

Color Talk in the Text of Feminist Talks: Indications and Combustions-Ahlam Mosteghanemi's Novel *Dakerat al-Jasad* as a Sample

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Accepted 26 June 2023

Abstract

The world of colors is one of the closest to the world of the woman writer, and we have begun to see her introduce literary paintings that accommodate the size of her suffering from private and public issues. She became associated with the symbolism of color psychologically, due to the feelings that affect her. Consequently, the colorful lines started revealing this tenderness of this or that author, and the aesthetic of her handling of color and its indications and connotations, especially the white, the black, and the yellow as we will mention in the study novel here. Color is one of the most important and beautiful phenomena of nature, and one of the most important elements that shape the artistic image, because of its artistic, psychological, social, and symbolic indications, as each color has a psychological meaning that is formed as a result of its physiological impact on the human being. Moreover, a single color in a literary text can produce several purposes. Therefore, in our view, color should be studied in Arab women's literature by linking it to the context of literary text. It is the literary context that determines its function and effectiveness. Color is an aesthetic feature of literature and is an important element of artistic construction, due to its connotations that are directly related to the artistic vision. Most often the color does not appear in what has been described but rather reveals the woman writer's feelings as it is vibrant, energetic, comfortable, and reassuring, and a symbol of different feelings of sadness and pleasure. This study examines the colors and their indications and connotations in the novel *Dakerat al-Jasad/Memory of the Body* by the Algerian woman writer Ahlam Mosteghanemi stylistically and semantically.

Keywords: Dakerat al-Jasad, symbolic indication, temporal universal indication, artistic indication, social psychological indication, physiological, psychological influence.

Cite This Article As: Bishara, H. (2023). Color Talk in the Text of Feminist Talks: Indications and Combustions-Ahlam Mosteghanemi's Novel *Dakerat al-Jasad* as a Sample. *Inter. J. Eng. Lit. Cult.* 11(2): 27-43

INTRODUCTION

Color is associated with nature and the surrounding environment as it is abundant with colors that blend together making attractive images that human beings enjoy. The sense of sight is the medium of achieving this pleasure, and therefore the color is so predominantly incorporated into the various aspects of human life, whether it be in his dress, food, or tools that it has become an important part that man deals with in his diaries, and over time has become associated with social, cultural and psychological indications, which deepened the connection of the human being with the colors around him.

So, we say, colors are very closely related to things because of the meanings and connotations they carry, and so they have language that helps to enjoy phrenology, namely, being prudent and perceptive, and successful in knowing

and dealing with others. Phrenology or physiognomy is the practice of assessing a person's character or personality from their outer appearance—especially the face.

Consequently, the language was used through color phrases as metaphorical uses. Thus, some of them have been popularized and proverbial. Besides, by the use of symbolic or suggestive meanings of color, languages use their words in linguistic expressions whose meaning is not understood simply by understanding their vocabulary and become a unified structure of particular meaning.

The word "color/lawn/لَوْنٌ" linguistically

The linguistic concepts and indications of the word "color/lawn/لَوْنٌ" are close in ancient Arabic language lexicons. The meaning continued to mean: "appearance", "shape", "form", "type", "kind". Here are some examples of the treatment of the word (color) in classical dictionaries:

Al-Khalil Ibn Ahmad al-Farahidi dealt with the word "color" in Arabic classical dictionaries but he did not give it a comprehensive accurate definition. For example, he mentioned the verb, infinitive (masdar) saying: "(lawn/color) is known and its plural is (alwan/colors) and the verbal noun, namely, action is (talwin/coloring) and (talawun/changing of colors)."¹ Because it is a generic and common term among scientists and researchers, he did not address its definition, describing it as he were using the same known words. He also paid attention to the word and its derivatives and neglected the word itself.

In *Lisan al-Arab*, Ibn Manzur defines (lawn/color) as: "It is a 'shape', such as 'blackness' and 'redness' and the color of everything that separates it from others and its plural is 'alwan' (colors)².

Ibn Faris sees that: "the letters (lam + waw + nun) (ل + و + ن) form one word, which indicates the 'appearance' of the thing that has that color: "lawn" is the color of something like 'redness' and 'blackness'. When people say: "That person is colored", they mean "His morals changed and 'color' derives from one's race"³ as "this word begins with the letter (lam/ ل), which indicates the entrance of something into something else, indicating the composition of the color from many elements in one image from which the element that prevails appears higher than the other in this overlapping structure."⁴

al-Zamakhshari says in his lexicon *Asas al-Balagha/ The Basis of Rhetoric*, in the entry: (lawn/ لون) "Lawwantu al-shay' fatalawwan/ لَوْنُ الشَّيْءِ فَتَلَوَّنَ"⁵

Ibn Sideh pointed out that "Color (al-Lawn/ اللَوْن) is the boundary between things because the color of anything is what separates one color from other things."⁶

al-Haralliy expressed the color by another word which is the "manner" of saying: "Color is the adjustment of the visible external surface of things in the eye, or it is the manner of redness or yellowness that is perceived by sight."⁷

The word "color/lawn/لَوْنٌ" terminologically

Ancient encyclopedias and lexicons spoke under the banner of the development of science about the term 'color' in scientific studies. The idea of looking at colors through sculpture and photography is ancient and dates to the history of man's knowledge of this art, where we find that the colors in nature are the essence of the conversations that preoccupied plastic artists, physicists, and natural philosophers.

The terminological definitions of this term vary depending on the area in which they are employed. Color varies according to science. For example, Newton referred to the phenomenon of diffusion of light and said: "It is the degradation of white light into graded colors by light refraction."⁸ Newton here wants to say that the origin of the colors goes back to light and that white light is dispersed by refraction into lights that have several colors.

¹Al-Farahidi, al-Khalil bin Ahmad (2003). *Mu'jam al-'Ayn*. Edited and arranged by 'Abd al-Ḥamid Hindawi, 1st.ed. Part 4. Beirut: Dar al-Kutub al-'Ilmiyya, p. 111.

²Ibn Manzur, Mohammad Abu al-Fadhl (2005). *Lisan al-'Arab*. Entry: l.w.n 1st ed. Volume 5. Beirut: Dar Sader, p. 540

³Ibn Faris, Ahmad (n.d.) *Mu'jam Maqayis al-Lugha*. Fasl al-Lam wa al-Nun. Ed.: 'Abd al-Salam Mohammad Harun. 1st ed. Cairo: Dar al-Fikr li al-Tib'ahwa al-Nashr.

⁴Shehadeh, Nasrah Mohammad Mahmoud (2013). *Al-Lawn wa Dalalatuhu fi Shi'r al-Buhturi*. M.A. Thesis. Jordan: University of al-Khalil, p. 10.

⁵Al-Zamakhshari, Mahmoud bin 'Omar bin Ahmad Abu al-Qassem Jaz Allah (1998). *Asas al-Balaghah*. Part: Yom Lwi. Ed. Mohammad Basil Abboud. 1st.ed. Part, 2. Beirut: Dar al-Kutub al-'Ilmiyya, p. 185.

⁶'Abd al-Ḥamid, Narmine Mahab (n.d.) *Tawzif al-Lawn fi Shi'r Ibn al-Rumi*. A Ph.D, Dissertation. Cairo: University of Zaqaqiq, p. 2.

⁷Al-Zubaydi, Mohammad Murtadi a-Ḥusayni (2001). *Taj al-'Arus*. 1st ed. Part 36. Ed. 'Abd al-Karim al-Tarbawi. Kuwait: al-Turath al-'Arabi, p. 141

⁸Othman, Ṣalah (2006). *Al-Waqi'ya al-Lawniyya*. Alexandria. Mansha'at al-Ma'aref, p. 51.

However, Aristotle's views and thoughts about color seemed evident through his philosophical works in which he refers to the entity colors, their nature, and the reasons for their composition. He also mentioned the colors of plants and animals and all assets and how they are perceived or seen. He also touched upon events in the atmosphere that had a role on the ground. During that, he refers to the colors caused by these phenomena, and thus, he is guided to the cause behind the formation of colors.⁹ He also says that "colors are the real reason for things to become visible"¹⁰. In other words, color is a robe worn by the material to become visible, as the colors are properties of the surfaces of objects. Light, in Aristotle's view, does nothing more than create the necessary conditions for the material to become clear-sighted. Color is an interaction between the shapes and the light rays that fall on them, thereby composing the exterior of these shapes.¹¹ Aesthetically, color is "a manifestation of a moral and sensual aesthetic life that has an impact on feelings of the human being, his psychological life and his sense of pleasure in life, in which it refreshes emotion, awakens feelings and provokes imagination".¹²

It is clear to us through this definition that man lives in a world of colors, and colors are found in almost everything in our lives, and they are one of the most important elements of beauty that has a great impact on the same human soul as they often express invisible and psychological hidden feelings. Color, too, is considered "a secret and a means of expression and understanding, even though it is casual and is not self-established and there must have a place, time and something. It is a secret of existence, an attractive inspiring force that affects our nervous system, and for the soul, it is a joy that is significant when looked at."¹³

The *terminological concept* of color through the physical definition by Yahya Hamuda, who says: "It's a feeling that has no presence outside the nervous system of living creatures".¹⁴ We understand from this definition that color is felt and seen by the nervous system, namely the nervous system that controls the process of seeing, which receives the rays, and through the retina we can see the colors.

