

A Review on Reflection of Color Image in Blind Poets: Abolala Moerry as case study

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ABSTRACT

Objective: Color is a feature that can be observed in everything. God has used it in its creatures. Humans who have sense of sight they can see it. However, some people lack this sense. But if these people are poets they can use them without seeing them before. **Methodology:** In the literature of all nations, there are blind poets who have used colors in their poems. **Results:** This article intends to deal with the Arab blind poets. For this purpose, Abolala Moerry is chosen as a case. **Conclusion:** Moerry has tried to convey the great conflict that symbolizes his age in Moerry's poems, colors are associated with things to create tremendous combinations that can be attributed to his philosophy of thinking.

1. Introduction

Humans have seen colors on everything that exists in this vast universe. From that moment, he has cared about its psychological impacts. They have such impressions as sorrow, happiness, depression etc. Poets are used to apply colors in their poems to reflect their inner emotions. Sometimes, he depends his link with things upon colors. The force of color, as a pictorial and imaginative factor in transferring emotions and feelings, cannot be found in material aspects of things. There have been scientists, poets and scholars in both old ages and contemporary era who were deprived of sense of sight and could never see things, but they it never thwarted them from making use of their talent and latent ingenuity and from composing innovative works that surprises all.

Asha Akbar (530-629) in old Arabic era, Hassan Bin Sabet Ansari in Omavid era, Bashir Bin Bard (95-167 Islamic Calendar) in Abbaid era, Ali Bin Jableh, who was also called Al-Oluk (160-213 I.C.) and Moerry (363-449 I.C.) as well as Ali Bin Abdolghani Fehri Hasri Ghirvani (448-... I.C.) and Ahmad Bin Abdullah Bin Gorayreh Algheysi Altatili, also called Alama Altatilli (528-485) who lived in Andalus era, also Taha Hussein and Ahmad Alzein (1947 – 1366-...) as contemporary scholars and Yamini Abdullah Bardouni (... - 1929) are prime examples who, although deprived of seeing things, managed to make use of other senses to create masterpieces that keep surprising every wise person. Old Arabic literary works also contain matters about blind poets. In his non-blind persons and blind persons, Salah Aldin Alsafdi says: "when I read Al-Ma'aref written by Ibn Ghotaybeh – peace upon him- I noticed he had devoted a chapter to blind poets, and he has cited the names of certain individuals including Abubakr Bin Ghahafah, Ka'b Bin Malek Ansari, Abusofian Bin Harb, Barra' Bin Azeb, Hassan Bin Sabet Ansari It made me write a book on this matter. It is Nakt Al Hamyan" (Safdi 1911).

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2. Materials and methods

The term “color” means a change of form; i.e. color can be described as the outer layer of things that are seen by eyes. color were defined as: color is a thing like blackness and redness (Alsabhy, 2000). Color is a thing that helps us recognize things from each other. Colors are means that speak; they reveal the moods. Colors are important in human life and everything can be recognized by them.

Arabic has a rich vocabulary on colors, such that a big dictionary can be compiled from Arabic words that convey colors. That is because Arabs were always using colors to describe things to recognize them. Many words in other languages cannot match Arabic counterparts in terms of conveying intensity and lightness of colors.

The book, *Figh Al Loghat va Asrar Al Arabiah* written by Altha'alabi and „*Almolamma'a*” written by Abuabdollah Hossein Bin Ali Alnamri have elaborated on this matter. Altha'alabi has devoted a whole chapter to it. We have derived the commonness of meanings from these two books. Biaz [whiteness] Alnamri in his *Almolamma'a* refers to all things that are described by whiteness. He names a white man “Ahvari”. When whiteness of his face is more, he names him “Ablah”. (Alnmry, 1976). He also calls a gazelle that is white “Reym- (which means calm)” and white sky as “Aghor” and white cloud as “Sahabat Al Ghara” and mountain as “A'abal” and stone as “Abla” and Pebble as “Marvah” and a barren land as “Malsa'a” (Alnmry, 1976). Altha'alabi has cited qualities of whiteness in terms of intensity and lightness as "Abyaz (white), Yafgh (white), Lahgh (very white), Wazeh (a camel not so much white), Naseh (pure white), Hejan (white camel), Khaless (pure white) (Alsabhy, 2000).

