

THE AESTHETICS OF COLOR IN THE POETRY OF THE POETS OF THE STATE OF BANI NASR

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ABSTRACT

Andalusian poetry - the poetry of the poets of the state of Bani Nasr - was affected, like other poetry of different eras, by various environmental, social, cultural, political and religious factors. The research will attempt to reveal the use of colors by Bani Nasr poets in their poems and the subsequent psychological self-motives or various other loads by studying each color separately, and knowing the significance it gives in the textual meaning.

Keywords

Aesthetic, Poetry, Poets, Andalusian poetry.

Introduction

Praise be to God, Lord of the Worlds, and prayers and peace be upon the Master of the Messengers, Abu al-Qasim Muhammad, and upon his good and pure family.

If the nature in Andalusia inspired the poets with beauty in their poems with what they conveyed from them of pictures of Riyadh and the Gardens and its beautiful scenery of various origins, types and shapes, then these poets adopted another feature of beauty features and charged their poems with imitation, symbol or simile, and that aesthetic feature is the element of color with its It is an important element of the artistic construction of the poem and its vision. Color, if it is not a description in a situation, is inevitably a symbol of the poet's self in its various emotions and a source of vitality and permanence factors between this self and the dynamism of the poem. Color is a symbolic psychological expression that has context-related connotations, and through this context reveals the reasons for its uses and its purpose in order to show the desired meaning required at the moment of the poem. Color in the poem is an artistic building factor, as is the case with language, rhythm, music and melody, as long as all of that casts its shadows in the recipient's soul, its network of nerves, and its cultural and social loads. It is related to the sight and does not come as an ornament or adornment that pleases or displeases the onlookers only, but rather the poets' dependence on colors comes based on precise and imprisoned poetic experiences that deal with colors in a manner that indicates an awareness and awareness of the role of color in the context of poetic expression ([1]), so colors have taken root in language and

usage among the Arabs between sacred and unholy texts, and from that is the Almighty's saying: ((until the white thread becomes clear to you from The black thread ” (Al-Baqarah: 187), and the Almighty's saying: “A bright yellow cow.” Color it) (Al-Baqarah: 69), and other things that are mentioned in the language dictionaries ([2]).

And single color contained in the texts and resources to repeat their meanings Tgosaia not exclusively, as follows:

A - The singular (colour), (colouring) and (dying): the word coloring is used to mean change and instability in life in the words of the poet Abu Al-Barakat Al-Balfiqi (d. 771 AH) ([3]) :

Do not torture the world for coloring it, for it is morning after evening

The aesthetic significance of color in general in this poetic verse comes by suggesting change, renewal, and impermanence. Color as an aesthetic element in life, the poet made it a parallel theme in connotation, equivalent to the conditions of eternity and life in fluctuation and lack of continuity in the format of my life and living as one, the poet directs the recipient not to blame Life because of its nature is the permanence of renewal and change, and he used the word (colouring) with the multiplicity of colors associated with this process to denote the difference and change associated with life and its circumstances.

B - It came with the meaning of various temptations, pleasure, and afflictions associated with love and love, and the difference in its days and the diversity of its states between the ecstasy of a meeting or the weeping of parting, as Abu Al-Hasan Al- Shashtari (668 AH) says : [4]) :

My money besides you, change me, repentant of the periods of love or its coloring

The suggestion of coloring in the poetic verse is an aesthetic suggestion linked to its diversity and its action in influencing the souls, but the poet made it with the beauty of falling into the soul parallel to the embellishment and embellishment associated with artificiality and apathy, not instinct and nature that indicate honesty in passion, and a clear sound intention in love.

C- The word (al-sabbagh) was used to mean the different colors that surround Riyadh, its flowers and plants. Ibn Khatama (d. 770 AH) says about this :[5] :

He spoiled the clothes of the garden from his leaves, varying in color and proportion.

On this basis, the study will address how the poets of the Bani Nasr state used colors based on the arrangement of colors according to their use by the poets of the state of Bani Nasr in their poems, from the most to the least used and their impact on the formation of the poetic image and text, as follows:-

1. White Colour:

White color in the language indication of Hassan and the significance of honor and significance of purity is said: so and so white face and white face so and so wanted the purity of the color of freckles and black Immoral ([6]) , As for the poetry of Bani Nasr poets, the white color came in overlapping with its prevailing meanings of purity and purity, or describing the manifestations of nature and some industries, or indications of change in life. ((The connotations of the white color in the Andalusian environment revolved around gray hair, the stress of time, purity, beauty and psychological comfort)) .[7]) . The white color in Arabic poetry is one of the colors that has a large presence, and is often associated with the beauty of women and the majesty of men, and the subtlety of swords and shields.

and defects ([8]) .

