbar Al-Kawaz "is an expressive means aimed at communicating and the strong influence that it exerts or causes on the recipient, and gives him the opportunity to explore the mysteries of the poem and determine the poet's position on the reality that he experienced, and renew his experience, as if the poetic image had an educational and educational function that reveals to the self its hidden hidden metaphysical In its depths and its openness to the possibility that extends before it, so scholars considered it the elegant form, and the best model for the poet in expressing his feelings, perceptions, emotions and emotions, and in his embodiment and diagnosis of a world of his own" ⁽⁴⁵⁾.

Shows repressed desires in the self through the use of the avatar:

From his postponed death / He woke up in the alley of ashes amazed / Touching his blood-drenched fingers shrouds The pearl of the grave was turning the wind on the whirlwind of mouths / And announcing a time when the blind became a werewolf hyena / Oh, the waste of women! Procost/ He no longer domesticates to be home, death, or coffee shop/ Five years, and your heart is an enlightenment in which the shadows roar, gathering hatred over hasty clouds that will prolong the whispering in vain ⁽⁴⁶⁾.

In that long beginning of his poem (Bruxt Bed), we find the legendary narrative obsession present, associated with the gray color as it expresses the power derived from the black color, which conveys to the recipient a manifestation of the clash in experimentation with description, i.e. mixing between description as a narrative and the description of the poetic image, which depends on On rhetorical imagery, and extends that type of narration that is closer to narration in the nature of poems related to the heritage or mythological dimension of the poet.

Perhaps this was the reason for calling the character in the title of the poem. Rokost is a character from Greek mythology, where he was a blacksmith and a bandit who attacked people and stretched people's bodies or cut their legs to fit his iron coffin. Templates, so he forms free poetry that is not bound by preconceived templates in which he expresses himself and his heritage freely.

The poet is deeply influenced by his heritage and tries to use color in the narrative text for broader horizons. He moves from one poem to another, leaving space behind.

In this opening, he used the color signs in more than one place, in order to suggest a psychological state or to help in the narration, including (ashes, the blind, enlightenment,

clouds.etc). Exploring the depths of this beginning or the poetic beginning of the poem, and combining these signs with codes that help to link those relationships between the different connotations.

In another place, we find the poet highlighting another image of the use of the semantic symbol:

**Turbans are white
Turbans are black
When does the rainbow come? ⁽⁴⁷⁾.**

Both black and white are considered primary colors, that is, they have a primary, non-secondary role in nature, both of them are strict in terms of meaning.

The poet used that mental image in an attempt to call for acceptance of the difference and the lack of intellectual stagnation between the rival parties in his homeland, for each party believes that it is the right and there is no other right, and either you are with us or against us.

As if the poetic image was divided into that color equivalence between black and white, so the poet chose to search for what would add to it that colorful beauty full of vitality and renewal "rainbow" with that blade, which in turn represents a group of uneven colors that mitigate the intensity of black and white, as he wants the conflicting teams to begin in his homeland, he reconsiders himself, builds bridges of communication and accepts difference, so that the homeland can return to that joyful color state represented by the rainbow.

Conclusion

The most important findings

1. The poet was able to make color an element of the portrait paintings, with its deep connotations expressing the philosophy of existence in different images. Through the distinctive employment of color, the image was conveyed through descriptive, pictorial and symbolic employment.
2. The relationship of color with the poetic text took on a creative character in terms of the poet Jabbar Al-Kawaz's choice of the color word very carefully, according to which he forms the dimensions of the text, and feels the poetic advantages in it, so the color and its connotations connected to the heart of the poetic work in building his poems. Then it expands to include the piece and occupies a wide space in it, after that it imposes its authority and dominates the entire poem.
3. The poet used all the primary colors at the beginning of his poems, which vary from one color to another. The percentage of blue, for example, does not reach the percentage of white or red in his poetic use. The colors white, black and red are the favorite colors of the poet, as they were among the most used colors, and each of them has its positive and negative connotations that were associated with the poetic scene.

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