- Aswad (black)

In his *Figh Al Loghat*, Altha'alabi mentions different types of blackness as "Aswad va Asham (black and dark), Sahkouhak (dark black), Khodari va Dajouji (black), Gherbib va Ghodafi (dark black), Asmar (fulvous Asham (black), Adam (dark), Adlam (black), Adham (black), Aghbar (dust like color), Ahvi (black), Ghatam (dark)" (Alnmry, 1976).

- Ahmar (red)

Altha'alabi and Namri describe different types of redness as "Ahmar (red), Ashghar (red), Ashgar (so much red skin), Ashkal (a red mixed with other colors), Shargh (red), Modmi (bloody like red), Sahba (vine like color)" Altha'alabi also mentions degree of saturation of redness as "Aswad Halek (sever blackness), Abyaz Yaghegh (so much white), Asfar Faghe (pure yellow), Akhzar Nazer (light green), Ahmar Ghani (so much red)" (Alnmry, 1976).

- Asfar (yellow)

Figh Al Loghat mentions only whiteness, blackness and redness; while Namri mentions cites Asfar (yellow) in his *Almolamma'a* as follows: "Eljad (yellow), Alzaferan (a yellow plant), Jesad (Zaffran which has turned yellow), Zahab (gold) “ (Alnmry, 1976).

- Akhzar (green)

"Akhzar Baghel (plant green), Akhzar Hani (light green), Akhzar Zaher (light green), Akhzar Modham (dark green).

Color is a quality that can absolutely been felt by sight, and the blind can conceivably not understand them. That is why it comes as a surprise that how they mention colors in their writings. A blind person lives in community with other people. S/he speaks in other people's language and convey their feelings in the way as others do. S/he can share her/his feelings with others and can establish relationship with what her/his mind receives. For instance, when s/he feels sadness s/he tries to reflect it using what other people use.

Color is a primary thing in our lives with great variety of applications in arts. It is a basic means to depict things. It contributes to the meaning of poems and helps poet to reflect his mentality. Therefore, color can effectively impress audience when it is used in a writing. Poet makes use of colors in musical tones to convey theme. In poetry, it provides the base and material to create image. It also impresses poet's poetic vocabulary which is highly influential on poetry and direct link with poem's artistic impressions and aesthetic. Poet mentions color in an innovative language mixed with music and sensory impressions. Since the artistic style and inner identity are of the most important qualities of color, it can find a higher position in poetry. Their tone and lightness/darkness can leave peculiar impression in imaging (Tabatabaee, 1984). Thus colors can be described as the most important artistic elements to leave impressions and form an integral part of things in the universe. Each color has a constant frequency with different waves. For example, yellow differs with green, but it is surprising that scientists have found that some colors have therapy value to treat some diseases. Ultraviolet, for instance, is harmful for bacteria and infrared ray can prevent Pox on skin. They also have evident psychological effects in human communications. Scientists found that yellow are helpful in treatment of allergy and easing pains. That is why they are used as an alternate for the primary colors in surgeries.

Abolala himself admits that “I only care about “red” color among other colors because I got آله ----- when I was in red. Other colors that I use in my poetry and prose are nothing but mere imitation” (Alqft, 1986). Character contributes to formation and enhancement of a stock of physiological and social elements. A blind person is deprived of an aspect of being (sense of sight) which can be observed in his behaviors. Lack of ability to see things causes differences in his behaviors with others”, as his inner world is limited than other people, precipitating him into fear (Alfkhry, 2005). Sometimes, blind person takes a position and mentality in conflict with reality, and due to inability to see he refuses that he is permeating a sort of rigor in his sole. Sometimes he humbly admits it and withdraws (Alfkhry, 2005).

We observe it in Moerry evidently when he replied to Tamimi [his apprentice] as he had proposed him to travel to Egypt to visit Egyptian governor “Oh Esmail Tamimi, you sparked a passion in me to make a visit. However, blindness is a great misery. I am the first blind to refuse abjectness and withdrawal” (Ibn Khalkani, 2004). Abolala thinks others are always sneering at him. This mentality drives him get more suspect. Colors can reflect where Abolala was living and what environment in which he grew. Colors can help us fly over our imaginations and recognize real meanings (Sohrabi, & Samani, 2001).

3. Results and Discussion

Color is a vast human sense, which has principal role in poetic depictions. From the old times, metaphor and similes have played important roles in language and meaning. Most of the meanings that cannot be seen by sight they can be described by colors. The followings are colors which Abolala uses. They have been listed as can be seen from table 1. Out of lines and poems are demonstrated in Table 2. In addition, figure 1 demonstrates the percentage of colors.