The white color has appeared as an indication of gray hair and its brightness, and thus it is a pure sign of the disappearance of youth and youth, and from that the saying of Ibn al-Hakim al-Lakshmi (d. 750 AH) ([*])([9]) :

The night of youth gave birth at first sight on the morning of a gray hair with which I am not satisfied

If the blackness of his pigment pleases me one day, I will remove it from the stalk of white

The poet places the listener and the receiver in front of two facts: the first of them: bemoaning the past days of youth, which he referred to as “the night of youth” and what is in the word “night” of the hours of man, vigil, fun, and other things, and second: his certainty of the coming of gray hair and the passing of the age for which he was referred to as “the morning of gray,” which is The significance of the certainty present in front of him in the whiteness of his hair after darkening, that the poet combined the aesthetic significance of the white color with this representative image represented by the metaphor in which he made for young men blades with a white leg. I turned to him in the manner of the emphasizing in the excess preposition (ba) inside the predicate of the negative verb (not), as well as its real

occurrence in the sentence of the answer to the condition (so we leave it from a white stem), which is closer to the present and the future than the sentence of the conditional verb (to be secret) and this is achieved The poetic image with the sad semantic dimension of the poet in the passing of the days of his youth and the advent of the time of gray hair.

And this poet Ibn Zamrak (d. 797 AH) ([*]) He made pure pure milk a sign of the one who gives him and his sitting, so he says ([10]) :

And white, from the kind of drink I ran over, and I was not afraid of sin, neither did it itch in my chest.

Mugs circulate around me for a young woman in whom their share of the great reward

I made it pure, and I decided to drink it, and I slept in it by thanking God for drunkenness.

The Lord, the Imam, blessed me with it, the God of the Throne endowed him with conquest and victory.

The poet wanted a way to praise the Imam (Muhammad) .[11])

Frj drink milk and egg color nicknamed them for the whites of his secrets and the purity of his actions and morals, because the color is an element of the configuration that can be measured physically Vilon waves affect the ideas of man as it affects his physical and interaction with it deems ([12]) , since the poet here relied on the declarative metaphor in forming the color in the word (white), but the drink that the poet refers to may not refer to wine in terms of the impotence of the third house (I became drunk with thanks to God in it), and in this praise it was

The article is aware of the right of his praise, so he established the fixed argument based on know-how and clear intentionality through the wording of the verb (I ran it). present and future to the past time ([13]) , and this is what gives the text the will to be effective without fear of falling into sin or succumbing to anxiety. By drinking and generosity of its owner.

Ibn al-Hajj al-Numairi (d. 780 AH) says : [*]) drawing a poetic image of the wine and its white color)([14]) :

And they said: The wine rose in the cup, when it seemed to be the whiteness of the pearls.

So I said: No, it is gray hair. Our elderly woman has become very cold.

The poet wanted to draw a poetic picture of the wine in front of him, with white beads floating above its surface. The poet likened it to the white pearl studded with a crown, to create a high aesthetic value by describing these air bubbles and what they add to the picture of the wine glass of pleasure and pleasure, and these white bubbles are nothing but a sign of its aging and its intoxicating action in The minds when the poet made them approximate the significance of the white gray in the head of the old man. The old wine and its action is parallel to the old age and what is known about man at this age of temperament and volatility.

And this poet, King Yusuf III (d. 820 AH) ([*]) He says about the power of the sword and its action on white necks ([15]) :

If the horrors take into account the opinions of an idea, there is no dreadful thing but the determined scissiors.

Its spurt on the white, the determination of Yusuf returned, and the saplings came with blood.

The frequent calamities and horrors weather disorder have no solution for the poet only strong leadership and the sword was blood and determination Kaazimh poet Joseph III, and this was confirmed in the use of the method Evacuated exception to be it limited to the assertion in saying (to Amvzaa only Hosam Almsamm) ([16]) , it is the only solution to such a tendency in the whims and conditions on which he established the metaphor of the white neck, an indication of the function of this part of the body to turn around, move and unsteadiness. The striking of these white, ready-made necks with hostility, in the light of their white color and their open action in the poet, made the poet a sign of the sword's work and the determination of its owner to extinguish the sedition of horrors and the turmoil of the situation.

Ibn Farkoun said in a garden, likening it to a white paper ([17]) :

Donk it gives blissful garden

The color of the ink has risen above its whiteness, just as the color of a maternal uncle on a virgin's cheek has risen.