The ancient critics pointed referred to the color in their critical opinions that they had raised about the creative poet. For example, al-Jahiz sees that "Poetry is an industry, a kind of weaving and a kind of drawing or painting."¹⁵ Poetry for him is part of drawing or painting, and painting is only a world of colors, and the creativity of the painter is shown in his good use of colors and coordination. Similarly, the poet's creativity is reflected in his choice of his words, meanings, arrangement, and coordination, and by that, he refers to a relationship between the poet and the painter.

Ibn Tabataba spoke of the good poet and said: "The poet is like subtle *weaver* (*nassaj*) who decorates his textile with white stripes in beautiful decorations, like a delicate *engraver*/or inscriber (*naqqash*) who dyes his best colors in his designs. So, Ibn Tabataba sees the poet as an artist whose world is his colors, by comparing him once to a weaver and once to an inscriber or engraver and like inscriber (*naqqash*), who puts the best colors in the best forms of his inscription.

Ibn Sinan al-Khaffaji compared harmony between letters in one's hearing to harmony between colors in one's sight,¹⁶ and by that, he refers to the close strong relationship between poetry and painting as he joined between the impact of the word on one's hearing and the impact of colors on one's sight on seeing the picture.

Hazim al-Qartajani pointed out this relationship that connects between the poet and the painter, saying: "What happens when we hear something is the same thing that happens when we see the colored things".¹⁷

So, it is noticed that classical critics adopted the concrete sensual aspect in their approach about poetry, literature and painting.

In modern criticism, the circle of the study of arts has expanded, which lead to the emergence of the term *plastic arts*, which is concerned with photography, sculpture, etc., as well as the term *expressive arts* such as music, singing, and poetry. These arts are attributed to the kind of sense in which we practice this or that art, or to a reason that is related to its own nature or to its manner to reflect senses and feelings.¹⁸

When these critics discussed the artwork, they found "that there are three elements that must be incorporated into the composition of the artwork, which consist of, the material, the subject matter, and the expression."¹⁹

The German philosopher Lessing is considered to be one of the most famous critics who has dealt with the comparison between arts, especially painting, and poetry. In his view, "painting and poetry use different materials

⁹ Abd al-Hamid, Narmine Mahab (n.d.) *Tawzif al-Lawn fi Sh'r Ibn al-Rumi*, p. 11.

¹⁰ Othman, Salah (2006). *Al-Waqi' iya al-Lawniya*. Alexandria. Mansha'at al-Ma'aref, p. 51

¹¹ Thani, Qaddour 'Abd Allah (2008). *Semya'iyat al-Sura*. 1st. ed. 'Amman: Dar al-Warraq, p. 113.

¹² Wes, Saleh (2014). *Al-Sura al-Lawniya fi al-Shi'r al-Andalusi* 1st.ed. 'Amman: Dar Majdalawi, p. 12.

¹³ Al-Zawahera, Zaher Mohammad Hazzā' (2008). *Al-Lawn wa Dalalatuhu fi al-Shi'r*. 1st ed. 'Amman: Dar al-Hamed, p. 14.

¹⁴ Abd al-Hamid, NarmineMahab (n.d.) *Tawzif al-Lawn fi Sh'r Ibn al-Rumi*, p.14

¹⁵ Al-Jahiz, Abu 'Uthman 'Amr b. Bahr (2009). *Kitab al-Hayawan*. Ed. 'Abd, al-Salam Muhammad Harun. p.3. Beirut: Dar al-Jiland Dar al-Fikr, p. 13.

¹⁶ Al-Khaffaji, 'Abd Allah bin Mohammad bin Sinan (1969). *Sir al-Fasaha*. Ed: 'Abd al-Mi'al al-Sa'idi. Cairo: Matba'at Mohammad Sabih, p. 54.

¹⁷ Al-Qartajani, Abu al-Hassan Hazim (n.d.). *Manhaj al-Bulaghā'*. Ed. by Mohammad al-Habib Ibn al-Khoja. Dar al-Kutub al-Sharqiya, p. 104

¹⁸ 'Izzat, Mostafa Mohammad (1969). *Thawrat al-Funn al-Tashkili*. 1st ed. Cairo: Dar al-Qalam, p.5

¹⁹ Ibrahim, Zakariya (n.d.). *Mushkilat al-Funn*. Cairo: MaktabatMisr, p. 5.

depending on the subject they portray. One of the distinctions that Lessing noted between the two arts is that poetry has moments of time, and painting/drawing has a moment of place. If a poet wants to portray something, he cannot convey it by copying, and he conveys its effect in himself, and the feelings and memories that are hidden in him, and he, irrespective of his rhetorical and linguistic power, he cannot embody this in a particular image. So, they appear as only successive descriptions of time and are combined as an image that the recipient composes for himself from scattered words.

The painter, however, collects what he paints/draws with its features and parts in a place or on a patch or painting. The viewer sees it in a painting and sees it in one look, but that does not mean that he transports the view from the landscapes of nature into an identical image of his reality because he adds to it what moves in his imagination and feelings, which provokes in the receiver different feelings, and thus, the images become limited by a special space in which the colors blend and the luminous and dark blocks go one after the other, varying in their radiant lights and dark shades²⁰.

It is commonly accepted that color is the material on which the art of painting depends, "Color is the first visual language of the painting,"²¹ but this color turns "into an indicator when it is placed in a linguistic context and thus it assumes a meaning in the frame of the construction of a poetic sentence."²² Thus, the employment of color in the poem constitutes an important linguistic structure "because the color in itself is a language capable of carrying sufficient indications to communicate the meaning."²³

Critics have consistently tracked semantic axes of color aesthetics and revealed them in poetic discourse, most notably Gauguin, who called them "Color poetics", and considered them to be several relationships of heritage, nature, language, ideology, age, and psychological factor.²⁴

To sum up, whatever critical opinions are put forward as the above ones and others, they all go back to the philosophy of perception of beauty in the arts. As one of these arts, literature is based on many standards. Perhaps the literary image is the most prominent of those standards that raise or diminish the value of any literary text and it is associated with color, as in many of its formations it depends on the use of colors.

Color Indications in the Holy Koran

Colors are some of the most beautiful and fertile things in the lives of human beings. Some enrich man's life and lend it some of the beautiful and luscious things that are indefinite or surrounded by imagination.²⁵ The first human being associated colors with the visible world around him, as he symbolized by them hidden forces that he felt but does not see or know their essence.²⁶

The color appeared in many Koranic verses, where the white color was mentioned in eleven sites in the Holy Koran. Its indication referred to serenity, purity, and good deeds,²⁷ as well as to a temporal cosmic indication that is associated with religious legislation, such as the Almighty's words:

–"وَكُلُوا وَاشْرَبُوا حَتَّى يَتَبَيَّنَ لَكُمُ الْخَيْطُ الْأَبْيَضُ مِنَ الْأَسْوَدِ مِنَ الْفَجْرِ"²⁸

Translation: "Eat and drink until the white thread becomes clear to you from the black thread of dawn". The **White** thread and the **Black** thread signify morning and evening.

The **Black** color was mentioned in the Koran seven times.²⁹

The Almighty says:

²⁰Daif, Shawqi (1962). *Fi al-Naqd al-Adabi*. 3rd ed. Cairo: Dar al-Ma'aref; Wellek, Rene' (1988). *Tarikh al-Naqd al-Adabi al-Hadith*. Translated by Mujahed 'Abd al-Mun' em Mujahed. Cairo: al-Majlis al-al-'A la li al-Thaqafa; p. 390.

²¹Qarutt, Majed (2005). *Tajaliyat al-Lawn fi al-Shi'r al-'Arabi al-Hadith*. A Ph.D. Dissertation. Syria: University of Aleppo, p. 8.

²²Rabab' ah, Mousa (1998). *Jamaliyat al-Lawn fi Shi'r Zuhair*. *Majallat Jarash li al-Buhuth al-Islamiya*. Vol. 2, Issue, 2.

²³Al-Mutawakkil, Taha (2003). *Dirasa fi al-Thulathā' al-Hamrā' li Ibrahim Touqan – al-Bahth 'an Sha'er Akhar*. 1st ed. al-Quds: Bayt al-Maqdis li al-Nashr, p. 117.

²⁴Diab, Mohammad Hafiz (1985). *Jamaliyyat al-Lawn fi al-Qassida al-'Arabiya*. *Majallat Fusul*. Vol. 5, Issue 2, p. 41.

²⁵Al-Duri, 'Ayadh' Abd al-Rahman (2002). *Dalalat al-Lawn fi al-Funn al-'Arabi al-Islami*, 1st ed. Baghdad: Dar al-Shu'un al-Thaqafiyya al-'Ammā, p. 19.

²⁶Omar, Ahmad Mukhtar (1982). *Al-Lughawa al-Lawn*. 1st ed. Cairo: Alam al-Kutub, p. 161.

²⁷Al-Duri, 'Ayadh' Abd al-Rahman (2002). *Dalalat al-Lawn fi al-Funn al-'Arabi al-Islami*, 1st ed. Baghdad: Dar al-Shu'un al-Thaqafiyya al-'Ammā, p. 19.