Table 1. The colors which Abolala uses.

Colors	carnation	Pink	Gray	Silver	Cyanosis	Golden	Ghubrat	Greenery	Redness	Blackness	Aqueous	Whiteness
Number	1	1	2	7	8	9	19	24	64	123	129	150

Table 2. Out of lines and poems

Out of colors	Out of lines and poems	Colors
0.27	0.38	White
0.22	0.31	Black
0.23	0.32	Water
0.11	0.16	Red
0.03	0.04	Dark
0.04	0.06	Green
0.01	0.02	Golden
0.0364	0.051	Gray
0.01	0.02	Blue
0.01	0.01	Silver
0.0182	0.0255	Orange Red yellowish
0.0182	0.0255	Red
0.02	0.02	Unlimited
0.43	0.139	Total

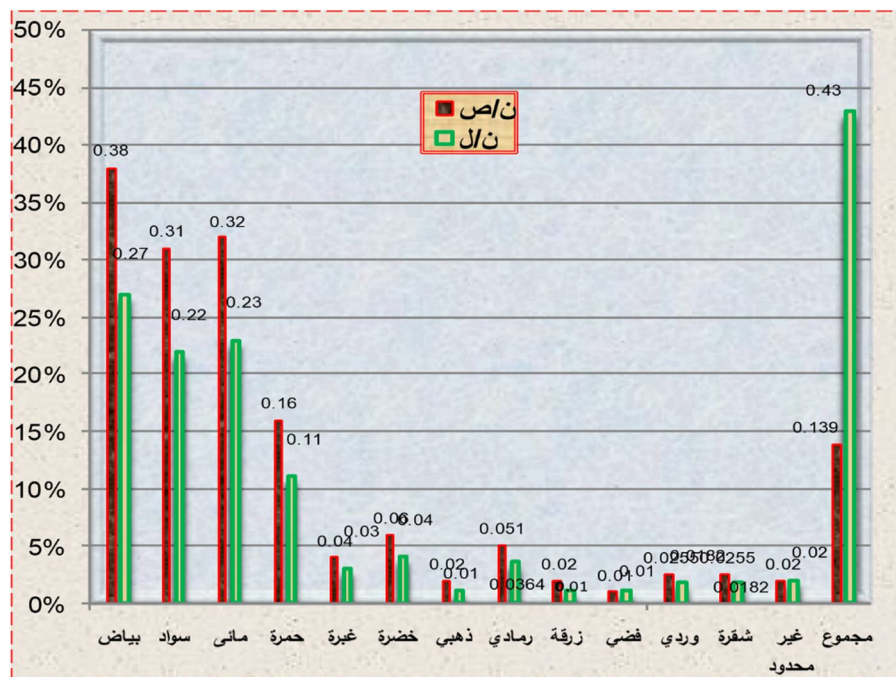


Figure 1. The percentage of colors.

As can be observed, Biaz (white), Soad (black), Maei (azure), colors have best quality in creation of images and convey deep meanings. Poet also makes use of literary devices such as, simile, metaphor and musical tones to complete meaning. This article is going to review only four of them: Hamreh (red) are most commonly used colors in his poems. White in Islamic culture, white symbolizes pureness, optimism, satisfaction, brightness and peace and victory. Muslims were in white when they invaded Mecca (Alfyfy & Almghamry, 1997). White also has been used to describe silver and sword, barren land, and a precipitate death (Omar Mukhtar 1997). In fact, whiteness is not light but it is the essence of all colors of rainbow, or a combination of all. It has a revelation and heavenly background (Omar Mukhtar 1997). Abolala cares more about white in his poems than other colors to make simile he says: "when you shed a sun light on it, you think it is a piece of silver" (Alnmry, 1976). A very pleasant symbol of this color is the tooth of beloved. However Abulala neglects it. In the following elegy, poet makes subtle, beautiful use of white and black to convey his deep meaning.

- 1) Now all my white dreams faded away and unlimited blackness is suffering me, show me what to do
- 2) My nights turned into morning in the light
- 3) But we spent those nights doing corrupts such that stars got surprised
- 4) Morning was just like a child and darkness seemed to govern everything
- 5) I feel this night is my dark wedding night that is decorated with a pearl necklace
- 6) As if the crescent is in love with heaven
- 7) The color of Canopus is like love face and the lover's heart is always in darkness
- 8) How beautiful horses that I can see
- 9) My eyes drifted around its red face just as does a sad person
- 10) Then mixed enemies swords into blood, two stars pitied for it.
- 11) Darkness aged and got fearful of leaving time, so it covered youth by a saffron color
- 12) In the morning, its governance faded away making it to think of flying.

