

Colors complain: A Reading of Adonis' Color Semantics

Sāleh 'Abboūd¹

1. Interdisciplinary Social Sciences, The Max Stern Yizreel Valley College
Saleh3abboud@gmail.com

Abstract

Objectives: This study aims to clarify the concept of colors and their presence in literary texts, in order to examine their presence in samples of Adonis' Diwan, Songs of Mihyar al-Damascene and other poems, in order to reveal their role in the poetic semantic structure and the functions they perform in relation to the meaning and intent that the poet wants in the poetic text.

Methodology: The study adopts a qualitative, descriptive, and analytical approach. It provides a brief reading of the main transformations in modern Arabic poetry, briefly addresses the biography of the poet Adonis, presents theoretical material on the concept of colors in literature and poetry, and focuses on analyzing samples of Adonis's poetry that contain the use of colors.

Results: The study led to findings that confirm the breadth of Adonis' culture and his ingenuity in the process of employing colors in his poems in a way that serves the text and refers it to suggestive integration and symbolic semantic depth. This indicates his awareness of the relationship of colors with the human psyche and the reader. He was able to employ colors in order to deepen the text and its connotations and adds ambiguity to the entirety of his Diwan, which expresses his great interest in displacement and suggestion in line with the doctrine of modernist poets.

Conclusion: The study attempts to read Adonis' texts that employed colors and included a semantic task consistent with their depth, based on a sample of texts in which the colors appear with a reasoned meaning that serves the apparent content, participates in tightening the symbolic structure and poetic image, and contributes to revealing the hidden connotations in the interior of the text, it was found that Adonis is good at pricking his texts with colors that declare his complaint and reveal his pain.

Keywords: Adonis, colors, color connotation, poetic image, modernist allusion.

Introduction: Transformations in Modern Arabic Poetry

Modern Arabic poetry has undergone significant developments that have affected many of the prevailing stylistic and expressive aspects, and have almost transferred Arabic poetry from the traditional stage to another state far from the old inherited system. The process of profound change in Arabic poetry and its artistic discourse took many years of experimentation and successive formation that faced some challenges and difficulties, until the pioneers of modern poetry succeeded in establishing the foundations of Arabic poetry in its modern style. At the forefront of those pioneers were Arab poets, both male and female, who were influenced by the traditional Arab heritage and modern Western styles. They opened up to the resources of contemporary literature, philosophy and sciences, and were able, thanks to their strong poetic balance, to attract attention to their poetic styles and principles and to publish them widely. They became the best at expressing their reality and its intellectual, social and political issues in an expression charged with the values of change, exposing flaws and calling for reform. (Abdul Rahman, 2020: 49), so they made good use of suggestive poetic images as an integral component in the formation of the modernist text, so that they are suitable for depicting the psychological charge of the creative poet to the recipient and opening the way for him to participate in the emotional experience (Al-Kharabsheh, 2018: 15)

At a time when Western modernist poetry came to criticize the destruction and devastation that befell Europe and the West after the two world wars in the first half of the twentieth century, Arab poets and thinkers were influenced by the modernist movement and adopted many of its principles in search of answers to existential questions related to the contemporary Arab reality that was dominated by feelings of defeat and decadence. Adonis pointed out that modernity, in the opinion of Arab modernists, constitutes a new authenticity in place of the old traditional heritage, as it expresses the desire of new generations to practice the change they desire in reality. He explained that modernist poetry in its concept is poetry that changes the way its tools are used, in order to change the way of understanding and appreciation, and by achieving this, poetry has changed its old and traditional role and meaning (Adonis, 1994: 4: 130).

The adoption of language as a means to highlight poetic suggestion and its shifts within the modern Arabic poem and its exclusion from its traditional role is one of the most prominent modernist concepts in poetic texts. This shift in its role resulted in a qualitative shift in the levels of linguistic employment, such that vocabulary and words

became difficult to understand and confusing in light of their complex network of relationships together, in accordance with the intention of modernist poets in their poetry to use ambiguity and a system of integrated verbal and symbolic paradoxes and allegory that constitutes a poetic discourse described as discordant and inconsistent, which makes it difficult for the recipient reader to understand. All of these are means that elevate the poem and increase its artistic value for modernists, and guarantee it a distinguished degree in the field of literary taste (Makawi, 2017: 1: 28-29). This need created a new type of language, a language that can be called an innovative language. The poem, as it entered its modernist phase, turned into a contentious text that could bear interpretations that were somewhat dependent on the recipient's culture and aesthetic values. There is a semantic space separating its verbal meaning and its interpretive meaning, and it is subject in its semantic system to the different interpretations practiced by each recipient. In this case, the poem says one thing and means another, and produces a non-unilateral semantic equation that balances between meaning and non-meaning (Al-Hansali, 2005: 17).