²⁸The Holy Koran, Surat al-Baqara: Verse 187.

²⁹Al-Duri, 'Ayadh' Abd al-Rahman (2002). *Dalalat al-Lawn fi al-Funn al-'Arabi al-Islami*, p. 60

–"فَأَمَّا الَّذِينَ اسْوَدَّتْ وُجُوهُهُمْ أَكْفَرْتُمْ بَعْدَ إِيمَانِكُمْ"³⁰

Translation: "As for those whose faces are blackened, you became infidels after your belief"

The **Black** color signifies bad deeds and denial of faith, but the **Red** color appeared in the Holy Koran only once, indicating a good scene. ³¹The Almighty says:

–"وَمِنَ الْجِبَالِ جُدَدٌ بَيْضٌ وَحُمْرٌ مُخْتَلِفٌ أَلْوَانُهُ"³²

Translation: "And from the mountains there are new whites and reds of various colors,

The **Green** color in the Holy Koran appeared nine times to refer to the clothing of the people of Paradise and the awaiting bliss for Muslims.³³ The Almighty says:

–"وَيَلْبَسُونَ ثِيَابًا خُضْرًا مِنْ سُنْدُسٍ وَاسْتَبْرَقٍ مُتَكَثِرِينَ فِيهَا عَلَى الْأَرَائِكِ"³⁴.

Translation: "Those for them are gardens of Eden with rivers flowing beneath them, in which they will be adorned with bracelets of gold, and will wear green garments of silk and brocade, reclining in them on couches".

The **Yellow** color was mentioned in the Holy Koran in five places.³⁵ The Almighty says:

–"إِنَّهَا بَقْرَةٌ صَفْرَاءٌ فَاقِعٌ لَوْنُهَا تَسُرُّ النَّظِيرِينَ"³⁶

Translation: It is a yellow cow, bright in color, pleasing to the onlookers".

The **Blue** color in the Holy Koran was associated with a hated thing.³⁷ The Almighty says:

–"وَنَحْشُرُ الْجُرْمِينَ يَوْمَئِذٍ زُرْقًا"³⁸.

Translation: "And We will gather the criminals on that Day blue".

Color in Psychology

It is commonly accepted that color has an important role to play in highlighting the hidden feelings of the human soul because it has a strong connection with the psychological state of the writer and the recipient. Color is a symbolic language that carries many indications and connotations. It is a broad space that has a great ability to influence and indicate, and that happens, of course, in the presence of the language as "texts can be built on the motion of scenes and create a color rhythm that is close to the color rhythm produced by the painting even without stating color words."³⁹ The text may carry many color images that come in a clear form by mentioning the colors with or without stating them openly.

Today we desperately need to understand the subject of color psychologically, as it not only embodies the issue of beauty, in a bright world of bird colors, gardens, streams, skies, stars, clouds, and rainbow colors, as many recent studies have shown that there is a strong correlation between colors and one's psychological state, which we can call a science that can be studied because there is a strong link between them. The specialists were able to determine the link between the color to which a person is inclined and "reflects his personality and discloses his tendencies, qualities, temperament, dominant spirit and state of health".⁴⁰ Each color that is chosen by the individual in his dress or drawings

³⁰The Holy Koran, Surat Al – 'Imran, Aya, 106.

³¹Al-Duri, 'Ayadh' Abd al-Rahman (2002). *Dalalat al-Lawn fi al-Funn al-'Arabi al-Islami*, p.61.

³²The Holy Koran, Surat Fatir, Aya 27.

³³Al-Duri, 'Ayadh' Abd al-Rahman (2002). *Dalalat al-Lawn fi al-Funn al-'Arabi al-Islami*, p.61.

³⁴The Holy Koran, Surat al-Kahf, Aya 31.

³⁵Al-Duri, 'Ayadh' Abd al-Rahman (2002). *Dalalat al-Lawn fi al-Funn al-'Arabi al-Islami*, p.62

³⁶The Holy Koran, Surat al-Baqara, Aya 69.

³⁷ Al-Duri, 'Ayadh' Abd al-Rahman (2002). *Dalalat al-Lawn fi al-Funn al-'Arabi al-Islami*, p.62

³⁸The Holy Koran, Surat Taha, Aya 102.

³⁹Jawad, Faten' Abd al-Jabbar (2010). *Al-Lawn Lu'ba Semyā'iyā: Bahth Ijrai fi Tashkil al-Ma'na al-Shi'ri*. 1st ed. 'Amman: Dar Majdalawi, p. 7.

⁴⁰Obeid, Claude (2013). *Al-Alwan, Dawruha, Tasnifuha, Masadiruha, Ramziyatuhā, Dalalatuhā*. 1st.ed. Introduction by Mohammad Hammoud. Beirut: al-Mu'asasa al-Jami'iyalial-Dirasawa al-Tawzi'wa al-Nashr, p. 12.

has a reference or psychological background within him, as Alexandre Schaus emphasized that "the interference of photo chromatic energy with the pituitary and coniferous glands highlights specific hormones that create a range of physiological processes that control mood and behavior".⁴¹ This confirms that colors are involved in human behavior, where each color has a psychological connection and effect, whether it provokes positive or negative feelings.

Doctors have taken color as therapy for some of their patients "and more than that, to use it in their own clinics as an overlapping combination of paintings to be placed as decor in clinics to see the character of this patient at first glance or anyone else sees a certain color, "his eyes send a message to an area in the mind called Hypothalamus, where the eye sends more signals to the Pituitary Gland and then the Thyroid Gland. Then, there is a sign of the production of hormones that cause fluctuations in people's tempers and emotions in their behavior".⁴³

Employment of Color in Modern Arabic Literary Texts

Color is one of the most important and beautiful phenomena of nature and one of the most important elements that shape the literary image, due to its various artistic, religious, psychological, social, symbolic, and mythical connotations. The writer invests colors to create balance, proportionality, unity, and harmony which are one of the most important buildings of aesthetics, and some major poets believe that external reality must be destroyed to create new realism, and for this purpose, it is necessary to resort to colors. Scrutiny of literary works guides us that the employment of color in such works is not a coincidence, and not only to modernize speech but also to be closely linked to all levels of the literary structure, rhetoric, and expression of the literary text.

The employment of color in the fictional genres is similar to other literary forms since the color format is shared by poetry, novel, story, and theatre. It is a secondary character that gives the main characters a special characteristic that is governed by the context of the text, which is an expressionist component (expressionistic structure) used to communicate a particular vision to the reader. And when the arts overlap positively in a literary text, the reader finds himself in front of an aesthetic unit that bears a lot of enjoyment and pleasure. Color is one of the most prominent aesthetic features in classical and modern texts. We cannot conceive of nature without colors or paintings without colors, and so is the text. "Color carries a lot of aesthetic elements and illuminations that indicate a function that gives artistic dimensions in literary works".⁴⁴ Hence, color has become the painter's language and the writer's language and each one has his way of employing color in his work. The creative writer is the one who "plays with the color in the text as the musician plays with the tune".⁴⁵

The entrance of color into modern literature was a complicated experience as it has moved away from its visual axis to touch the sound system that governs poetry and various other literature trends, which made this complexity a justification for research into the world of color that is included in the world of literature and poetry. In addition to that, research and studies that addressed color in the modern literary context were rare, and incomplete and took a certain focus to build around it what they intended. Consequently, those studies weakened the fact of color with its multiple indications and its intellectual, social, cultural, and psychological reference. The complexity takes on varying levels in a modern literary text, as one color appears in a writer's work in various connotations, from one text to another, and from one historical stage to another, owing to a shift in the intellectual attitude that was accomplished by the surrounding circumstances. Besides, some colors acquire religious social specificity at a certain point in time. In addition, some colors take on a signaling character at some point, take on a symbolic character at another stage, and may take on the markers' direction and so on.

All of this requires one to see the minutes of matters that surround color in a particular context and at a certain point in time. And when we talk about color in literary texts, we don't talk about a new issue, as it is as old as the text, but the modern writer inserted more color more daringly in his texts. When the poet succeeded in using color in his poem and the novelist in his novel, he is thus successful in producing his text, fraught with symbolic overtones and subtle connotations that strengthen the structure of the text, and make it the object of interest and desire, to reveal beyond these colorful words, and thus "colors have affected the reduction of highly serious symbolic meanings, as physical perspectives that respond to the aspirations of the Self that wishes to reveal the layers of the depths".⁴⁶

Therefore, color is the source of the writer's positive energy, and therefore, its use in the text is conditional on good recruitment. Color is in control of the course of the text, negatively or positively. "The precise expression of the correlation between the original colors and their mixture, and the minute ripple in their indications, and the nature of their

⁴¹<http://www.almarefh.net/show-content.sub.php>. 2016

⁴²www.algazalishccol.com/.../showthread.php. 2016

⁴³ 2016 www.fawasl.com/color-psycholog.

⁴⁴ al-Zawahri, Zaher Mohammad Hazzā' (2008). *Al-Lawn wa Dalaltuhu fi al-Shi'r*, p. 77.

⁴⁵ Wes, Saleh (2014). *Al-Sura al-Lawniyya fi al-Shi'r al-Andalusi*, p. 13.