These verses exemplify the lushest scenes of nature which is conveyed by subtle feelings of the poet and his contemplations. Of course, it was not the way Moerry thought because he only cared about redness and used it to describe people. The poet of these lines uses unprecedented similes and contrasts (whiteness and blackness) it has added to the poetic value tremendously. The seventh line describes canopus and sees anxiety and panic close to horizon describing it as lover's heart beating. Also the poet has not forgot that color can determine many things without requirement to mention its name. The color of canopus is known to be red (a shy face when sees a beloved turns red) (Qranya, 2003; Semnani, 2001).

Abolala uses other images to enrich his descriptions. For example, he says: "to night is my dark wedding which wears pearl necklace".

Black

It stands at opposite to white. In the old time, it symbolized unpleasant things and early Arabs deemed it as a symbol of death (Alfyfy & Almghamry, 1997). It also could be meant as a sign of sadness and sorrow. People used to wear black cloths to give their sympathy with anybody who had lost his a family member. It also has a close link with hatred. Moerry uses blackness to express hardships, pessimism. He further uses it to show his blindness sufferings in this earthy world.

Color contracts usually exist among complementary colors or basic colors in technical context of meaning to reveal a spiritual state from different layers of feelings and actions. Moerry puts black as opposite to white, which is evident in his following poem: "I noticed my black hairs began to turn white. All the life is nothing but blacks and whites that go by"

In this poem, poet aims to refer to his "days" through "Beiz- white" and his "nights" through "Joun- black". He also says: "I hope Sham land can connect us thousand times until every black and every dark can go together." (Qranya, 2003).

He further says: (It is as if a silent eagle on the dust and oldness has gone away from its hair). (Alfyfy & Almghamry, 1997). This line contains description and separates whiteness from blackness. He further says in praising Abu Ahmad Mousavi: "they were jealous of him; when he was in a haunter northern goshawk when his death was spread in black like chough"

Azure

It means water color or mirage or everything that resembles that such as glass or polished iron. It is a neutralize color with no history and background that other colors have. However, it tends to inspire honesty and transparency (Alfyfy & Almghamry, 1997). As was once mentioned, this color is the most common colors in Abolala's poems after white. Moerry uses it in contracts to darkness, as he says:

"With a green color like sea, but its greenish is not from water but from armor" (Alfyfy & Almghamry, 1997)

In other occasion, poet puts it opposite to darkness as: "wine is a clear and transparent water that can hide its impurities" (Alfyfy & Almghamry, 1997)

Poet uses description device in this line to express the meanings of darkness and lightness.

Red

It symbolizes warning, beauty, anger and shame (Alfyfy & Almghamry, 1997). It can also be taken as a sign of passion and confidence. As we mentioned earlier, Moerry understands it well because he was used to wear red cloths before he got pox when he was a boy:

Red color reflects the swords knots in darkness" (Alfyfy & Almghamry, 1997)

Here the poet describes fire as red whose flames go up. Also God says in Koran:

"A fire that throws smaller fires from itself, smaller fires which resemble yellow camels (in terms of color, movement and speed)" (Qranya, 2003). In this line, poet describes fire in terms of length, size and color. Or else, he praises Iran as superior to Iraq: "so you are never inferior to silver predator and you stand form for gold" (Qranya, 2003). Or: "it returns while it seemed as if horses had entered into a blood lake". Poet aims to say that horses entered into a body of water that was mixed with blood until their white noses turned red. This line contains a variety of descriptions, full of signs and symbols. It is hard to some people to imagine such pictures through Moerry's precise vocabularies

4. Conclusion

A brief reflection on color and its role in Moerry's poems can persuade us that: Moerry has managed to create tremendous pictures using colors whether by knowledge or not, although these pictures have also been used by preceding poets as well. Moerry cared about redness only as a symbol of pureness. Moerry failed to hide his darkness that was due to his blindness. Black was very much loved by Abolala, maybe because of his pessimism over his environment or because of the potential of blackness to cover other colors by using black and white. Moerry has tried to convey the great conflict that symbolizes his age in Moerry's poems, colors are associated with things to create tremendous combinations that can be attributed to his philosophy of thinking.

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