The aim of this reading of a selected sample of Adonis' poems is to attempt to monitor some of the features of the transformations taking place in modern Arabic poetry among its most prominent pioneers, by relying on his use of colors in his poetic material that belongs to relatively early texts, based on the fact that the poetic text is an important and primary foundation of the modernist project in Arabic thought and literature.

Adonis

Ahmed Ali Said Esber, known by his nickname "Adonis", is considered a poet, artist and thinker who is one of the most prominent figures in contemporary Arabic poetry and literary thought. He was born of Syrian origins in 1930 AD, grew up in Syria, then moved to live in Lebanon, and holds Lebanese citizenship. He composed his first poem and recited it in 1944 before the President of the Syrian Republic, but he became famous with his poem "The Earth Said" in 1954, and then his texts were published under his name Adonis. When he moved with his wife to live in Beirut in 1957, he founded the magazine *Shi'r*, which was considered a platform for modernist Arabic poetry in the second half of the twentieth century. Then he published his collection of poems, *Awraq al-Rih*, in 1958, and after that he published his collection of poems, *Songs of Mihyar al-Dimashqi*, in 1961 while he was residing in Paris for a full year, between 1964 and 1968, Adonis published a collection of poems entitled *Diwan al-Shi'r al-Arabi* in three parts, in which Adonis arranges selections of Arabic poetry from the pre-Islamic era to the beginning of the twentieth century. In addition, his collection of poems, *Transformations and Migration in the Regions of Night and Day*, was published in 1965. In 1968, his collection, *Theater and Mirrors*, was published. He began publishing the magazine *Mawaqif*, and also won the Friends of the Book Award in Beirut. In 1971, he began teaching at the Lebanese University, and continued until 1985. He obtained a doctorate in literature in 1973 from Saint Joseph University. His thesis, *The Constant and the Changing*, in 1974, in four parts, was considered one of his most important works, during his literary career, he won many international and Arab awards. He is a prolific poet with many intellectual and poetic publications, and his fame has filled the world (Al-Fouad, 2009: 31-40).

Colors

Colors are a natural phenomenon known since ancient times, and carry cultural, artistic, religious and mythological connotations that have established their status among peoples, and constitute a civilizational material that enters into the design of human creative expression, as it is an element of plastic art in particular and other expressive arts in general (Obaid, 2013: 9). Colors are defined as reflections of a physiological effect on the retina of the eye, a luminous phenomenon perceived by the sense of sight, and subject to one's ability to distinguish between objects that may appear identical (Grab, 2006: 41). Most Arabic dictionaries have agreed that the meaning of color in the Arabic language is related to the separation between things to distinguish them (Ibn Sidah, 1996: 1: 201), as stated by Al-Lassan as follows: "The color of everything: What separates it from others, and the plural is colors, and it has been colored, colored and he colored..." (Ibn Mandoor, 1994: 13:393). As for Colors in terminology, they follow a physical impression and effect generated by the light emitted to the eye by objects exposed to light, as color, according to natural scientists, is colored rays resulting from the analysis of the solar spectrum and other lighting spectra (Hammouda, 1990: 5), so color transforms objects into distinctive forms in their external surface aspects, and thus color depends on two conditions for its existence and appearance in objects: The wave of light that reflects it and the eye of the observer (Hamdan, 2008: 28).

Color in literature between connotation and symbolism

Colors have taken on metaphorical dimensions in literature, especially in poetic texts. Ancient and modern poets have employed them as an evocative signifier and signal leading to the intended meaning in the text, and thus colors have gradually transformed into cultural and semantic signifiers that often symbolize meanings consistent with poetic images, enabling poets to display emotional and sentimental states in their poetic paintings, and facilitating the recipient - thanks to their presence in the perceived environment - the process of receiving the text. by virtue of their presence in their physical environment, they facilitate the process of receiving the text.

Humans have used colors in literature since ancient times, and humans have distinguished their situational and psychological states through colors, making them associated with them. They carry psychological interpretations influenced by cultural and physiological factors (Khader, 2001: 8-9), and contribute through their forms and diversity to create sensory reactions that excite humans neurologically and emotionally in some proportion (Ismail, 2007: 129-130):

The language of colors is considered one of the types of symbolic linguistic formation in modern poetry, as it has multiple political, intellectual, religious and social connotations in the poem, and the field of its use in the modern poem has expanded at the level of description, simile and symbolic relations through its use in the correspondence of the senses and the exchange of fields of perception, which is manifested in the renewed symbolic school in its use of colors, where color becomes a party to the opposite of the same thing (Abdullah, 2017: 106).

