

The Aesthetics OF Cover Painting IN Adham Sharqawi's Literature

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Abstract

The cover art is one of the most prominent and attractive textual thresholds because it is the first thing the recipient encounters and sees, especially since it contains all the information the reader needs to know about the book, which establishes a unique interaction between them. Humans are visual beings, stimulated by images, paintings, and covers. Therefore, we find them looking at the book with their eyes before anything else, contributing to a comprehensive view of the book that entices the recipient and draws them to read the text. Coordinating the cover art is essential and important for translating the contents of a book or novel, as we live in the age of the image. Those who want to present an idea, prove an opinion, or formulate a specific vision draw an image of a text, idea, or book, which in turn expresses the contents of that book. The image is the undisputed icon of expression and the core of influence in our era.

Keywords: cover, painting, thresholds, outer cover

IMPORTANCE OF THE STUDY

The cover image is of great importance because it is a threshold that the reader/recipient's eye falls upon. This importance stems from the fact that it carries several thresholds at once, thus carrying the greatest amount of elements of attraction, influence, and effectiveness, and thus contributes to observing many interpretations that coincide with reading the rest of the textual thresholds.

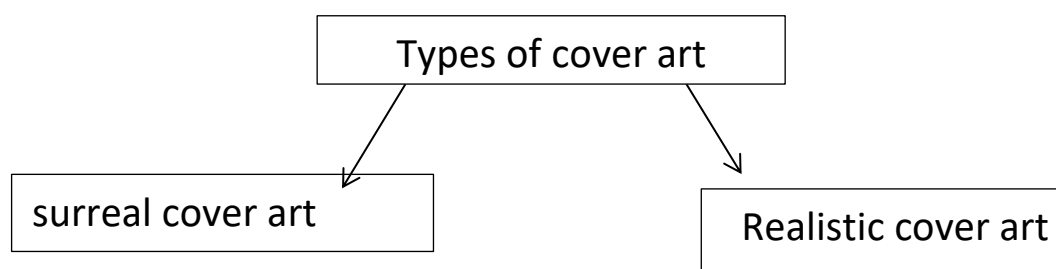
entrance:-

- Thresholds are of two types, some are internal and some are external. The threshold of the disagreement panel is external, primary and important because it carries more than one threshold (which is the title - the author's name - the publishing house, the cover image) to contribute to the act of conscious reading, because these thresholds are selected textual clues that decipher the codes of the text and greatly contribute to its interpretation, as "external disagreement is an important element of the parallel text, as it plays a major role in building bridges of relationship between the reader and the book that is in his hands, based on the visual vision of the external environment of the text, which makes the recipient turn into a reading act to have a comprehensive view of the literary text, starting from the cover and ending with the content of the text, which makes it subject to several critical applications" (Nour Manawra, Master's Thesis, 2020, p. 62).

Hence, the starting point for studying this pivotal threshold, rich in symbolic meanings, as it is the first threshold the recipient/reader encounters, through which they enter the labyrinth of the text and discover its creative secrets. In our examination of this threshold in the literature of the writer Adham Sharqawi, we found that it is divided into several types, including:

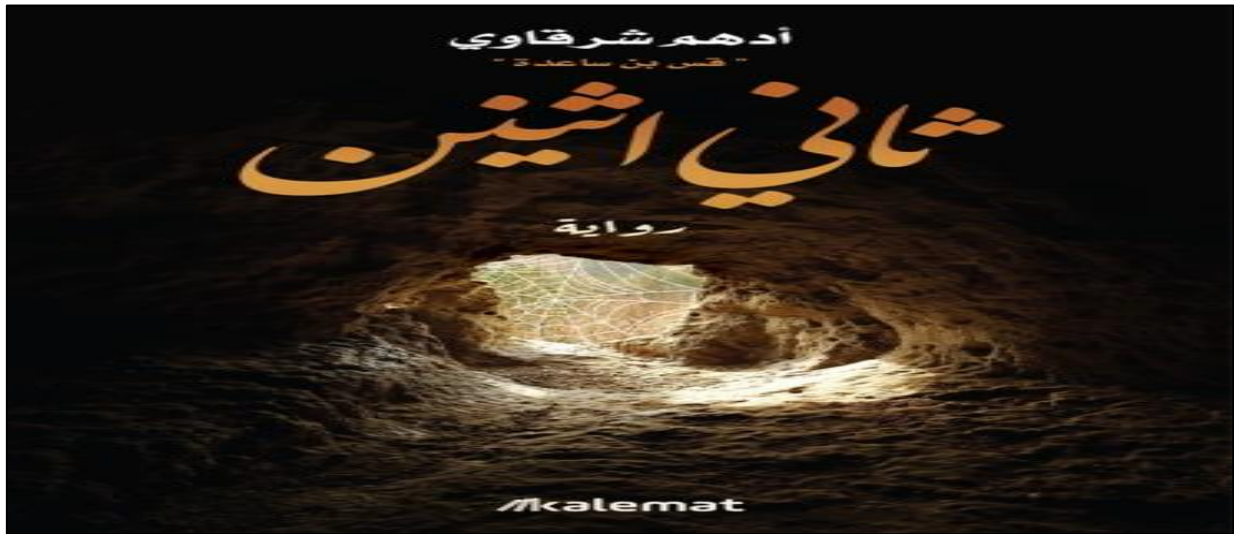
- 1- Realistic cover art
- 2- Surrealist cover art
- 3- Abstract cover art