⁴⁶ al-Samerri, 'i, 'Ali Ismael (2013). *Al-Lawn wa Dalaltuhu al-Mawdu'iyya wa al-Funniyya fi al-Shi'r al-Andalusi*, p.22.

existence is what distinguishes a good text".⁴⁷

Therefore, the writer has to observe this requirement and use color in a way that serves the text in a manner that increases its splendor, beauty, and brilliance through the multiplicity of indications that are carried by each color that highlights the aesthetic values of the text because "color is an essential element in his taste for beauty".⁴⁸

Thus, color in today's literary text has become an aesthetic addition, which is a must and which has imposed itself in the writing and authorship arena, and thus the poetry or novelistic work carries inside and outside it a lot of colorful photographic paintings, whether visually, verbally or even physically or mentally.

The use of color has been a distinctive phenomenon in Arab literature in general, and in poetry in particular, where color has been employed and made an element from which some of its suggestive energies derive. In poetry, it has occupied a space that may exceed that of plastic arts in ancient civilizations.⁴⁹The pre-Islamic/ Jahili poet often mentioned the colors in his poetry, to express some of what he wanted to express in the form of hidden signals or indications. Therefore, he "tended to add known and concrete colors that are known and felt in his world to his sensors so that their features and dimensions could be defined and clear and take a final clear form in his conscience."⁵⁰Therefore, color has become an expressive language, aesthetic function, and a means "of performing by a light and color description a motion and a life that approximate them to the soul and spirit."⁵¹ In addition to that, readers started looking at its psychological nature and its being as one of the elements of meaning.⁵²The main aim of using color in the poetry painting is precision in expression and adding a new meaning to mere colors such as color-regeneration or consistency and the hint of the meaning of analogy or exaggeration.⁵³

Color has become a vast area in literary texts. The text springs and grows in the arms of shapes and colors.⁵⁴ Thus, texts that are abundant with colors are closer to the reader as they tell human experiences in a way that evokes human emotions, whether somber or happy. One color can carry more than one meaning, depending on the person's psychology or environment. For example: When the writer describes a sunset scene in its multiple colors, this scene may negatively affect its reader, and causes him to feel grief and gloom, while at the same time, we find another reader who looks at this scene in a positive way and draws in his mind the milestones of joy, and awakens feelings of romance and provokes his imagination and a sense of beauty.⁵⁵Colors exercise impressions on those texts through the indications of the meanings of color terms,⁵⁶ and we observe many researchers who deal with the connotations of color. Some of them saw that the yellow color is indicative of autumn, sadness, death, decay, misery, wilting, pain, paleness, and contraction. The Red refers to euphoria, revolution, rebellion, movement, noisy life, anger, revenge, and cruelty. The white symbolizes serenity, gentleness, cleanliness, purity, chastity, and peace. Black is the opposite of that, and it suggests sadness, sin, darkness, and cruelty. Green is the title of the emergence of life and health and symbolizes the universe, nature, spring, fun, pleasure, and youth, Blue is indicative of calmness, quietness, tranquility, expansion, and the unlimited world.⁵⁷

The artist considers color as one of the means of expressing his feelings and what takes place within him, a means of expressing his emotions and its employment means self-disclosure of psychological, social, and religious symbols and indications. When the text cared about color, its interest was not only in the linguistic aspect but also in artistic formation, as if the writer was painting artistic paintings with poetic words. Here it is worth noting that the use of colors in literary texts in a positive manner and in a manner close to the recipient, is more difficult to use in drawing and photography. Since the instrument used by a writer to draw color scenes is language, the interaction of color words is that of a writer in order to influence and be influenced, and this is where Eugène Delacroix says: "If only I grabbed the color palette at this moment!"⁵⁸, which, in my view, is an expression of his interaction is, as he seems to be influenced and wants to draw the attention of the recipient in order to influence him.

To sum up, colors have certain indications, connotations, and associations with circumstances, events, civilizations, religions, and psychological tests.

⁴⁷al-Saffar, IbtisamMarhoun (2010). *Jamaliyyat al-Tashkil al-Lawni fi al-Koran al-Karim*. 1st ed. Jordan: Jdara li al-Kitab al-Ālami.

⁴⁸Husseini, Saleh (2008). *Al-Ibdā' waTadawwuq al-Jamal*. 1st ed. Amman: Dar Dijlah, p. 77.

⁴⁹al-Jader, Mahmoud 'Abdullah (1990). "Al-'Adā' bi al-Lawn fi Shi'r Zuhair Ibn Abi Salma". *MajallatKulliyat al-Tarbiya*. Iraq: al-Jami'ah al-Mustansiriya. Issue, 2, p.87-106.

⁵⁰al-Qaysi, Nuri Hamawi (1969). *Al-AlwanwaHsasal-Sha'er al-Jahili Biha*. *Majallatal-Aqlam*. Issue,1. Fifth Year, p.75.

⁵¹Mashuh, Walid (1969) *al-Sura al-Sh'riya'Inda al-Barduni*. Manshurat Ittihad Kuttal al-'Arab, p. 183.

⁵²Al-Yafi, Na'im (2008). *Tatawur al-Qassida al-Fanniya fi al-Shi'r al-'Arabi al-Hadith*. Aleppo: Safahat li al-Dirasawa al-Nashr, p. 218.

⁵³Omar, Ahmad Mukhtar (1982). *Al-Lughawa al-Lawn*, p. 58.

⁵⁴Al-Samerra'i, 'Ali Ismael (2013). *Al-Lawn waDalalatuhu al-Mawdu'iyawa al-Funniya fi Shi'r al-Andalusi*, p.24.

⁵⁵al-Saffar, IbtisamMarhoun (2010). *Jamaliyyat al-Tashkil al-Lawni fi al-Koran al-Karim*, p. 74

⁵⁶Mazlum, Ishraq (2008). *Tadakhul al-Funun fiShi'rSa'di Yusuf*. M.A. Thesis. Baghdad: Kulliyat al-Tarbiya li al-Banat, p. 21.

⁵⁷al-Yafi, Na'im (2008). *Tatawur al-Qassida al-Fanniya fi al-Shi'r al-'Arabi al-Hadith*. Aleppo: Safahat li al-Dirasawa al-Nashr.p. 221.

⁵⁸al-Saffar, IbtisamMarhoun (2010). *Jamaliyyat al-Tashkil al-Lawni fi al-Koran al-Karim*. 1st ed. Jordan: Jdara li al-Kitab al-Ālami, p. 65.

The Study

• Objectives of the Study

The main objectives of this study are:

- 1) to contribute to the opening of a window onto the aesthetic of color and highlighting the color phenomena in the novel *Dakerat al-Jasad* of the Algerian writer Mosteghanemi by identifying the colors in their direct or indirect form.
- 2) to investigate and show the manifestations of the language, semiotics of colors, and the symbolic dimensions that are hidden behind them, and to study the various semantic projections thereof in the novel *Dakerat al-Jasad*.
- 3) to reveal the intellectual and suggestive dimension of the feminist novel, in the light of the structural approach, taking the novel *Dakerat al-Jasad* by the Algerian writer Ahlam Mosteghanemi as a sample because it is the novel that employs colors most in her novels, in my opinion.
- 4) to discuss the results that can effectively contribute to the studies that are interested in this type of research.
- 5) to add a modest addition to studies interested in art, beauty, and color in literature.

Methodology of the Study

- 1) This study adopts the approach of analysis, description, and statistics in the handling of color words. The writer Ahlam Mosteghanemi is one of the contemporary writers who has employed symbolic colors on a broad level.
- 2) The study also adopts the structural approach that studies the text from within, in order to inspect the composition and architectural construction, and stylistic structures in order to illustrate the technical characteristics of this stylistic diversity, and the extent to which they affect the harmony of the synthetic characteristics of the language, according to a sober system that reflects the value of stylistic diversity in the study of the human issue in a kind of clarity in form and content.

The study explored several colors: white, black and yellow, trying to show the color aesthetics of each color and the manner of their employment in a literary context as I believe that 'color' in the novel under discussion and there is no doubt that the color in the study narrative is in line with the hidden implication of Ahlam Mosteghanemi and also according to a specific psychological and emotional feeling.

The Study Novel *Dakerat al-Jasad* by the Ahlam Mosteghanemi

The novel is no longer the literary genre that is fed on itself and dictated by certain critical constraints, which have become a norm in the classical literature of the Arabic novel. In fact, the current Arab novel has become the source that gives the work its realism, according to a linguistic mold that is based on an experimental vision that fits and fits the reader's references and aspirations in terms of linking the novel's language to its successive events, according to a fabric that is subject to the authority of interpretation, which lends the novel the impression of creativity, which is represented in the semiology of written images that refresh the reader's imagination, making it a participant in the palatability of events and attitudes.