The poet Ibn Farkoun wanted to draw a beautiful, elegant, poetic picture of the described garden, and in order to give the picture the full aesthetics of the place without deficiency to bring it closer to the listener and receiver, he borrowed the image of the white paper and its lines and decorations were written in different colors, and it was a custom of the people of Andalusia. To write and decorate their letters and addresses with different types of ink ([18]) , the significance of the white color in the above poetic text is to draw a charming scenic picture of colors that gives the recipient's mind the ability to navigate in the poet's garden, vivid and colorful, as if it were real and not imagined.

2. Black Colour

Black is the opposite of white. It is said to the enemies:

black livers ([19]) , according to the lexical definition, this color indicates enmity and hatred, ((and the connotations were mostly limited to death, pessimism, mourning, the significance of ugliness and blindness, and finally the indication of beauty)) .[20]) , and this color came in the poetry of the poets of the state of Bani Nasr, indicating many meanings, and we find it in Ibn Khatma (d.[21]) :

Say to the one whose whites are stained with the blood of my tears or the blackness of my eyes

She was dressed in her clothes and her book from the melting of my liver with the fire of my heart

And I extracted from the charcoal of the heart a dye, like the parted eyebrow

Where do deer come from when they are unable to dye their eyebrows or have right pigment?

The connotation of blackness for the poet means a lot of crying and constant sadness, which is different from the case of his beloved with white structures and the luxury and adornment and elegance that attracts attention and attracts the heart and takes care of the factors that contribute to giving a touch of

beauty to her face from dyeing the veil and dyeing the right palm, the poet happens A paradox that the recipient wanted to pay attention to is based on depicting his condition and his appearance of hardship in love, for which the black color of the eyes is evidence.

We find it in Al-Balfiqi (d. 771 AH) denoting youth, as it is parallel to the black color of the hair before graying, so this color is associated with him with the days of youth and the perpetuation of his pleasures, as he says ([22]) :

They say hold him the boy is gone and how do I see the grip and the thread is black

He also said, interfering between gray hair, whiteness and blackness, making black the sign of separation, as the color of the crow and the kite, and this is one of the creatures that the Arabs believe to be a sign of separation and separation .[23]) :

I weep for a youth whose waters have passed and a white gray like my shrouds has come

Black camel

The poet in his poetic form makes a comparison between the days of boyhood and youth in which he was nicknamed About her in black, and between his gray days ahead of him, and he called her in white to signify sadness, bemoaning and crying over his loss of the beautiful days of his youth filled with amusement, and for this he made the color of black imitating and imitating the blackness of the crow and kite, which are indications of separation, clarity and distance, and this is evidence that the Balfiqi poet I feel weakness and weakness as a result of blockbuster white gray hair that looks like a shroud, harbinger of the end of the Almsheeb The stage of human life and reduced its strength and increased frustration at the reluctance of Guana ([24]) .

This color came to Lisan Al-Din bin Al-Khatib (died 776 AH) as a metaphor for what he was experiencing of hatred and intrigues, when he says in pain ([25]) :

And laughter from Baghdad, the eggs of its domes, when you see the blackness of my domes

The poet makes the counterpoints (whiteness and blackness) as evidence of his pain from the circumstances surrounding him; If Baghdad of the East had given scholars a great distinction, then Granada and Andalusia did not give him this status, for color was and still is a stylistic key for the poet to enter from one door in the poem to another, that is, entering and switching from one subject to another in an artistic style using a smart method and moving it from the door of describing alienation and not He was satisfied with his life and the conditions around him.

Ibn al-Hajj al-Numairi (died 780 AH) said on the occasion of the birth of a son for Ghani Billah ([26]) :

Do not kohl him, for he does not kohl for his eyes except for those who have been freed from wars.

The poet refers to a well-known prophetic tradition, which is the kohl of the eye of the newborn at birth. Kohl: a solid substance whose color tends to black, crushed and placed in a container and it is one of the decorative materials, in addition to its scientific material benefits. Not with a liquid like antimony

and the like ([27]) , the poet uses the style of demand with the definitive “no” to indicate that this newborn is a descendant of the rich in God, the hero of battles, and that the battlefields of which he is the next knight are from the sharpening of horses and the cohesion of armies. This is what should not happen with the descendants of kings and princes, heroes of wars.

And Yusuf III (d. 820 AH) said in the same resource, describing a wine sommelier ([28]) :

In his face, from his cup, I have a richness of tender roses and a sip of pleasure.

Had it not been for his life, I would have disturbed his hair from its connection with the flowing black

In order to describe this bartender and the function of the black color in drawing his poetic image, the poet “borrowed words from the lexicon of feminine spinning to call the bartender, for he described to us the beauty of his eyes, his luminous face, and his dark black hair. ”[29]) .