The following diagram illustrates the different types of cover art as follows:



- First topic:

1- The realistic cover design: This is one of the most important and famous types of covers because it carries several connotations and semiotic signs that prove the meaning of the text and indicate its written content through the shapes and lines it presents, which stimulate the reader's imagination and encourage him to engage with the text. It includes realistic references to the events of the story, and the artist usually chooses a key location in the course of the story that is characterized by the dramatic harmony of the event. The recipient does not need much effort in the matter of linking the text and the design because of the clarity of the meaning of the content in the literary work. This style stimulates the reader's imagination, so that he can visualize some of the events of the story and delve into them as if they were happening in front of him (Dr. Siham Hassan Al-Samarrai 2013 AD, p. 48). This type of cover is evident in the novel (The Second of Two).



The painting is dominated by black, reflecting the intensity of the situation, the darkness of night, and the profound grief experienced by the Prophet (peace and blessings be upon him) and his companion. Black also reflects a state of personal pain, pessimism, hatred, destruction, and perhaps even betrayal by those around them. Furthermore, the color in the painting carries connotations of loss and collapse, as black is described as the color of loss (Claude Obeida, 2013, p. 645). This is blended with gray (the color of laurel), which Dr. Ahmed Mukhtar Omar describes as "a color devoid of any emotional or psychological undertones" (Dr. Ahmed Mukhtar Omar, p. 229, 2007). The presence of the spiderweb, which, after God, was the reason for their salvation from the angel, is also noted. Various shades of brown intertwine with white, forming the color of the earth within the painting. This color evokes sadness, worry, and poverty, while also suggesting tranquility, comfort, simplicity, and security, as it is associated with the earth, a refuge from the chaos of the surrounding world and a symbol of stability and warmth (Dr. Ahmed Mukhtar Omar). 195, Ibtisam Bin Haj Jilani 2015-021 Master's Thesis 52-53) The space of the painting is characterized as an attractive space because it refers to primary references that manifest themselves through the resulting signs present within the text and visible on the cover painting.

2- The surrealist cover painting is one of the most famous types of covers because it is drawn in a different way that attracts the recipient and the public alike, and it succeeds in drawing new features and innovative details for the cover and the text in a conscious and intentional way. It represents a surreal drawing, in which colors, lines and dots intertwine, and the painting here represents an independent space, and the title is often isolated from the painting, which does not serve its direct meaning" (Dr. Salam Hassan 20135, p. 48). This type of cover is manifested in his book (About a Homeland of Flesh and Blood).



We notice in it the density of the color blue and its striking dominance, as “the sky blue color dominates the space of the painting, with its indication of purity, peace and tranquility, and it is a refreshing transparent color that helps to promote physical and mental relaxation” (Faraj Abbo, 1982, p. 137). It is the color of openness, and this is clearly evident in the space of the painting. It is also the color of freedom and self-expression. Blue is the color of the soul and devotion, and it promotes contemplation and prayer with its indication of deep contemplation. It also suggests lightness and is characterized as a dreamy color capable of creating imaginary atmospheres (Dr. Yahya Hammouda, 1981, p. 136).

The cover appears to us as it is crowded with meanings of strangeness, loss, and pain. This is what we have noticed from reading this type of cover (surrealism), and what is demonstrated by the blending of colors in an innovative but strange way at the same time, as it came to demonstrate the loss that has befallen this wounded homeland. We see places of worship (mosques) and we see a wide eye lying down shedding tears of lava for a homeland lost for years. The cover is a necessary threshold that helps to delve into the levels of the text and to fathom what it contains of ideas and to understand its artistic, ideological, and aesthetic dimensions (Al-Saeed Mufaki, 2013, p. 3). We notice the presence of a map of Palestine in green, prominent with what it conveys of vitality, honor, victory, and positivity. This indicates that there is hope for the liberation of these municipalities soon, and that the path of struggle will not be cut off for its steadfast people, whose lives have been exhausted by wars and whose lands have been corrupted by the occupier, but despite that, they are patient and steadfast, waiting for liberation, victory, and relief.