Here, we talk about the novel that teaches the reader how to understand the interpretation that leads to truth rather than fiction, as in the novel of the study here, *Dakerat al-Jasad* by the writer Ahlam Mosteghanemi.⁵⁹

Structure of the Novel

In my view, the novel *Dakerat al-Jasad* could be considered pure feminist writing with a special feminist touch, and blends a literary entity with a female suggestion. This is of course one of the most important things that led me to choose

⁵⁹Mosteghanemi Ahlam (2000). *Dakerat al-Jasad*. 15th ed. Beirut: Dar al-Adab. It is one of the best-selling novels in the Arab world since its release a year ago. Critics considered it the most important work of fiction in the Arab world in the last 10 years, and because of its successes, a lot of debate was raised about it, which made it the most controversial and famous novel. For several years, it has been a best-selling novel according to the statistics of Arab book exhibitions. It was published in 1993 in Beirut. Ahlam Mosteghanemi is an Algerian writer and novelist, born on 13 April 1953 in Tunis, the capital, where she lived for nine years, and then moved to Algeria after its independence in 1962. She won the Najib Mahfouz Prize in 1998. Her father, Mohamed El-Sharif, was a participant in the Algerian Revolution. Ahlam worked at the National Radio Station, which made her famous as a poet. Her program, called "Whispers", was highly acclaimed by listeners. Ahlam Mosteghanemi moved to France in the 1970s, where she married a Lebanese journalist, and in the 1980s she received a doctorate from Sorbonne University. She is currently residing in Beirut, and she is a winner of the 1998 Najib Mahfouz Prize for her novel *Dakerat al-Jasad/Memory of the Body*.

this novel to be the subject of this study.

We also believe that this novel enjoys a distinct qualitative specificity in the field of new novel experience, as well as the audacity to propose and present, with all the obstacles surrounding it in a world that creates many considerations of moral, religious, political and social values, and living in contradictory political conflicts. It also played a tune that colored topics embodied in challenge and liberation, and the crazy love relations that are represented in terror and possession of the other, and enumerated dialogues and narrative techniques that are gathered by a poetic language of the color of poetic taste that is immersed in the tragedy of mourning, by virtue of the nature of its philosophical language.

The novel raises many questions of importance: What is the main idea of the novel and its underlying issue? Did the language of color shape its textual space? Did it add to the text the fertility of creativity and artistry to understanding the intentionality and the intellectual and suggestive dimension of the novel? Was it able to express the most important features of the contemporary feminist novel that it embodied? How was the textual space of the novel formulated? What are the stylistic and narrative characteristics that the author employed in the novel and what are the logic and artistic mechanisms that shaped the novel? Was the author of the novel able to draw a picture of reality, and derive her strength and toughness from the force of life or not? Or did she succumb to her bitter reality, making herself, even for some time, a subordinate to Khalid, according to a relationship and an unfamiliar love story between a male and a female, though the difference between the ages was 25? and how will she get rid of her reality with a vigor that is derived from her past, and with a core entity to her existence, the entity of love?

All of this stops us to analyze the components and levels of the text of the novel here, within the texture of the novel, which the author formed in a color language in order to draw the answer from her, with an aim to extract the elements of the novel and to reveal its idea and cause according to a basic color format that serves the suggestive theme of the topic, whether at the level of form or content by entering the novel, in order to understand the intentionality of the novel.

The author Ahlam Mosteghanemi formed her novel *Dakerat al-Jasad* in a color language that is reflected in her vision and artistic structure and contributed to revealing her reality, dreams, thoughts, and aspirations. She blended reality with imagination, love with pain, and portrayed in color the manifestations of tension and conflict of values and appeasement in crazy love relations. Through love, she was able to break free from the manifestations of violence, death, homelessness and liberation from the crazy love relationships, as color is one of the basic stereotypes that serve the themes of this novel, both in form and in content, by its entrance in the world of the novel. This has brought to the text the fertility of creativity and artistry in understanding the intentionality of the novel.

The novel *Dakerat al-Jasad* by Ahlam Mostaghanemi came as a color vision to answer a series of questions that are posed by Arab reality, within a template that is obsessed with love, life, man, homeland, and revolution. It is a narrative that represents the controversy between the alienation of the Arab human being and his loss between self-searching and conflict in order to restore his alienated identity, within the dark places of the memory of pain and the reality of suffering, which has taken many manifestations, reflecting the Arab self-crisis in Algeria and every Arab country. It is the scene of the setback in a special panoramic, color dimension that is penetrated by the desire for tide and ebb, between the compulsions of reality and the convictions that are thickened by steadfastness.

Thus, the author tried to weave in her imagination the complex of conflict of dreams with reality in a dramatic appeal between desire and despair, success and emotional failure, whose shadow was accompanied by the author's thoughts in the novel.

It is the love that brought together a man and a woman who were not destined to meet. They are Khalid bin Tubal and Hayat, the hero, and the heroine of the novel .

Khalid is the hero/narrator, and Hayat is the heroine for whom the novel was written. Khalid decides to tell his story with his homeland and his town of Constantine, whose features and temperament were embodied by "Hayat". Khalid is a pivotal figure that represents the past and past sacrifices for the homeland, as well as suffering at all levels, and political, social, historical, and psychological levels.

Khalid recounts that he joined the revolution after his mother's death, finding "Si Tahir "/" Hayat's Father "/" who taught him the struggle and Khalid soon earn the trust of his boss so he was entrusted with special and difficult operations. In one of the battles, Khalid was injured in his left arm, and it was necessary to amputate it, and as a result, Khalid was freed to civilian life, where Tunisia was a shelter for the aggrieved from the Liberation Army. When he leaves, Si Tahir comes to check on him and deposit him. At the same time, he sends with him a trust to his mother and a piece of paper that carries the name of the child, who had been born months before, and he asked him to register her in the town hall, which was in 1956.

Four years after this date, Si Tahir falls a martyr on the battlefield, leaving behind a bereaved mother and wife who drag two children with her, "Hayat", who was six years old, and "Nasser" who was two years: "He said, bending over me as if he was saying goodbye to me secretly. "I put in your pocket the family address in Tunisia and something from Dirhams ... then he muttered: if you manage to arrive there, I wish you would go to visit them when recover and hand this amount over to "Mama" to buy a gift for the little one, and I would like you to register her in the town hall if you could... It may be a long time before I can visit them... I chose that name for her... Register her name whenever you

can,... Kiss her from me."⁶⁰

After the independence, Khalid separated from the family of Si Tahir, Hayat's father to face his destiny as Khalid emigrated to France because he saw himself in a regime that contravened his convictions and the principles for which the liberation revolution was established. Then the years passed like clouds, and there he is today in Paris showing his paintings to the public, but he didn't know that Fate would make him a test. The exhibition is taking place and the number of visitors is increasing. Suddenly, he notices two girls, whose features are Algerian, specifically from Constantine, enter the exhibition. Without the introduction one of them moved his feelings, as if he knew them a long time ago. A strong desire pushes him to approach them. He approaches and asks, and he was surprised to discover that she was that little one who frequently played on his lap, and here she has become a full-fledged woman. She is "Hayat", the name that Khalid chose to call her.

Since that meeting, Khalid recounts the development of his relationship with Hayat. She came to the exhibition to meet a man whose father needed to tell her about him as a human being with his disadvantages and well-being. "He confessed to me that he was a weak man, who longs and misses, and may cry but, within the limits of modesty, and in secret always, as it is not the right of symbols to cry out of longing."⁶¹The relationship evolves into desire, passionate love, dream, jealousy, disappointment, and malice. Khalid loved her to the point of crazy adoration: "And when I talk about you... What do you see me talking about? About a kid who once crept at my feet... or a young lady who, after 25 years, turned my life around?"⁶² Sometimes, Hyatt gave him hope that she exchanged the same love: "You're the one who stuck with me to figure out what you don't know... And I stuck with you to forget what I knew... Was it possible for our love to last?"⁶³Khalid continued having that hope until an invitation came from her uncle, Si al-Sharif, which was a surprise. He invited him to attend her wedding. That day Khalid felt a strange sense of anguish since it was mixed with another sense of surprise. His dream, which he hoped would be realized one day, was lost in a moment. In that loss, he was asked to be present at the loss of his dream itself. "Hayat". Khalid's lover marries one of the military officials whom people talk about his corruption and exploitation of his influence.

All this has made the novel a dramatic collision complex between the shrewdness of experience and the hardness of conviction, which earned it, a feature of aspiration to the foreseeable horizon in the successive events between the influence of power and the principles of values, in combat that judged, once by reason and once by emotion.

What made the novel more beautiful is the author's ability to employ the symbol in all its tangential dimensions that are hidden between the lines of the novel, where she was able to combine admiration with mourning in one color so that the pain becomes a taste that takes the onlooker his heart. Through the language of color, the novel has started wearing a sense of suggestion, creativity, aesthetic construction, and structure. All this reflected this structural cohesion in the selection of scenes and the formulation of events, according to a vibrant musical rhythm, towards the dark and stumbling Arab reality and the fatigue in the labyrinths of illusion. She looks for the absent present, and we read the quotations from the novel: "Before today, I thought we could only write about our lives when we are healed. When we can touch our old wounds with a pen, without feeling pain again... Is that really possible? We do not get healed from our memory. That's why we write, and that's why we draw, and that's why some of us die. too."⁶⁴

This all reflects the author's philosophy of understanding life, from a narrow angle that overlooks an extended horizon, on the dream ahead, and on the renewed will, especially since the writer chose for the end of the novel a dramatic dimension in which the illusions of love die in front of the power of reality and power to conclude with a general message that life will continue with a kind of determination and steadfastness, and upholding true principles, and that true mourning is not in the black garment, but in the closed ideas that cannot address reality with a kind of will and resilience.