Colors in poetry

Colors have an effective role in drawing poetic images as an essential means of expression that contributed to the embodiment and deepening of meaning among poets, as color is considered the language of the special painting; it is considered the symbolic language used by the poet in his creations, in addition to the existence of a relationship between color, language, thought, time and place, which is a suggestive and aesthetic relationship that gives the artistic work an independent aesthetic value. between color, language, thought, time and place, which is a suggestive and aesthetic relationship that gives the work of art an independent aesthetic value, thus contributing to taking color out of being just a word or a dye on paper, to be a vast and rich world that opens the door to the recipient (Zawahra, 2008): 228).

The aesthetics of color differ for the recipient due to the difference in opinions and methods, "Colors are not lines or formal strokes devoid of aesthetic, expressive, symbolic, and sometimes decorative connotations; rather, they are images that express life's themes and the artist's emotions towards them. Scrutiny of literary works guides us to the use of color in these works not by chance, and not only to embellish speech; rather, it has a close connection to all structural, rhetorical, and so, colors have different meanings for different people, and to understand those meanings, we must draw attention to some notes; including: noting the division of color into two groups: warm and attractive colors that affect the attraction and enticement of others, which are: red, orange, yellow, and to some extent white, and cold colors that are associated with negative and dull, incompatible paths, which are: blue, indigo, violet, and to some extent black (Karimi and Hussein, 2014: 6). Black is called the king of colors, as it gives all other colors the opportunity to stand out and be attractive. "Black means the opposite of white, which is the loss of light and color" (Hammam, 1930: 8). It represents the absorption of all colors and does not reflect any of them. Frequent exposure to it increases feelings of sadness and grief and deepens the subjective emotional feeling. The deeper a person's sense of himself becomes, the more his hidden inner sorrows are aroused (Tawfiq, 2013: 77). Some see it as a sign of treachery and betrayal. The black dog in a dream among the pharaohs was interpreted as a friend to be wary of, while the white one was interpreted as a loyal friend (Abu Aoun, 2003: 11). Some ancient peoples used certain stones to detect lies and deception, as they turn black in the hand of a witness who falsifies the truth and conceals the truth (Omar, 1997: 162), and white in contrast. It represents the reflection of all colors, as it is the opposite of blackness and darkness, and it is the opposite of night as day. It is a color that hearts love, for it spreads hope and disseminates feelings of love and friendship. Among its implications are purity, innocence, and optimism. The Iraqi poet Badr Shakir al-Sayyab hoped for happiness, peace, and victory for his sad Maani people, and therefore he used the color white in his texts to express peace, hope, and freedom (Sayfi and Ansari, 2013: 140).

Psychological connotations of colors

Psychologists rely on colors as a tool in psychoanalytical measurement, as is the case in mental performance tests as well (Abdul Ghani, 2015: 19), and some of them see it as an important criterion in revealing a person's psychological mood, and that each color has its effect and psychological connotation on a person (Al-Muhaisi, 2015: 367-368).

It has been observed through research that people prefer certain colors and reject others, and that this is linked to pleasant or painful associations that have passed in the memory of the past, and colors in this case constitute a stimulus that contributes to recalling those past events and the emotions that accompanied them, so people tend toward a certain color because of a pleasant effect on their souls, and they reject it because of an effect that creates tension and anxiety, and sometimes people prefer colors because they place them in the position of people, so they give them the same qualities as people in their strength or courage and we like that (Abdul Qader and Al-Abrashi, 1966: 118-119)

The general symbolic connotations of colors

The symbolic connotations of colors vary from place to place, and from time to time, and the symbolic connotation is closely linked to the culture, customs, traditions, and the social environment in which a person lives. For example: in Mozambique, the color black expresses joy, while in the local community, black symbolizes to sadness and

mourning, the color red symbolizes strength, due to the close relationship between it and blood. For Westerners, it symbolizes evil spirits and demons (Khader, 2001: 31). In other research conducted between 1935-1961, it was indicated that the color red symbolizes happiness, comfort, excitement, internal effervescence and heat, passion, love, hatred, and strength, and that the color orange indicates a sense of happiness, heat, misery, tension, warmth, joy and pleasure, and elegance. Colors have dimensions that were reflected in the poetry of the ancients, such as Al-Buhturi, including the psychological dimension. Colors play a role in influencing the body, soul, and mood, and they have a clear connection and obvious effect in daily life. Some of them excite the soul, some calm it, some suggest comfort, and so on... Each color has a psychological meaning stemming from its ability to cause a set of psychological emotions and effects that are originally formed from the influences and levels of civilization, culture, and environment in shaping the meaning of colors. There is the social dimension, as Al-Buhturi's poetry included social dimensions in which color appeared in many of them. These dimensions were prominent in his discussion of skin color, eye color, dye, revenge, wine, and the crow. There is also what is known as the cultural dimension, as Al-Buhturi's culture appeared in many aspects of his poetry, and colors had a place in that, sometimes reflecting some aspects of that culture, including his resort to logic, proofs, and rational evidence. Then comes the religious dimension, and the colors in Al-Buhturi's poetry carried glimpses of religious dimensions, which shows Al-Buhturi's influence by the Islamic faith and its representation and justifies its reflection in his poetry (Shahada, 2013: 71-101).