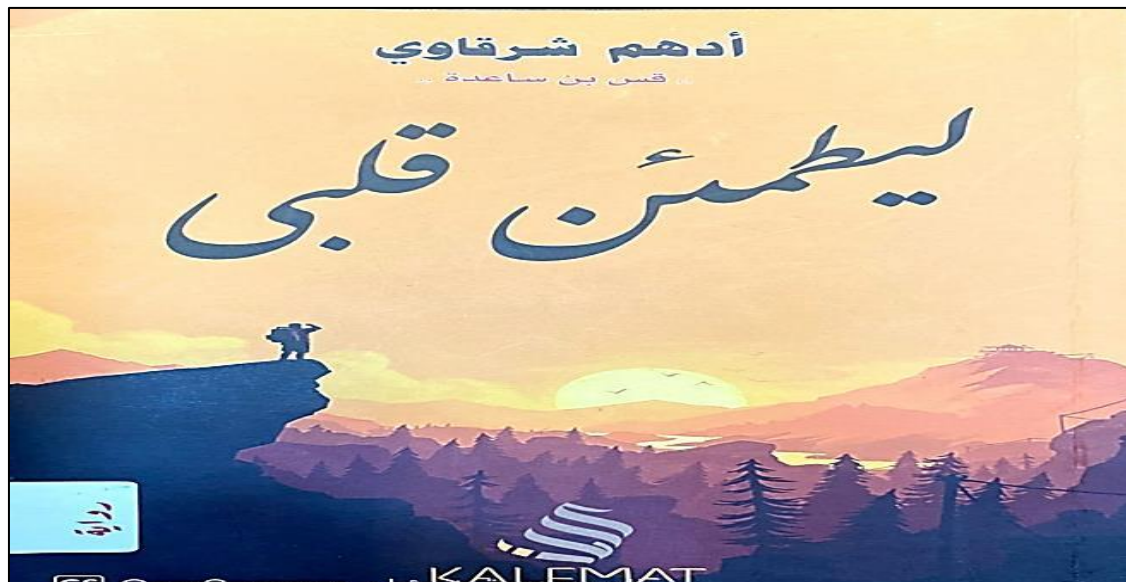
3- Abstract Cover Art: This is one of the most famous and popular types of covers because it relies on reduction and simplification of art, inviting the viewer to interpret the artwork by drawing ideas and combining colors to glean symbolic threads that inspire creativity, analysis, and interpretation. It occupies the outer cover in the form of symbols, colors, and geometric shapes, serving as a symbolic and suggestive tool for conveying a specific event that the writer intends to communicate. This style of artwork is unrelated to real-world context. (Dr. Siham Hassan, 2013, p. 48) This is evident in the cover of his book, "Peace Be Upon You, My Friend."



It features a wide range of natural elements in its bright colors. We see the presence of the green garden, the expansive blue sky, and the beautiful pink roses, which added splendor and beauty to the painting. ((The color blue indicates tranquility and purity, and it is mainly embodied in the color of the sky and water in nature, and it has connotations that indicate sensitivity and vitality.)) (Dr. Mai Al-Din Talouh, 1986, p. 170)

The intense presence of the color sky blue on half of the painting is clearly symbolically linked to the book's title, "Peace," because sky blue symbolizes hope, innocence, transparency, clarity, trust, and psychological comfort (Fares Metri Zahera, 1979, p. 57). Furthermore, the eye, being the icon of contemplation and the means of perceiving things as they truly are, allows us to see the beauty of places, objects, and people, as it is the most objective means of perception in conveying the aesthetic dimensions of a place (Gaston Bachelard, translated by Ghaleb Hal Sah, 1988, p. 147). The precise use of these eye-pleasing colors creates a physiological need for rest and relaxation, and an opportunity for recovery. Thus, the author seeks an orderly environment, free from disturbance and corruption, where things move with spontaneous gentleness, and where good relations with others prevail (Qasim Saleh Hussein, 1982, p. 45 / Dr. Yahya Hammouda, 1981). M, 137).

The cover art of the novel (Let My Heart Be at Peace) is presented to us as rich and effective, containing semiotic signs and deep connotations that point to a profound meaning within the author.



The captivating sunset and the man standing proudly on the mountain's edge, gazing forward with a visionary look towards the present and future, are both vividly present. This reinforces the connection between the title, the text, and the cover art in the viewer's mind. The cover image represents the first and most prominent icon in the series of semiotic signs that, together, form the text. The artwork is composed in orange, the color of beauty and vitality. This color, along with the warm or hot colors (red, yellow, and orange), is associated with light and fire, the source of heat. These warm colors are bright and vibrant, expressing light, happiness, and joy. We also observe the presence of flocks of birds, dense brown and black trees, the sunset with its vibrant hues, and the mountains, symbolizing strength, grandeur, and steadfastness. All these elements combine to create a captivating space for the reader. Contemporary discourse regarding images has become analytical, semiotic, and semantic, prompting the viewer to approach this formal exploration through the interpretive dimensions of the artistic level. The iconic level of visual material and its apparent and hidden components).

CONCLUSION

The cover image has special importance because it is the reader's gateway to the text and the exploration of its secrets, and it is merciful because it carries all the reading possibilities that contribute greatly to forming an initial impression of the text and its content for the recipient/reader.

- The outer cover threshold is central to dealing with the studied text in terms of capturing an idea about it, its details, and the extent of its connection with the read text and with other thresholds such as the

title, genre, author's name, publishing house name, and publisher's note, which are taken into consideration when examining the book to learn about its details and explore its depths.

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