Indications and Combustions of Color Talk in the Narrative Discourse of the Novel *Dakerat al-Jasad*

The influence of color meaning has become magical in the world of literature, which has occupied the thought of the Arab woman author, who has started employing the use of constant and changing color indications in her literary paintings to reflect her own experiences and feelings about those experiences, emotional tendencies, and romantic dreams so that the color would embody the indication of feeling rather than the indication of sight in her literary text, besides its being an expressionistic language that has its captivating charm in the woman's world of crisis due to the shackles of Eastern society.

Some Arab women-writers resort to the use of color rhythm in their writing, by building the text on a scenery movement that creates a color rhythm that is close to the color rhythm produced by the painting, and thus, the color

⁶⁰Mosteghanemi, Ahlam (2000). *Dakerat al-Jasad* p. 36.

⁶¹ Ibid., p. 37.

⁶²Ibid., p. 42.

⁶³Ibid., p. 43.

⁶⁴Ibid., p. 7

exercises its charm in the woman's private world, being a mirror of the sensations that she feels, as well as its occurrence as a psychological necessity that gives the image a high emotional and artistic value that makes it deeper and wider. This is what we have noticed and monitored in the novel *Dakerat al-Jasad*, by Ahlam Mosteghanemi in its passion and delicacy of sense, which come as outlets for unloading her suppressed charges of the Self. Therefore, the color indication occupied, in color indication, an open-border space in the pages of her text, and thus, she excelled in employing the colors in her novel *Dakerat al-Jasad* which is the subject of the study here.

Color is considered a language, although it is light waves, an element that belongs to the visual sense and more a human self-production than an objective structure. As soon as it is connected to things and gets meanings and symbols that call for deeper understanding, especially in human relations, after it moved away by its entrance the world of the novel from its visual axis, to touch the narrative system that governs this narrative. Color constitutes the pot in which the author tried to unload her dreams, thereby trying to draw the reader's attention to his symbolism. It is the thread that organizes the events, that is, the endless stretch, within the dark orbit of the night and the glow of the day. It is the anthropological and cultural load that has increased the novel's tone, gaining it the creative imprint that can be seen as a needle through which the writer, with the ink of her black pen, was able to weave the events of the novel with some precision in performance and mastery in perfection.

The color gave the literary text in the novel *Dakerat al-Jasad*, the novel of the study here, a high artistic energy, with which it rose from the ordinary color indication to multiple and fertile color indications that were awarded by the writer's psychological, intellectual and cultural constructs, and led to the enrichment of the literary text semantically and artistically. Color employment was consistent with the author's/narrator's/hero's emotional situation and condition, Khalid. If life thrives on Khalid/the protagonist of the novel, whiteness, and greenness spread. Both symbolize a life of stability, the desire to live, and the beauty of nature. Conversely, when griefs take over the hero's life, the black color comes and conceals the brightness of life, and the night is made a tool of separation between him and what he wishes to hide. When the drums of war are knocked, and the battle becomes severe, the bloody red color comes into the novel, giving it an indulgent image of extreme brutality.

Ahlam Mosteghanemi realized in her imagination and poesy the suggestive and intrinsic value of colors and motion lines in the construction of the literary and poetic image and depended on particular colors, arranged according to the strength of their brilliance: white, black, and yellow.

The world of colors is considered close to the world of the author Ahlam Mosteghanemi, where we have seen how creative she is in expressing her feelings and dreams. She was associated with the symbolism of color psychologically. Therefore, she presented us with literary paintings that accommodate the size of her suffering that are colored with private and public issues. She employed the color in its constant and variable meaning to influence the reader, despite his varying levels of receipt and to motivate him to read her lines and colored letters through which she revealed personal papers from her life and how she took the color and its indications.

We can say, through artistic extrapolation of the novel *Dakerat al-Jasad* by Ahlam Mosteghanemi that she is one of the most contemporary Arab writers who are fond of investing the formative artistic energies of color in her writing, as we see her strive to make her novels colored, and actually make herself a colored writer who wears all colors.

The author Ahlam Mosteghanemi was able to draw her novel in a suggestive color language that expresses her vision in shaping its artistic structure, which embodied this vision. She revealed in the language of color, through the process of narration the manifestations of conflict, which the characters experienced because of the violence that is experienced by the woman, the tragedies and deep wounds of this terror, and the bloody bleeding in herself.

Dakerat al-Jasad is fraught with colors, some of which emerged as confirmation of these colors, especially since the narrator of the novel is a painter who is good at using them, and knows their multiple suggestions, although they have reached a higher degree of prominence. This might be related to the impact of one or the other color, being an exciting experience with the self of the narrator, rather than from the point of view of its situational position, which is what has contributed to its effectiveness at the level of the text because the image of colors took on more profound dimensions than just decorative pigments.

Interest in colors in *Dakerat al-Jasad* stems from their specific distinction of the novel's animated characters, which means that the focus in the first place will be on those colors whose presence in the text is more or less equivalent to that of the character.

However, the colors that are most powerfully present in the novel of the study are white, black, and yellow, after which other colors come, which are included just for the sake of the general position, though some do have some suggestions, such as red, blue and green, and other colors that cannot be ignored because they are associated with the color formation of various things in life in general.

The Main Colors in the Novel

The three strongest colors that appear in the novel are: white, black and yellow.

White

'White' has symbolic traditions of high circulation in the making and coding of indications on the horizon of moral and semiotic use. In the general context, it is a symbol of purity, light, joy, victory, and peace.⁶⁵In the same context and the same vision, it is a symbol of "serenity, purity, tranquility and hope, love of good and simplicity in life, non-adherence, and artificiality,"⁶⁶In all the obvious and symbolic meanings of positivity that we have referred to, 'white' sometimes deviates in certain environments, possibilities, biases, times, and occasions to meanings that are contrary to, and almost counter to, those traditional meanings. It is, for example, a symbol of grief for some nations, including the Chinese nation, in contrast to its indication of joy, merriness, and happiness for many other nations.⁶⁷Arabs in ancient times were interested in the distinction of 'white' in special colors, defining its qualities and degrees. al-Tha'alibi arranged the degrees of white as follows: أبيض /white', then يَبَقُّ /yaqeq, then لَهَقُ (laheq), then واضح /clear', then ناصع /bright, then هجان /hajan, then خالص / pure.⁶⁸

In ancient times, 'white' was sacred and confined to Roman gods, which were sacrificed for by white animals. Christians, usually symbolize the Lord Jesus Christ in a white dress as evidence of serenity, purity, and desecration. In ancient Egypt, Pharaoh wore a white crown to symbolize his control of Upper Egypt, indicating that it lived in peace and reassurance.⁶⁹

In the novel of the study here, the color white is mentioned with different meanings, the most important of which is 'purity'. 'White' has been associated with the character "Hayat". She begins to meet Khalid, and on both occasions, it begins with 'white': "It has been a color that was complicit with you since that day when I saw you as a creeping child while her white childish dresses were drying over pieces of woods set over cannon. A preconceived wink of the fate that was preparing me with you over a cold fire more than a white dress."⁷⁰

By meeting him, her color begins to take him away, and when he encounters a painting, he calculates it by its whiteness: "I didn't expect you to be the battle on which I would leave my body and the city where I would spend my memory... and the white painting in front of which my brush would resign, to remain a virgin... and powerful like you, carrying in its color all the antonyms."⁷¹

Khalid realizes "Hayat" depends on the sense of 'sight' in the first place, and then on the white dress, which marked her at their first meeting after an absence of twenty-five years from their first meeting, when she was a little girl, so this color would remain a permanent feature of her character in her apparent form first, and in indications and symbolism and dimensions of this color second, and in its psychological impact on it, third.

After reading the text, the reader finds that this color has become synonymous with her, despite the different stages of their relationship, making the color white a portrait of her character. She becomes known by it and based on it, her active presence comes, and we read the following quotation from the novel: "Your face haunted me between all faces, your white traveling dress from one painting to another becomes the color of my surprise and curiosity."⁷²

From what we read from the novel of the study, we see that the author Ahlam Musteghanemi adopts the rhythm of judgment with a flash of irony and humor by interpreting colors and its philosophy in interpreting them and sometimes turning their indications. Color may involve a perspective that is different from its indication, and as the white color indicates peace, purity and innocence, it may also indicate a different meaning, and it can sometimes indicate crime, murder, injustice or whiteness of the shroud of the coffin⁷³.Khalid, for example, did not prefer white as a result of his decisive dislike of colors, but found himself at the first encounter with the young girl's "Hayat" automatically sided with it rather than other colors: "Suddenly the white color approached me, and started talking French with another girl I hadn't noticed before... the white color only surprised me. Before that day, I hadn't been sided with the white. It wasn't my favorite color any day because I hate decisive colors, but at that time I was biased to it thoughtlessly."⁷⁴Khalid's aversion to white is due to his imagination connection to the walls of his white room, which is an extension of the hospital where he resided in Tunisia. The hospital may be a bridge to the life station again and it may be a last stop in life to the subsequent grave station, which he enters it with a white shroud, if his survival is not written for him, especially that Khalid was coming from the site of war, which is considered a place of death, as in the following quotation from the

⁶⁵Yusuf, Hammam Mohammad (1930). *Al-Lawn*. 1st ed. Vol. 7. Matba'at al-I'timad, p. 65.