3. Red colour:

The color red is not mentioned in the Holy Qur’an with an explicit word except once, and that is from the saying of the Most High)And among the mountains there are new ones, white and red of different colours.((Fatir : 27) This noble verse indicates the coloration and diversity of nature, or God’s call to people to reflect on His creation.

The lexical significance of the color red for the Arabs falls in the connotation of distress, death, murder, blood, hardship and disease .[30]) Especially in describing wars, their leaders and tools, and the accompanying killing and bloodshed, and it is called (the first Arabic color), and in Andalusian poetry it was associated with the duality of death and life a lot and was also associated with the context of pride and striving against enemies and in the field of coloring with blood in lamentation, flirtation, sex and the indication of disease and fear shyness and modesty and significance of firearms ([31]) , in addition to other indications that the poets of the state of Bani Nasr brought to this color, such as the indication of the woman’s body and some of its parts such as plump lips and beautiful sleepy eyes, and signs of freshness and luxury, and its connection as well with the human senses, especially in the field of taste, and the psychological feelings of poets.

Other poets went to make this color indicative of the characteristics of the beloved, for this is the saying of Ibn Juzi (741 AH) ([32]) :

The cheeks are swollen, sweet, lumpy, red, the tip is red, and his teeth are red.

The poet made of his beloved a very beautiful image, everything in it is sexy, clear, and pleasant to look at, from the cheeks to the lips, and the beautiful drowsy eyes. the man, they give along with handsome beauty and al - Hassan, a sign of health and wellness and freshness and modesty sometimes Watchkeeping, combines between physical beauty and moral Hassan)) ([33]) .

Ibn Khatimah (died 770 AH) said, describing red apples ([34]) : And below it, like the shape of breasts, filled with the redness of the cheeks.

Kariya the beloved and the sight of the suspicious and the taste of contentment after the length of the heartbreak

The poet gives the apple physical, human, physical features that are closely linked to psychological feelings, with the significance of the red color, a sign of freshness, luxury and modesty. In her picture, the poet’s apple is red.

And this is Ibn Zamrak (died 797 AH) who says in a sword that was dyed the color of blood ([35]) :

And redden the edge of the sword from the effect of tyranny, because for those who oppose you there will be a red death.

The significance of the red color in this verse is that it established a poetic image of the praised one based on his ability to kill enemies and shed their blood until the sword of the praised one became tainted with blood bearing the connotations of the red death, a metaphor for strength and the ability to lethal and inevitable death. The battles (from the impact of the battle), the praised knight is a man of battles and battlefields, and he is still present in them, ready for them, and his sword for enemies is red death, present at all times.

It is also the saying of Ibn Farkoun, making the red color a sign of possession, domination and death in the context of his praise of King Joseph III ([36]) :

If on the day of the battle he strips the deer, then the debt will be dressed in a garment of glory, a teacher

And if he spread the flags in red and fluttering, he rolled every quarter of the enemy and his teacher.

The poet Ibn Farkoun refers us to a moving visual image that is based on the function of the visual extension of the poetic image in the mind of the recipient and the listener by spreading red-colored banners flickering in a movement of undulation due to the wind. The poetic signifies possession, control, and power in terms of the verb (spread) and what it suggests of spreading and extending, as well as the connotation of the red color in warning, warning, drawing attention and preparedness. The severity of the enemies of murder was the color that is expressed by the color red, the color of mantras wars)) ([37]) .

4. Green Colour:

For the Arabs, it is the color of purity, fertility, evil and disease .[38]) , ((ranged semantics green color in the Andalusian poetry about the positive meanings related to the vitality and bliss, joy and human)) ([39]) , due to its connection to the beautiful nature of Andalusia. Color creates a special language in the poetic text that has its own meanings. It formed a basis in the ancient Arabic poem and played an important role in the space of image, metaphor and metonymy, as the poetic text is able to harness its vocabulary in creating a poetic space that carries images and colors. Animating forms the mainstay of the image and an artistic tool on which the poem is based, and it forms a new language that embraces the suggestion ([40]) , and perhaps most of them came in their poetry when describing nature and its formations.

Ibn Khaimah (d. 770) said, describing the greenness of the flax field ([41]) :

Look at the linen, the voluptuousness of youth, roaming in the cool greens of youth

As if a sea of mud whose lights are above it like grains

The greenness of the flax field according to the poet is equal to the green of the coolness of youth in denoting vitality, luster and beauty. The green color is the companion of the tree, a symbol of life, renewal and growth, in addition to its association with fields and gardens, calm nerves and peace of mind, as it is one of the colors close to the soul.