The applied chapter

Colors in five poems by Adonis

The green color

The color green generally expresses fertility, growth and prosperity, and it also inspires optimism and hope. It is the color that is associated within the Qur'an text with paradise and the bliss that believers win. Qur'an text depicts it in images that include details that are linked to the color green and nothing else, including the verse that says: "Reclining on green cushions and beautiful fine carpets." (The Holy Qur'an, Surah Al Rahman, Verse 76). The Qur'an's use of the color green indicates that it is considered a cause for feelings of comfort, happiness and reassurance. It is the color that calls a person to a broad chest and a comfortable psyche, repelling distress and boredom, because it suggests peace, security, tranquility, fertility and positive connotations (Muhammad, 2016: 142). Doctors used it during their treatments for patients, expressing its significance and benefit in providing the mental and psychological calm they need in hospitals, clinics, and surgical operating rooms (Mutawa, 2016: 424).

Adonis employed the color green in many texts, including his poem "The Earth Said," which consists of 39 sections, written between 1949-1950. It is the first poem in the collection of complete works, "I Am Mihiyar Al-Dimashqi and other poems," which he begins by saying:

*The earth said in my roots, longing has perished,
and all my pulse is a question.*

I have a hunger for beauty.

There was passion, and there was beauty" (Adonis, 1996: 15).

The title that encompasses the sections in the text and the introduction open the way to anticipating a poetic discourse that the earth hears, while it is in a state of hunger for a beautiful past that it loved and accepted, and it suffers from its longing for it, which makes the recipient not optimistic from the beginning.

Adonis begins to employ the color green in the poem with the twelfth section, saying:

"In the paths, the uprising of arrogance

So stepping on it is despised and abhorrent

A foot that writes crime and oppression

So its steps are blood and the dead

And the villages are yellow, for the green has been wiped

From its fresh face, withering

Every house in it, lips that have frozen...

So what do you complain about and what do you say?

The dryness blossoms in the struggle and live.

The dead in it lives, and the impossible is nullified!" (Adonis, 1996: 19-20).

The last text presents a dark poetic image, depicting the road that traverses reality with the steps of blood and the dead, until the green color is erased from the faces of villages and homes and replaced with yellow, and thus the poet employs the disappearance of green as an expression of the disappearance of life, prosperity, dignity and decent living, so Adonis' choice of the color green comes as a disappearance to confirm the dominance of death and darkness in his country, and this is very consistent with the clear content of the entire text.

After thirty sections in the poem, all of which are earthly discourse that depicts its despair extending into most of the details of the oppressive reality, and it directs its messages to man to change it and replace it with a better reality that is more optimistic, happy and peaceful, the poet reaches the thirtieth section of the poem, in which he says:

*All of it is in my blood: soil and atmosphere
And flowers, and boys and girls
I have leveled my eyelids from its green expanses
And I have cut my sides and hands
If I die, I will not die, for
I have concentrated on the front of survival, sins
Perhaps I lived in its psalms as a tune
And I have penetrated its heights in the evenings
All of it is in my blood, and all of me is in it
A boys and girls who love it" (Adonis, 1996: 28-29).*

The poet sees his country, with its soil, sky, flowers, and people, males and females, as a compact group in his blood, bleeding to testify to its reality that permeates him, and to his details and oppressed feelings. The color green is mentioned in the context of the third line, when he mentions that he took his eyelids from his country and his vast green land, which gave him a sense of life, and prepared for him his visual ability and the exploration of hope. Thus, the poet employs the color green to confirm his eternal and inevitable attachment to his land and homeland. This is closely linked to the content of the passage and the context that is keen to confirm the absolute identification between the poet and his country and land. The green that became the color of his eyelids, and whose origin is in the earth, is what created some of his remaining features in his face that indicate him. This is a beautiful suggestion that reflects the extent of the poet's connection and his continuity with his homeland.