⁶⁶Faraj, 'Abbo (1982). *Ilm Anasser al-Lawn*. Milano. Dar Dakfan. Part, 2, p. 137.

⁶⁷Jawad, Faten 'Abd al-Jabbar (2010). *Al-Lawn Lu'baSemyā'iyā: BahthIjra'ifiTashkil al-Ma'na al-Shi'ri*, p. 44.

⁶⁸al-Tha'alibi, Abu Mansur 'Abd al-Malik Abu Mohammad (2001). *Fiqh al-Lugha*, p. 112.

⁶⁹Omar, Ahmad Mukhtar (1997). *Al-Lugha al-Lawn*, p. 163.

⁷⁰Mosteghanemi, Ahlam (2000). *Dakerat al-Jasad*, p. 227.

⁷¹Ibid., p. 100.

⁷²Ibid., p. 51

⁷³Shartah, 'Issam (2011). Al-Murtakazat al-Jamaliyya fi Qasa'ed Yahya al-Samawi al-Nathriya. *Sahifat al-Muthaqaf al-Electroniya*. Issue 1851, at: "al-Muthaqaf Electronic Website": http://www.almothaqaf.com/index.php?option=com_content&view=article&id=53321:2011-08-17-12-42-50&catid=34:2009-05-21-01-45-56&Itemid=53

⁷⁴Musteghanemi, Ahlam (2000). *Dakerat al-Jasad*, p. 52.

novel: "Is love also born out of a color we didn't necessarily like!?"⁷⁵

Even if the white color had attracted him before he entered into a relationship with her, he became aversive in his cohabitation with her, which means that there was a shift in his vision about color after his experience with his friend, and we read: "White was a color like you a color that goes into the composition of all colors and all things. How many things do I have to destroy before I get rid of it?"⁷⁶

The color then moves from being merely a manifestation of the dress of "Hayat" to a figurative image, whose lies also become white, too, and we read: "Your speech was not only a white lie. You were a woman with a superhuman ability to conjure that color in all its forms and opposites."⁷⁷

The white color ends with Ahlam's marriage with a man other than Khalid, and we read a strange scene that takes place in Khalid's mind, the scene of his coming on a white mare to kidnap her from her groom, as an embodiment of the concept of his beginnings with her that were founded on whiteness, but he finds himself unable to achieve that. His desire to have "Hayat" does not materialize as it runs into a reality that determines his destiny that turns "Hayat" into a past from which only grieving and careless memories remain.

"If I were the bride-kidnapper, that legendary hero running away with beautiful brides on the night of their wedding, I would come to you riding the wind and a white mare... and kidnap you from them..."⁷⁸.

Black

As it is known, black is the color of mourning and death. It may indicate beauty, purity, and sanctity, like the black stone, and the beauty points of the beloved, as the Black Stone, refers to the Kaaba al-Zahra, and the beauty points of the beloved their beauty. So, Ahlam Mosteghanemi intends to create exciting controversial language in her novel *Dakerat al-Jasad*, by relying on the element of surprise and amazement in the way the sentence is shaped on the one hand and the way the indications are turned and reflected on the other, to confirm her artistic skill, and her ability to delve into all forms of creative writing.⁷⁹

It is the most dominant color in human life, the most intrusive in their destinies from the earliest times and in most cultures over the ages as well, in the most formative of their traditions and sensitive to their handling of things in life, and the widest response to their fear, grief, suffering, understanding about themselves and their attachment to the place.⁸⁰ It often symbolizes, in general, the fear of the unknown and the tendency to be discreet and because it is passive in color, it indicates nihilism and mortality.⁸¹ It also symbolizes "wisdom and decency, and therefore, many clergymen take it as their motto"⁸². It also indicates the diplomatic level; "on the value of his owner and his social and official position, and therefore, it is worn in official funerals and ceremonies"⁸³, indicating seriousness, greatness, and higher status.⁸⁴

The black color was referred to by many words in the language which collectively indicated that it is the opposite of beauty, everything that is bad, and they described its graduation including: "*black, as-ham, joon, fahim, halik, hanek, halouk, sahouk, dajouji, gharbib, ghadafi, and khudari*"⁸⁵. The Arabic equivalents are:

"أَسْحَم، جُون، فَاحِم، حَالِك، حَانِك، حَلُوك، سَحُوك، دَجُوجِي، غَرِيب، غَدَافِي، خُدَارِي"

Among its signs are grief and pessimism. The Arabs were even pessimistic about simply uttering the name of this color and one of its derivatives.⁸⁶

If black is viewed according to customs, norms, and traditions, as a symbol of evil, pessimism, ruining, desolation, disbelief, grief, and mourning, there are those who look at it with taste and beauty. We see that Abu al-'Ala al-Ma'ari likens the darkness of the night to a black negro bride and liken the stars to necklaces of pearls in his words:

⁷⁵Ibid.

⁷⁶Ibid., p. 227.

⁷⁷Ibid.

⁷⁸Ibid., p. 360

⁷⁹Shartah, 'Issam (2011). Al-Murtakazat al-Jamaliyya fi Qasa'ed Yahya al-Samawi al-Nathriya. At: *Sahifat al-Muthaqaf al-Electroniya*

⁸⁰Jawad, Faten' Abd al-Jabbar (2010). *Al-Lawn Lu'ba Semyā' iya: Bahth al-Jra'ifi Tashkil al-Ma'na al-Shi'ri*, p. 44.

⁸¹'Omar, Ahmad Mukhtar (1982). *Al-Lughawa al-Lawn*, p. 186.

⁸²Daher, Faris Mitri (1979). *Al-Dou'wa al-Lawn*. 1st.ed. Beirut: Dar al-Qalam, p.55.

⁸³Faraj, 'Abbo (1982). *'Ilm Anasser al-Lawn*, p. 137.

⁸⁴Al-'Omari, Zaynab 'Abd al-'Aziz (1989). *Al-Lawn fi al-Shi'r al-'Arabi al-Qadim*, p. 19.

⁸⁵Al-Tha'alibi, Abu Mansur 'Abd al-Malik Abu Mohammad (2001). *Fiqh al-Lugha*, p. 118.

⁸⁶'Omar, Ahmad Mukhtar (1982). *Al-Lugha a al-Lawn*, p. 201.

عليها قلائد من جُمان	ليلتي هذه عروس من الزنج
هرب الأيمن من فؤاد الجبان	هرب النوم عن جفوني فيها
وإن كان أسود الطيلسان	رُبَّ ليل كأنه الصبح في الحسن
وقف النجم وقفه الحيران	قد ركضنا فيه إلى اللهو لما
فهما للوداع معتنقان ⁸⁷	وكان الهلال يهوى الثريا

Translation

*This night of mine is a Negro bride with necklaces of beads
Sleep escaped from my eyelids like the escaped of security from the heart of the coward
Many a night is like a morning in its beauty even though it is as black as pallium
We ran to entertainment when the star stood by like a puzzled one
It is as if the crescent loves the star, as they both believe in their farewell*

The same thing happens in the novel *Dakerat al-Jasad* with the character of the lover Khalid bin Tubal the revolutionary man and painter, who tried to solicit his beloved hero/"Hayat" and lived her captive from afar. Black color in the novel "Memory of the Body" is repeated with different meanings and indications, depending on the context it contains, most notably the color of sadness and tragedies in the first place.

Mentioning the black color in the novel, mostly, comes against the white color, and even the overlap of the two colors comes from the angle of Hayat's wearing of whiteness combined with the darkness of her dark hair in an image that reflects a merge and collusion of the two colors, where the white joins black in forming this image to generate indications of harmony and mutual synergy between the two colors, which becomes a source of surprise to those who see as in the next quotation from the novel: "And I knew I was aware at that moment, and that white color was turning to me his back, wrapped in his black hair shawl... He was gradually walking away from me to mix with more than one color... I love you and it's over."⁸⁸This and its impact is in his heart and mind when the heroine wears it.

Khalid loved black and white Khalid for Hayat. White has become his favorite, as it is a symbol of the desire to communicate with this female, who seemed more insistent. This color was the veil that preserves his secrets, and the ash that calms the volcano of his pain. It is the color that chained the hunter, not the Uras deer, which made him admit to his fascination with this color.⁸⁹

Khalid's dressing black happens in the wedding of "Hayat" paints this confrontation between the two colors in a picture suggesting contradiction, that is carried by indications of this color that is worn in weddings and funerals. His presence at this occasion comes not to blacken the whiteness as he wants, but to put an end to his obsession with his transformation that continued to haunt him since he knew it and make his wearing a barrier between him and "Hayat": "For your wedding, I wore my black suit. Amazing is this color; it can be worn for weddings. And for funerals! I put on my black kit to silently confront your white gown..."⁹⁰

In my view, Khalid's choice of black on this occasion not only makes him erect a barrier between himself and others but also because he wants to make his speech with them opaque and not easy to penetrate because he meets all that with the role of silent proud, and the knowledgeable and ignoring one. Black comes to become Khalid's color versus white, Hayat's color. It is also the color of his city of Constantine, whose women wear black to mourn, matching Khalid's image, who also wears black.