And this is Ibn Zamrak (died 797 AH) describing Rawda and the green color of myrtle ([42]) :

A soul, a basil, and a delight for the eyes, as if they are your fragrant praise.

And the ace between them is a green excuse, so there is love and there is no comfort

Vahaar ibn zamrak paints a poetic image framed in green that radiates from Ace plant, and makes the symbolism of this religious color mentioned in the Koran in the description of clothes the people of Paradise proof of that of the verse: ((dependents clothes Sondos Khadr)) (human: 21), as well as the words of the Koran signals such as (the spirit and basil), the words of the people of Paradise in specialized verse: ((Farrouh and basil I have had bliss َ)) (Al-Waqi'ah : 89), and according to this, the significance of the green color is based on giving Al-Rawd a poetic image whose resources extend from the images of the Gardens of Paradise and their words mentioned in the Holy Qur'an in an attempt by the poet to make the recipient imagine and imagine him and his beauty and splendor.

He said, describing sugarcane as green, as a gift to him, making this color a sign of generosity and sobriety for its owner ([43]) :

She came to me greens that were soft as if they were sticks, but they were made of aquamarine.

Brides whose beauty has delighted the eyes, whose fringes are greens of dewy paper.

For the sake of his poetic image, the poet made sugar cane visually intertwined with aquamarine and the sight of beautiful brides in the eyes and the tips of green paper.

5. Blue Colour

It is a sign of purity and purity .[44]) , and it may come carrying the meaning of hatred and ugliness, especially in the lineages of the blamed and their sons, ((and accordingly, the blue color came in Andalusian poetry, carrying both negative and positive connotations. It has negative connotations of ugliness and hatred, and its positive connotations are beauty and calm with psychological comfort)) .[45]) .

From a strange meaning, Al-Balfiqi (d. 771 AH) said in describing the blue eye ([46]) :

The eye grieved for you, O singer of passion, for the tears came from her after they had been sloughed off.

That is why you do not dye blue or do not see the funeral dress blue.

The poet made the blue of his eyes the color of his tears, which wet his clothes and turned his funeral blue. It is known that the clothes of grief and funerals are black, and this is a strange poetic image and meaning.

Also from that is the saying of Lisan Al-Din bin Al-Khatib (d. 776 AH) in praise of Abi Al-Hajjaj ([47]) :

To God is your sword, and hearts are as deep as the throats, and souls are thirsty.

Souls crowd without his arrival, as if he is a blue sperm

The peculiarity of Saif Al-Mamdouh here is that he is unique and has no similarity to the unique case of kings and princes in the feature of transferring the king and power to them through inheritance, so this

The sword is feared by everyone as they fear kings and princes, and it appears that the poet Lisan al-Din Ibn al-Khatib did not link the comparison of the Mamdouh sword with the blue eye because the Arabs are pessimistic about blue and blue eyes hate the Arabs, because the Romans are their enemies and they are blue eyes. In fact, the blue color in Arabic poetry is little used in the Sunnah of poets, as it was mentioned only to describing the Jews and some ills in the eyes and linking this color to hidden things such as ghouls and lizards .[48]) .

And Yusuf III (d. 810 AH) says in describing the wine ([49]) :

They give in advance, as if its rays were a clear shield or blue teeth.

The poet draws for us the image of the wine when it is consumed, and its location is the location of the visual image close to the eye. On its color and its action in the minds, the action of the blue tooth when it stabs the bodies, as it is a deadly window that gilds the soul by establishing the emphatic simile based on the conjunction of the letter of the similarity sufficient and the letter that resembles the verb (an). ugliness.

6. Yellow:

It is the color of wilting, hunger, madness, and a yellowish man: that is, he was hungry, and it is said: It is yellowish for the one who goes crazy because they used to wipe him with something of saffron .[50]) , ((perhaps Orbiter hair extension- Andalusian Arabic poetry is largely in its content Alvkra- will find that the more visible signs of yellowing as shows: disease, fear, hatred, envy, sex

As is the connotations of beauty and joy and significance of firearms)) ([51]) . It is one of the hot colors, as it represents the pinnacle of glow and radiance, and it is the most luminous and luminous because it is the color of the sun, the source of light and the importance of heat, life, activity, bliss and pleasure ([52]) , and it differs in its significance according to the context, and it means dryness and wilting.

Among the poets of the state of Bani Nasr, in certain meanings, a metaphor or a description came, and from this is the saying of the Balfiqi poet (d. 771 AH) describing a yellow cloak and carrying the meanings of fear ([53]) :

When the cheeks are yellowish, the tampon is folded over the cheese, and the cheeks are yellowish, announcing fear.