The green color gains its importance in the poem as it appears as a sign of the poet's presence and his optimistic conviction, despite the blackness, darkness, and oppression that befalls the present. He looks with optimistic eyes at tomorrow that might bring with it a green color that makes reality beautiful, and he yearns for that coming tomorrow, as he says:

*"My path is long like a tomorrow that is approaching
Like the universe, in its long expanse
My path is green, my heart colored it
And my kissing covered its wounds" (Adonis, 1996: 29).*

The green color seems to be a characteristic of a long road colored by the poet's heart as he walks it, hiding the wounds and scars in it with his kisses. The metaphor of the green color in this context comes as a sign of hope and the revival of the spirit of optimism and hope again, and that is one of the known connotations of green, and that meets the content of the passage, which in its entirety inspires feelings of hope and aspiration for a bright future that brings new and better change..

The color green appears once again and finally in the poem in the thirty-eighth stanza in the poet's words:

*"We knew ships that conquer the waves
And a creative green axe" (Adonis, 1996: 32),*

In which the poet depicts his country as a sun that rises again and overcomes the accumulated darkness, so that his desired vision triumphs over his bitter reality. This is exactly what green signifies in the poetic heritage, as he made the axe of work and change creative and green, meaning it exudes strength and fertility capable of creating a more beautiful and better reality. Thus, the poet employs the color green, as he did previously, to emphasize his hope and optimism for what is to come. From here, it can be said that Adonis has succeeded in employing the color green according to what it symbolizes in a way that matches his desire and what he aspires to in the contents of the poem.

The White Color

Adonis employed the white color in his poem "Shajarat Al Ahdab", and its full text is as follows:

*"And when I surrendered on the island of eyelids
A guest on shells and jars,
I saw that time is its bottle
Combining water and sparks
And granting man to be
A legend or the fire of its legend,
And I was carried on the branches
In an enchanted white forest
Its day is dedicated to madness
My city, and the night is its limit" (Adonis, 1996: 328).*

Despite its brevity, the poem condenses a poetic image laden with resignation to a situation that besieged the poet and pushed him to surrender to time and its fates that combine good and evil, acknowledging his weakness and apathy before it, as it is the strongest and most capable of shaping the destiny of man, as it gives him the opportunity to appear great or insignificant. Then the poet expresses his state, describing himself as a fruit growing in the branches of a tree stuck in a white forest ruled by magic, so the forest represents his homeland dedicated to madness in a night that persists and dominates it. This is another image that adds a connotation of helplessness and resignation to the poet whose resolve is failing in the shadows of fate and his reality that besieges him and confines him in the crucible of exhaustion and helplessness.

Despite the connotation of the white color as a sign of good tidings and goodness, it usually indicates peace, purity, hope, chastity, and innocence, optimism and freedom (Seifi et al., 2013: 140), it does not stop at that within Adonis's employment of it, as its symbolism acquires a more complex and ambiguous dimension that is consistent with the integrated symbolic suggestion in the text, which confirms the poet's intention in choosing white as a color expressing it, so he borrowed it as an expression of stillness, resignation, weakness and death that controlled him and dominated his fateful path, and this meets with considering white a symbol of negative stillness, not positive, as its significance here is linked to a state that depicts the reality of the slack and negligent poet, and in his weakness and frailty he is almost dead or sick, and both wear white as a garment that wraps him and wraps his likes and those who were with him, so the weakness and helplessness that the poem depicts is not limited to the poet's mask only, but it is a general state that has prevailed and dominated until it has become an established and predestined situation that cannot be changed, and the poet's despair reaches the point of someone who considers helplessness defeat is a fate that cannot be reversed, and this is the height of resignation that the text and its mysterious poetic image came to confirm, using the symbolism of the color white and its use that makes Adonis unique in that.

The red color

The red color appears in some short passages with Adonis, and it does not have a prominent or wide presence, including what was mentioned in the poem "Love":

"The road and the house love me

And a red jug in the house

The water loves it" (Adonis, 1996: 37).

The entire text of the poem is saturated with a feeling that omits the love that was mentioned in its title and content several times, as the mysterious poetic image that the poet presents is dominated by oppression, death, and the absence of joy, and thus the poet combines in the space of the symbolic meaning of love and death between two opposites, which are the essence of reality, whose future the poet wonders about after his death.