Black means somehow the achieved past, starting from the black notebook that Ziad left in Khalid's home before he was martyred, and then to the women's dress in Constantine for black sheets, and then to his biased memory to blackness, and blackness becomes synonymous with the past that Khalid represents or relates to his personality. However, whiteness is the color of the future, and Khalid does not know what color he becomes, as long as it is open to more than one color, as is Hayat who was colored in more than one color, as in the following quotation of the novel: "My days were like the sheets of my memoirs, filled with worthy mentioning drafts. I would often fill it so I wouldn't leave it white, as white always scared me when it was on paper space." I would often fill it so I wouldn't leave it white, as white always scared me when it was on paper space.⁹¹ "We find here that to fill whiteness with black means to transform it into a past, and to ensure that it has a certain image that it does not leave. So, leaving it on its first image makes it capable of many possibilities, and to avoid it, the blackening of whiteness becomes inevitable.

⁸⁷al-Semeri, Tami (2013). "Riwayat al-Aswad YaliqBiki...BynaAnaqat al-KalimatwaTaqlidiyat al-Ru'ya." *Sahifat al-Riyad*. Issue, 22, al-Riyadh, Saudi Arabia. www.Aliyadh.com

⁸⁸Mosteghanemi, Ahlam (2000). *Dakerat al-Jasad*, p. 69.

⁸⁹al-Sihani, Fawwaz (2013). "Al-Aswad Yaliq Biki Ahlam Mostaghaneni... Ma'zaq al-ShukhuswaTabrirat al-Lugha." *Sahifat al-Riyad*, Issue, 12. www.aliyadh.com

⁹⁰Mosteghanemi, Ahlam (2000). *Dakerat al-Jasad*, p. 351.

⁹¹Ibid., p. 351.

"In my opinion, the black color in *Dakerat al-Jasad* has been transformed into a structural, visionary, and imaginary value that occupies the mirrors of the novel and its structural construction. Hence, we say that the manifestations of black in its striking incarnation formulations that are rooted in the depth of history, geography, and methodology, consistently reflect "an exiled description in its work. The writer has been able to use color in her novel and paint its tonal connotations within the fields of influence"⁹², as the author intervened in its adaptation to create harmony between it and the reality of the character and its suffering in the course of the narrative. This harmony created in the reader a clear picture that embodied an aesthetic vision in revealing the beauty of the heroine's personality and its profound potential and showing its advantages that are dipped into a great sadness and deep pain, and the cause of her parting and its repercussions due to death. The character expresses its deep sadness by wearing black and twisting it, without separation. Thus, the color acquires its significance and excellence at the level of narrative and dialogue, as a symbol of grief, mourning, beauty and elegance in the novel, and even brilliance. These elements blend together, forming a color language in the novel that serves its textual and suggestive space for the subject, both in form and content, which lends the text to the fertility of creativity and artistry in understanding the novel's vision and purposes.

Yellow

Yellow color, one of the fluctuating colors, has no fixed overtones. Its indication is sometimes derived from the color of gold, at other times from the color of copper, and sometimes from the sunlight at sunset. Sometimes, it is derived from fruits such as lemon and apple, and from spices, such as saffron, and sometimes it is derived from withered plants when their color dries and turns into yellow.⁹³

Yellow may be considered one of the most joyous colors because it is so enlightening and cheerful. This color represents the top of glow and brightness and is considered the most shining and illuminated color because it is the color of the Sun, the source of light, the giver of heat, life, activity, and pleasure. Ancient Egyptians used it as a symbol of the Sun's gods, for protection from disease. In the Holy Koran, it is the color that pleases the lookers as in the Holy Verse 69 of the Sura of the Cow.

This color is different in its indication according to context. Yellow has another contradictory one. "Yellow may be associated with the poetry of sadness and dissatisfaction about life and motivation towards a purer world."⁹⁴This is an indication of grief, anxiety, wilting, paleness, laziness, death, and mortality. It is known that yellow has remained negative, as it is the color of disease and contraction.

Perhaps the most prominent indication of this color in the novel *Dakerat al-Jasad* is wilting, dying, and mortality. The yellow color in the novel belongs to the character "Catherine", who, by wearing yellow, harmonizes with the image of her character, who tends to wilt because she could not achieve a significant glow for Khalid. Her color also came in a color that is associated with her affiliation with her folk. The 'daughters of yellow' means the daughters of Byzantines, because their first father was yellow.⁹⁵

In the Arab tradition, the yellow color has different meanings, but it is associated in the Arab mentality with the meanings of paleness, wilt, and autumn, which are the same meanings that fit the character of Catherine in her relationship with Khalid. The character of Catherine has not appealed to Khalid, and the yellow color comes with his suggestion to entrench these meanings in the reader, as in the next quote from the novel: "That day I was delighted to see Catherine entering the hall. She came as late as I expected. Inside a soft yellow dress, flying inside it as a butterfly. She said as she kissed my cheeks, and said... "⁹⁶... and then Catherine took the keys to the house from me, and flew as a butterfly inside her yellow dress towards the door."⁹⁷

To sum up, the white color is synonymous with the character of "Hayat", and its symbolism lies in its openness and its susceptibility to other colors. Black is the color of Khalid's character and is closely linked to his past and his ever-biased memory to blackness. The yellow color singled out only the character of Catherine, which was an expression of her affiliation with her Byzantine descent. At the same time, it reflects the nature of her relationship with Khalid, which was characterized by paleness and wilting.

⁹²al-Shidi, Fatima (2011). *Al-Ma'na Kharij al-Nass: Dirasa Tatbiqiya fi Athar al-Siyaq fi Tahdid Dalalat al-Khitab*. Damascus: Dar Ninawa li al-Dirasatwa al-Nashrwa al-Tawzi'.

⁹³Omar, Ahmad Mukhtar (1997). *Al-Lugha a al-Lawn*, p.36.

⁹⁴Ghattas, Karam Antwan (1949). *Al-Ramziya wa al-Adab al-Hadith*. Beirut: Dar al-Kashaf, p.94

⁹⁵Ibn Manzur, Mohammad Abu al-Fadhl (2005). *Lisan al-'Arab*, p. 252.

⁹⁶Musteghanemi, Ahlam (2000). *Dakerat al-Jasad*, p. 71.

⁹⁷Ibid., p. 75

SUMMARY

Arab women have used colors in their texts due to their ability to give multiple, aesthetical, psychological, symbolical, and political indications. The colors are: black, white, red, and green. White was the most frequent and highly employed, as it was able to move the text from the boundary of the simple color circle to the multiple and varied color circle, which provides literary literature with aesthetic and artistic richness.

This study examined the novel *Dakerat al-Jasad* through investigation and analysis. It analyzed its components and levels and the intellectual and suggestive dimension thereof. It also revealed the manifestations of the color language in it and illustrated the features of the contemporary feminist novel in identifying some of its issues in this novel. It also outlined the textual space and highlighted the author's narrative ability to clarify the vision of the text by examining its logic and technical mechanisms in shaping its novel.

The study found a number of results, the most important of which were:

- Color is one of the most prominent elements of beauty and is a means of expressing human emotion, and it has a great role to play in highlighting the secrets of the soul.
- The literary text is complete when its images are completed. The image is an aesthetic formation that has a great impact on the soul of the human being.
- The color and image in the literary text is a formation whose purpose is to embody the facts in a suggestive image. Movements, shapes, lines, and colors that are expressed in words provoke the recipient's emotions.
- Both color and image are essential aesthetic additions in literary texts. This is why the work of fiction carries inside and outside a lot of colored paintings, whether in visual, verbal, or even sensory-minded colors. Therefore, the pictures in the novel were living a life of color and dying with it. The color was the element that increased the sharpness of the argument and change the track of images, from optimistic images to tragic ones.
- Images in Arabic women's writings are not bright in color and the use of color varies from one woman novelist to another depending on their psychology and taste.
 - The author Ahlam Mosteghanemi managed to create dynamic scenes in her novels through photography and coloring. She also painted color images in which a controversy exists that reflect the living realities of Arab society, in addition to highlighting the author's secret feelings and her attachment to the place and country.
 - Author Ahlam Mosteghanemi adopted a specific color in the following order according to the power of their appearance: white, black, and yellow.
 - The author Ahlam Mosteghanemi found passionate rich energies in the color that cannot be overlooked. She took a tool to reveal her feelings, or to embody her thoughts.
 - The author Ahlam Mosteghanemi formed her novel in a color language that merged the poesy of her taste and the tragedy of her mourning. The language of color portrayed the manifestations of tension and the conflict of values and tranquility, in the mad love relationships and bloody bleeding, and painted a radiant picture of the entity of love, singing, and music to confront this violence and rid of them. Besides, she was able to draw an intellectual and aesthetic consciousness in the reader that pushed him to develop his tools in order to extract the idea of the text that forms the language of blackness and constitutes its primary authority .
- Color is one of the most important features of the elements of the image for Ahlam Mosteghanemi, where the color vocabulary played many functions within the scenes of the novel, and even was able to add to them high value and a special taste.
- The role of colors in different situations and their indications according to the context in which they appear, the white is a symbol of serenity, purity of bed, and peace. Black indicates nihilism, mortality, grief, and sometimes to wisdom and decency. It may also indicate beauty, purity, and sanctity like the Black Stone and beloved beauty spots of the beloved lady. Yellow color is the color of sickness, contraction, dryness, and dehydration.

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