It has a shape like the sun when it rises, but at that time it sets in the hollow.

The Balfiqi poet depicted for us cheesecake, a kind of candy in that era. It was yellow in color, as if it were the shape of the sun in its rotation and yellow in color. The poet puts us in front of an external sensory image of the cheese, which arouses

appetite and incites hunger, until the result of its external shape seemed to cause fear and dread in the eyes. The soul, the poet made the beauty of the outward appearance of the coffin a source of fear-inducing external aesthetic portrayal, as he established the well-known significance of this color in general as an objective equivalent to the occurrence of appetite, the site of fear and being affected by the external form.

Ibn Zamrak (d. 797 AH) said, "He made the yellowness of the face a sign of envy and malice, and these are serious psychological and social diseases, but he dropped these qualities on the face of the sun, which he made in the position of the envious person in his praise of the rich in God." [54] :

The sun of the horizon envy you, O King of the Most High, the face of it turns yellow at night

Among what was mentioned in Arab poetry in general, describing wine and calling it yellow, is the saying of Ibn Juzi (d. 741) . [55]) :

Yellow, the boy did not turn its cups

The wine of the poet Ibn Juzi is yellow in color and gilded to the mind, with a strong influence. Even if the young man drank it, he collapsed in front of it and became weak and debilitated, so he soon reveals his secrets to those who sit with him.

And broadcast a complaint did this winery by.

Regarding the wine itself and its strong and intoxicating action, Ibn al-Hakim al-Lakhmi (d. 750 AH) says : [56]) :

Yellow as molten asgard, if drunk, it will show redness on the cheeks, blazing.

The relationship of wine with yellow color is synonymous in Arabic poetry, as some poets described it as the sick because of its yellowness. Antara Ibn Shaddad describes it by saying ([57]) :

With a yellow bottle with a bed paired with a flower in the north, it bleeds

In accordance with this inheritance of the relationship between wine and yellow color, the poet Ibn al-Hakim al-Lakhmi began to paint for us a picture of this wine in terms of color and simulate it by way of an external sensory analogy to yellow gold, which is cast in luster, splendor and yellowness, then moves to talk about the action of this wine on the body of its drinker, especially on the cheeks and what it emits. It has redness as a result of ecstasy and sugar.

Ibn Khatimah (died 770 AH) made a comparison between the yellowness of the roses and the cheeks, where he said ([58]) :

I threw a rose at him and he snapped it off the cheek

So the rose fled in a shyness that appeared to be the yellowness of hatred

The poet here exploits the energy of the yellow color and its indication of the meaning of envy and hatred, so he made this color a poetic image of the hatred of roses when he made them human qualities in shame and yellowness of the cheek . He said describing a candle of wax ([59]) :

and yellow, which was leveled at Sa'ada, and senna was installed in it, as was the tooth

She threw the darkness from her oblivion, and he bent down and rolled up the tail seeking safety.

The yellow fire burning in the head of the candle and its wick are similar to the tip of the spear, and the poet separates the boundary here between the likened and the likened by using the simile (al-kaf) to indicate the similarity of the visual image boundaries between the head of the candle and the tip of the spear and its implementation in the mind of the recipient.

Conclusion

The findings of the research can be summarized, through these selected models, by way of investigation, but not limited to, shedding light on the interest of the poets of the Bani Nasr state with colors and taking care of them in their poems, expressing a meaning cast for a rhetorical purpose, such as simile, metonymy, pun, or an expression of a psychological state that necessitated the presence of colors. And its significance and the things that are in front of them or in their hands, and in this they have taken the paths of the inheritance and its implications, and the presence of colors in the cultural memory of Andalusia and its environmental, social and political conditions.

Margins

[1] See: The Symbol and the Mask in Modern Arabic Poetry, (Al-Sayyab, Nazik and Al-Bayati), Muhammad Ali Kennedy, Dar Al-Kitab Al-Jadid, Lebanon, 2003 AD: 28.

[2] Among that is what was mentioned in (Lisan al-Arab) article: Heigh, in the Almighty's saying ((Then it stirs up and turns yellowish)) (Al-Zumar: 21): Heigh means dry and yellow.

[3] Al-Balfiqi Diwan: 32

[4] Abu al-Hasan al-Shashtari: 70

[5] Ibn Khatma's Diwan: 119

[6] Lisan Al Arab, Ibn Manzur: Article (Eggs)

[7] The Image of Color in Andalusian Poetry, Hafez Al-Maghribi, Dar Al-Manahil for Printing and Publishing, 1st Edition, Rabat, 2008: 230-231.