In fact, the red color symbolizes strength, passion, and love (Khader, 2001: 31), as well as revenge, invasion, and aggression, and it inspires joy and cheerfulness as it is one of the hot colors (Ali, 2001: 57), and this somewhat coincides with its meaning in the last text, as the red jar is a symbolic expression indicating the spread of blood, death, and shedding in the place, and that blood has filled the jars instead of water, so death has become the place of life, which reflects a negative, gloomy reality in which destruction, oppression, and death dominate. Choosing the red color in this context makes the content stronger and more emphatic about what is stated in it. Then, the reference in red to the blood and its presence instead of water expresses explicitly the reversal of reality and its absurd transformation into the opposite of what the poet wants and hopes for, and thus the red color is a symbolic means that helps and is suitable for achieving the inverted image that he depicts by the text, and this is from the poet's good performance and his skill in employing the red color in it.

Adonis borrows the meaning of the red color in a second poem, which is the poem "The Absent Before Time", which suggests through its symbolic title a state of confusion, loss and the unknown, and its following content confirmed this, especially in its last section, which stated:

"And here I am like a river

I don't know how to hold the banks

I don't know anything other than the spring, the outlet and the destination

Where the sun comes

Like the black enchanting herb

Where the sun shines

Like a red horse

Where the sun becomes

The fortune teller of misery and happiness

A fortune teller or a lion, or an eagle

Sleeping like a necklace

Over the brow of time" (Adonis, 1996: 412).

The poet uses the red color as an adjective for the horse in the context of a complete simile in which he likens the sun to a red horse, as a metaphor for the glow and the accelerating metaphor, which does not have the ability to determine its destination and direction, but rather walks without guidance, because it does not walk by its own will as the sun does, but rather walks a fateful path carried by time and the incidents in it that make it weaker and more ignorant of the path, so ignorance and confusion overcome it. The use of the color red in this context comes as a signifier and confirms the meaning that the poet wants, expressing a state that required it to be a negative signifier that reflects some of the familiar connotations we are accustomed to, such as bloodiness and exposure to injury and the like. The choice of color this time is only a choice related to the content, as the horse is red, and so is the horse covered in blood that is unable to complete the journey, so it becomes exhausted and weak from the many calamities and hardships it has been exposed to, and this is the case with the sun that should shine with hope, as it is bound by the unknown and the weakness that afflicts it.

Adonis employs the red color with a skill that is not new to him, describing in a symbolic poetic image his situation with time as the river is led towards the unknown, and a sun rises above it that time has bound as it has bound him with the shackles of the inability to understand it, as he, the river and the sun suffer from a weakness that brings them together in a confrontation in which they are not equal to time. This imaginary image proves Adonis's skill in composing it, and employing its elements, including the red color, to reach mysterious symbolic connotations that depict reality.

The yellow color

Adonis's use of the color yellow is evident in the piece "Children's Foot," which includes the following:

"I give you the genie and the smoke

O gray mare

We feed her with cactus and tares.

I give you the games

And the dream and the yellow notebooks

And the letters and the writing

In the rooms of wisdom and proverbs

O sun, O fairy of the waterfall and the cloud

O children's foot" (Adonis, 1996: 228).

Adonis addresses the children's foot, which symbolize the next generation, through the text, and tells them that he will give them all the reasons he has for continuity and progress towards the future with all strength and determination. He tells the child's foot and what they symbolize of hope, innocence, and expected optimism, that he will give them the genie and smoke, games, dreams, yellow notebooks, letters, and writing, likening the feet of future children to the sun, the waterfall fairy, and the cloud, which are symbols that indicate, in their entirety, fertility, giving, goodness, and flow. The poet mortgages his optimism to a modern generation that will write the future anew with different letters, without oppression or nonsense.

The poet borrows yellow color in the text to indicate connotations that are consistent with the general content. He used it as an adjective for old, worn-out notebooks, meaning the past that has become old, worn-out, and useless. The color yellow in the familiar world of plants indicates a state of withering, weakness, and uselessness. Therefore, journalism was called yellow because it is useless and does not fulfill its intended message (Hamdan, 2008: 109-116).

Thus, it can be said that the poet's use of the color yellow is very consistent with the content of the text. The text denies the benefit of the past and looks forward to a future made by the next generation. The yellow notebooks that symbolize the past are no longer useful or fruitful. It is necessary to think about the future and not to ruminate on the past that has expired. Adonis succeeds in using the color yellow with skill that testifies to his awareness, culture, and good borrowing of expressive elements, including colors, in his integrated symbolic texts.

The Black Color

The presence of colors in Adonis's collection of poems is dominated by their descriptive role, as they are mostly adjectives that describe what preceded them, confirming the intended meaning within the content of the overall poetic image. This is what the presence of the color black in the material of his collection attests to, and the first evidence of this is what is mentioned in the fourteenth section of his long poem "The Earth Said," in which there is the following passage:

"This is the path of life, we paved it.

With struggle, revolution, and struggle

We overcome the violence of time and cast

Images of violence behind us as glories

It may be a light was life for a people

The eye of darkness glimpsed it as blackness" (Adonis, 1996: 21).

According to ancient poetic heritage, the black color often indicates tragic connotations, most notably grief, worry, sorrow, grief, and the dimensions of sadness are evident on it. It is synonymous with darkness, night, crows, and similar words that suggest darkness, pallor, mourning, loss, and death (Al-Douri, 2003: 48).

The poet chose black as an adjective for darkness according to the familiar, ordinary meaning on the one hand, and the necessary rhyme on the other hand. Given the clear relationship between the content of the previously quoted passage, the black color is included among the necessary consequences of the content. The black eye of darkness is what will not be removed and erased except by the light that the poet seeks and hopes for his people and his homeland.

Thus, Adonis's use of black in the last text is considered a simple use that does not carry any connotations that are different from the usual and familiar in the heritage of the poets who preceded and followed him. He continued his use of it in another piece in the same poem, which is the nineteenth section, in which the following is stated:

"We do not have to conquer difficulties, but

we have to conquer the impossible.

We are our history and we are nights."

I laughed at his right hand, a chisel

Arrogance exploded oil in our hearts

And our wounds cast a lamp

Our concern is to tear the black veils

Light, and reveal the unknown

Life has intensified us until we are as if we are

A thousand generations of it embrace a generation" (Adonis, 1996: 23).

The black color in the text describes the veils and describes them as black; confirming the intended meaning and matching the content of the whole, not just the part, as the black veils are darker, but they are dispelled by the light that dissipates them when it appears through a new generation coming that reveals the darkness and restores life to life after the oppression of oppression that has become impossible in the present reality.

The choice of the black color is in accordance with the content depicting reality in a dark depiction with which we must search for change and remove the effect of oppression that resides in the past and the present together, and there is no burden that guarantees the desired except a new generation that is formulated through another culture, adopting freedom, knowledge, pride and true desire depend on achieving the desired, and therefore Adonis's use of the black color in the last text can be seen as a practical use that serves the text and its intent and adheres to the simple symbolism associated with the black color in general.

Conclusion

The study presented, through its theoretical chapter, a brief reading of the concept of color, its definition and its presence in poetry, then addressed some of its psychological and symbolic connotations, and monitored the five colors: green, white, red, yellow and black in samples from Adonis' poetry collection, and discussed through them the meanings and connotations of those colors and the justification for Adonis's use of them through their relationship to the content and context.

It became clear through addressing the five colors that the poet is aware of their broad culture and their connotations based on their presence in human heritage, so he sought to employ them in his texts in a way that serves the intent of the text, and leads through it to confirming and deepening the meaning.

It is concluded from Adonis's use of colors in his texts that the hypothesis of colors entering into the elements of the symbolic structure in his poetry is true and correct, and that he is good at using the network of symbolic elements and perfecting them in a way that makes them among the most prominent components of his poetic images that tend toward suggestion and ambiguity, and that colors in them are auxiliary elements that contribute to enhancing the level of poetic suggestion and deepening the poetic image and its effect on the recipient.

Accepting the hypothesis that Adonis' use of colors is considered one of the components of the symbolic poetic structure makes colors, their meanings, connotations, and uses in a poet at his high suggestive level, a status that should be paid attention to and considered.

The study reached a number of results related to the use of colors in its sample, including:

1. Colors in the human and Arab poetic heritage have a place and a role that contributes to enhancing meaning and significance and deepening the connection of the text with the recipient.

2. Each of used colors in Adonis's poetic text carries meanings and connotations that are often in harmony with their meanings and connotations present in the poetic heritage, but Adonis reserves for himself some new uses that make him innovative and renewed them.
3. Adonis's use of color contributes to tightening the symbolic structure and details of the poetic image, and makes them an integrated and dense painting that qualifies the color in it to be a sign of the moral and semantic signs of the text, which gives color an effective and influential role.
4. Adonis's choice of colors in the study sample was in accordance with the content of the overall text, which confirms the poet's intention and awareness that color is a sign of the suggestive and symbolic signs that are purposeful and employed within the overall construction techniques of the poetic text.
5. The beauty of the text increases through the use of color in it, and this makes it easier for the recipient to open what was closed to him from ambiguity in it, so colors can be viewed with Adonis as keys to reading, understanding, analysis and deconstruction.
6. Adonis, with his powerful ability in poetry, was able to employ colors in an appropriate manner that combines their meaning, connotations and relationships with the contents, and through them he produced a successful and purposeful employment of them.

List of Sources & References

Sources

-Adonis, A. (1996). Poetic works: Songs of Mihyar al-Dimashqi and other poems. Beirut: Al-Mada Publications.