[8] Colorful Beauty in Arabic Poetry Through Semantic Diversity, Laila Fasmi Hajiabadi, and Mahdi Mutahin, research published in the Quarterly Journal of Contemporary Literature Studies, date of acceptance 10/9/1990 AH. From the third year of the year, issue (9): 83.

[*] *) Muhammad ibn Muhammad ibn Muhammad ibn Abd al-Rahman ibn Ibrahim ibn Yahya ibn Muhammad ibn al-Hakim al-Lakhmi, nicknamed Abu Qassem, a man of knowledge, religion, stature and majesty, who grew up at the edges of his entirety of arts, from arithmetic, obligatory, literature, reading and document, to good handwriting, and literature guaranteed by him. Until he was rescued by Okad, he failed in the outbreak of the plague, a judge in some quarters and a clerk for the royal house, and there was a great calamity, he died in Granada on the seventeenth of the month of Rabi' al-Akhar in the year seven hundred and fifty in the outbreak of the plague, and was buried at the door of al-Bireh. See: Al-Ititah in Granada News, Lisan Al-Din Bin Al-Khatib: 1/234-235.

[9] The Briefing in the News of Granada, Lisan Al-Din Bin Al-Khatib: 2/269

[*] □) Mohamed Ben Youssef Abhristi (744 e -797 e), originally from the east of Andalusia and it fled his ancestors to Granada and the district of its neighborhoods , a squat Albyaze, was born in the same year in which the pilgrims Apparent Ben Youssef seventh sultans built red, grew up son Zamrok was in cultural richness during the era of this sultan. He was sharp in intelligence, insightful, and was assigned to read. His success was not hidden from his father, so he directed him to seek knowledge after he wanted him to practice the profession of blacksmithing and teach him its principles, but he did not succeed, as he was insignificant. He read the language and jurisprudence on Abu Saeed bin Lub, and studied the science of origins under Abu Ali Mansour Al-Zawawi, who is one of the masters in jurisprudence. He joined the sheikh of the Sufi sects during his reign, Abu Jaafar Ibn al-Zayyat and his hermit brother Ibn Mahdi. He participated in the political work and was influential in his policy which is rich in God's external affairs and extended his influence over the Far Maghreb, and in confronting internal strife and eliminating dangerous troubles that are Lisan al-Din ibn al-Khatib, in addition to his role influential in reconciliations and conspiracies, and died in Sultan Muhammad VII guided him by order of him, after he offended some of the statesmen, so his life ended by sending him those who killed him in his house while he raised his hands with the Qur'an, and killed those found with him of his servants and his sons. See: Diwan of Ibn Zamrak Al-Andalusi, Muhammad bin Youssef Al-Sarihi. The Diwan was investigated by Dr. Muhammad Tawfiq Al-Nifer, Dar Al-Gharb Al-Islami, 1st edition, Tunis, 1997 AD 17-19 . Also see: Kitab Al-Ilaam, Khair Al-Din Al-Zarkali: 7/154.

[10] The Diwan of Ibn Zamrak: 111.

[11] He is (Abu Abdullah Muhammad the Seventh, Ibn Al-Nay Billah, nicknamed Al-Musta'in). Diwan: 108.

[12] See: Colors in the Noble Qur'an, an artistic vision and meaning, Dr. Ashraf Fathi Abdel Aziz, College of Education, Suez Canal University, The Miracle of the Qur'an website.

[13] See: Dictionary of Letters, Iman Bukai, Dar Al-Madar Al-Islami, 1st Edition, Beirut, 2003 AD: 188-189.

□) Ibrahim bin Abdullah bin Ibrahim Nimeiri, Abu al - Qasim, known as Ibn al - Haj, Adib Andalusian, senior writers, was born in Granada, and was ordained a book construction year (734 AH), has a good hair categories and a book on the trip, described Faqih and updated The traveler, judge, scientist, narrator, poet and writer, was born in the year seven hundred and thirteen AH, and differed in the date of his death. See: Al-Ihatah, Lisan Al-Din Bin Al-Khatib: 1/342-344 .

[14] Diwan Al-Numeiri: 60.

[*] He is Sultan Abu Al-Hajjaj Yusuf, nicknamed Al-Nasir Li-Din Allah, the son of Sultan Abi Al-Hajjaj Yusuf Al-Mustaghni Billah, son of Sultan Muhammad V, nicknamed Al-Ghani Billah. And he remained in his prison until the year (810 AH) and died in (820 AH). He ruled Andalusia in the remaining period between (810-820 AH). And Andalusia knew him as a brave prince, and a brilliant leader. The red built themselves and the attempts of the Spaniards to seize Granada. See also: Media,

Khair al-Din al-Zarkali: 8/259, and also see: The Chosen Ones from Andalusian Poetry, Muhammad Radwan al-Daya, Dar al-Fikr al-Dayya, 3rd Edition, Beirut, 1992 AD: 95, and also see: Description in the poetry of Andalusian King Yusuf III, Heba Ibrahim Yam Mansour Al-Labadi, Master Thesis, An- Najah National University , College of Graduate Studies, Nablus, 2012: 1

[15] The Court of King Joseph III: 107.

[16] Dictionary of Names, Iman Buqai: 86.

[17] Diwan Ibn Farkoun: 106.

[18] Among that is what the poet Ibn Zamrak said in his Diwan: 103.

Ink or provocative musk on a rose is pleasing as it is pleasing to excuses on the cheek

Ink fades on the rose of a newspaper, the perfume is drained from the flowers of praise.

[19] Lisan Al Arab, Ibn Manzur: Article (Blacks).

[20] The Image of Color in Andalusian Poetry, Hafez al-Maghribi: 230-231.

[21] Ibn Khatma's Diwan: 67-68.

[22] Al-Balfiqi Diwan: 3

[23] Same source: 77.

[24] See: Youth and Gray Hair in Andalusian Poetry , Raghda Ali al- Zatul , 70.

[25] Diwan of Lisan Al-Din Bin Al-Khatib: 77.

[26] Diwan al-Numairi: 58.

[27] See: Al-Mu'jam Al-Wasat, Ibrahim Anis and others, Arabic Language Academy, Al-Shorouk International Library, 4th edition, 2004 AD. Material (eyeliner).

[28] Description in the Poetry of Andalusian King Yusuf III, Heba Ibrahim Mansour al-Labadi, Master Thesis, An-Najah National University , College of Graduate Studies, Nablus, 2012: 10.

[29] Description in the Poetry of Andalusian King Yusuf III, Heba Ibrahim al-Labadi, Master Thesis, College of Graduate Studies, An-Najah University, Nablus-Palestine, 2012 AD: 90.

[30] Lisan Al Arab, Ibn Manzur: Article (Red).

[31] See: The Image of Color in Andalusian Poetry, Hafez al-Maghribi: 180-194.

[32] The Poetry of Ibn Juzy, Muhammad Obaid Al-Sabhani: 337.

[33] The Sign of Color in the Poetry of Nizar Qabbani, Ahmad Abdullah Muhammad Hamdan, Master Thesis, College of Graduate Studies, An-Najah National University, Nablus - Palestine, 2008: 42.

[34] Ibn Khatma's Diwan: 127.

[35] The Diwan of Ibn Zamrak: 45.

[36] Diwan Ibn Farkoun: 123.

[37] The significance of color in the poetry of Nizar Qabbani, Ahmed Abdullah Muhammad Hamdan: 44.

[38] Lisan Al Arab, Ibn Manzur: Article (Khidr).

[39] The Image of Color in Andalusian Poetry, Hafez al-Maghribi: 206.

- [40] See: Color and its significance in poetry, Zahir Muhammad Hazaa Al-Zawahra, Hamed Publishing and Distribution House, Jordan, 2008 AD: 18.
- [41] Ibn Khatma's Diwan: 129.
- [42] The Diwan of Ibn Zamrak: 88.
- [43] Same source: 102.
- [44] Lisan Al Arab, Ibn Manzur, article (Blue).
- [45] The Image of Color in Andalusian Poetry, Hafez al-Maghribi: 213.
- [46] Al-Balfiqi Diwan: 66.
- [47] Diwan of Lisan al-Din Ibn al-Khatib: 1/94.
- [48] See: The connotations of colors in the poetry of Nizar Qabbani, Abdullah Muhammad Hamdan: 52.
- [49] The Court of King Joseph III: 159.
- [50] Lisan Al Arab, Ibn Manzur: Article (zero).
- [51] The Image of Color in Andalusian Poetry, Hafez al-Maghribi: 195.
- [52] Theatrical Lighting, Abdel Wahab Shoukry, Egyptian Book Organization, Cairo, 1985 AD: 76.
- [53] Al-Balfiqi Diwan: 61.
- [54] The Diwan of Ibn Zamrak: 44.
- [55] Poetry of Ibn Juzy, Muhammad Obaid Al-Sabhani: 331.
- [56] Al-Ihtah in Granada News, Lisan Al-Din Ibn Al-Khatib: 2/268.
- [57] Antara Diwan, Muhammad Saeed Mawlawi: 120.
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- [59] Same source: 130

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