References

- Abu Aoun, A. (2003). Color and its dimensions in pre-Islamic poetry: Poets of the Mu'allaqat. Master's thesis. Nablus: An-Najah National University.
- Adonis, A. (1994). The constant and the variable. Beirut: Dar Al-Saqi.
- Ismail, A. (2007). Contemporary Arabic Poetry: Its Issues and Artistic Phenomena. Beirut: Dar Al-Awda.
- Bou Amara, B. (2017). The Philosophy of Colors in Al-Shabbi's Art and Its Impact on Text Structure: A Semiotic Semantic Approach. Journal of Studies and Research 26, 1-11.
- Tawfiq T. (2013). The Impact of Color in Interior Spaces on the Shopping Activity of Commercial Centers. Master's Thesis. Gaza: Islamic University.
- Hamdan, A. (2008). The Significance of Colors in the Poetry of Nizar Qabbani. Master's Thesis. Nablus: An-Najah National University.
- Hammouda, Y. (1990). Color Theory. Cairo: Dar Al-Maaref.
- Al-Hanssali, S. (2005). Metaphors and Modern Poetry. Casablanca: Dar Toubkal for Publishing.
- Al-Kharabsheh, A. (2018). The Phenomenon of Suggestion in Modern Arabic Poetry, Literary Communication 10, 11-55.
- Khidr, K. (2001). The Concept of Symbolism in Psychoanalysis. Journal of Psychology 61, 6-27.
- Al-Douri, A. (2003). Color Connotations in Arab-Islamic Art. Baghdad: Arab Horizons.
- Zawahra, D. (2008). Color and its Connotations in Poetry: Jordanian Poetry as a Model. Amman: Dar Al-Hamed.
- Ibn Sidah, A. (1996). Al-Mukhtas. Cairo: Dar Ihya Al-Turath Al-Arabi.
- Sayfi, T., Ansari, N. (2013). A Critical Study of Colors in Badr Shakir Al-Sayyab's Poetry: Black and White as a Model. Critical Illuminations 11, 131-146.
- Shahada, N. (2013). Color and its Connotations in Al-Buhturi's Poetry. Master's Thesis. Al-Khalil: Al-Khalil University.
- Al-Fouad, K. (2009). Adonis: His Style and Feeling in Free Verse (Songs of Mihyar Al-Dimashqi and Other Poems). Jakarta: Sharif Hidayatullah State Islamic University.
- Abdul Rahman, I. (2020). Modern Arabic Poetry: An Objective Perspective. Journal of Scientific Research in Literature 7, Ain Shams University, Girls' College of Arts, Sciences and Education, 48-93.
- Abdul Ghani, K. (2015). Psychology of Colors. Amman: Al-Warraq Foundation for Publishing and Distribution.
- Abdul Qader, H. and Al-Ibrashi, M. (1966). Educational Psychology. Cairo: National House for Printing and Publishing.
- Abdullah, H. (2017). Color Semiotics in Amal Dunqul's Poetry. Journal of the Faculty of Arts - Sohag University 42, 103-138.
- Obeid, K. (2013). Colors: Their Role, Classification, Sources, Symbolism and Significance. Beirut: University Foundation for Studies, Publishing and Distribution.

- Ali, A. (2001). Color in Pre-Islamic Arabic Poetry. Beirut: Gross Press.
- Omar, A. (1997). Language and Color. Cairo: Alam Al-Kutub.
- Ghurab, A. (2006). Colors and their Political Significance in the Abbasid Era. Journal of the Faculty of Arts - Tanta University 19, 35-78.
- Karimi, F., Hussein, S. (2014). Color: Its Symbolic Meanings in the Works of Muhammad al-Maghut. Critical Illuminations 16, 137-159.
- Muhammad, M. (2016). The Significance of Colors in the Poets of the Mongol Era. Journal of the Faculty of Arts, Cairo University 76/8, 139-181.
- Al-Mahisi, M. (2015). Colors and Their Psychological and Social Significance. Scientific Journal of the Faculty of Education, New Valley 18, 349-383.
- Motawa, H. (2016). Colors and Their Significance in Islamic Civilization with an Application on Examples of Arabic Manuscripts. Journal of the General Union of Arab Archaeologists 18, 418-450.
- Makkawi, A. (2017). The Revolution of Modern Poetry from Baudelaire to the Present Age. United Kingdom: Dar Hindawi.
- Ibn Mandour, J. (1994). Lisan al-Arab. Beirut: Dar Sadir.
- Hammam, M. (1930). Color. Cairo: Al-E'timad Press.