



The influences of the image of women in the construction of text structure and Production of Aesthetics in Sherko Bekas's (Mlwanke = Bracelet) Divan

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Abstract

This research, entitled (The Influence of Women's Images in the Construction of Text Structure and Aesthetic Production in Sherko Bekas's (Mlwanke) divan. It is an attempt to present the poet's poetic language and then identify the characteristics that characterize feminism and women's rebellion. In addition to presenting the poetic language, what is more important in the research is to show the image of women in the poet, in terms of revealing the dimensions related to the poetic texts in the book, following the descriptive analytical approach. The study is divided into two main parts. The second part is devoted to imagination, metaphor and aesthetics. as the constituent of the image of women in the divan. The scientific aim of this research is to try to determine the image of women at the gender, social, religious and political levels and present its dimensions in a scientific manner, in addition to determining the levels of women's image, Because women have an active participation in the entire divan.

Keywords: Bracelet (Mlwanke), image of woman, poetic language, imagination, metaphor, aesthetics

Introduction

Poetic imagery is not a new style, it is part of the structure of the poetic text. Its use varies from poet to poet, even in the poetic texts of a single poet. One of the main genres from which poetry emerges is the image, which decorates

and unites all other genres of poetry. As Robert Frost put it: "Poetry is an idea that manifests itself as a result of action (Isa, 2009). Language is one of the components and genres of poetic image, the main tool of poetry. The concept of poetic image in new poetry is an important

pillar of its language. The changes that have occurred in literature, especially in the invention of poetry, have taken a new stage and system in poetry, which is related to the structural structure of poetic language. So "language is the tool of literature, and from this definition itself it follows that language is like a primary tool in relation to literature, like color in painting, stone in sculpture and sound in music. (Lotman, 2019, 46)., Hence, language and image become two interconnected components, which the poet uses these two concepts, the soul in front of writing and turns it into poetry.

Result and Discussion

Word Youth, Feminism and Rebellion in the Bracelet Book:

Sherko Bekas is one of the poets who has devoted the most beautiful artistic images in his poetry to painting the image of women. He sees only one image in existence, in the sky and on earth, even in a cloud. Sherko has his own dictionary, which uses the principles and rules of Kurdish language to break down and structure words and establish them in literature. For more information on this subject, see (MEHWĪ, M. A., & AZĪZ, A. S., 2018). He is one of those poets who has a treasure trove of words; The existence of a rich dictionary in the book (Bracelet) indicates the existence of a high literary language in the poetic text and the ability of successful literary expression in conveying the poet's ideas to his readers. The poet has used sixteen new words in the bracelet, which he has not used before in other texts, which indicates that the poet has constantly developed his vocabulary.

"Before my story becomes a coffin and Before like the dust after the cave of a horse in the plain of legend Or a

bubble in frightened water Or a feather in a firestorm and take it away disappear from sight." (Bekas, 2007, p. 8).)

To write a strong poetic text, the poet must try to enrich the words, because "ordinary language cannot keep the poet's level high and contain all his feelings, meanings, distant thoughts, predictions and worlds. (Al-Matooq, 2006, p. 142)

"For my femininity to rise in the form of a storm and To make my pain burn like a mountain fire!

This was the red voice of a beautiful and brave lip" (Bekas, 2007, pp. 13-14).

There is a huge treasure trove of new words, terms, concepts and phrases in the bracelet book that are clearly dictionary words, which, according to Codon, is the most limited and simplest meaning of the word, regardless of our feelings about it or its hidden meanings.(Mira, 2020)

"Until then, at night I would go back to the sea in the boat of my dreams,

with my hand on the neck of the water, as before, lying on the bed of a pot.

The waves became my pillow and the fish came in groups and surrounded me like colorful snowflakes" (Bekas, 2007, pp. 22-23).).

The poet uses the phrase (boat of dreams, my hand was in the neck of the water, the waves would become my pillow). It has given the poem a very special pleasure and characteristics, which is due to the fact that Sherko has proved his language skills. on the other hand, he has combined the treasury of words and poetic language.

"Since you came from the sea, come on, girl!

I'll be a rig for you and a hug in the boat.

come on girl!

I'll take you away with myself, like a wave

*Until we reach the middle of love
and the moon's house at night*" (Bekas, 2007, p. 28).

The vocabulary in this book does not only include new words and terms, but also contains many new and interesting phrases, which on the one hand have become the main basis of the poet's language structure. On the other hand, the vocabulary as the structure of language is related to the image of women.

"If poets did not repeat their words, language would eventually become an incapable tool for expressing valuable human purposes." (Hussein, 2014, p. 101).

For more information, see (Abdulla, K. B., & Abdulla, S. N., Mira, A. M. R., & Abdulla, K. B., 2021).

*"As for lover's letters, we don't worry about short life
and we live longer.*

They are kissed and placed on the eyelids

We are kept very well in a hidden place

*If the male enemies are from the origion of knife and
razor,*

we may find our way into the bras,

Maybe in the wrinkles of the powers

they hide us or in the pillow." (Bekas, 2007, p. 61).

Here Sherko clearly expresses his sadness and despair. We can put this poem as a picture of a woman in despair, which is clearly visible through the words and phrases of the poetic text.

"You are a refugee of every season

You are poor and

Your address is a mirage

and you are a chased bloody jackdaw" (Bekas, 2007, pp. 76-77).

Here, the poet, because of the youthfulness of words such as (Bashil and Pajom = باشيل و پاجوم), shows us the image of a woman who is poor and homeless, refugee and exile. In some

of the poetic texts of the divan, it is clear that women own nothing, even their own existence.

"In this country

In those twins

Which one is more helpless

farther away from the sun

more sad

full of Shame

It's more humid

It is the woman's room." (Bekas, 2007, pp. 81-82).

The images in this text are to introduce the whole image of women. The images that are seen are the sad images of women, which for various reasons face women and cause the destruction of their lives and destroy their happiness.

"After God comes a man. After a man

comes no one except a humble poor one who is me!

He carries a set of mirrors

in which only men appear

History tells a story of the color of men

The law is a ladder carved by men

All of those things, others that are useless to men,

gather in me" (Bekas, 2007, p. 191).

In this text, the image of a woman is only a shade, or the image of a woman who is subordinate to men, carrying heavy responsibilities, facing many difficulties. Yet she has endured all the suffering because of the laws that men have made for her.

"Women have been oppressed since ancient times. The beginning of women's oppression dates back to the time of slavery, when only men were the original producers. Before the slavery regime, women were free. (Mukriani, 1980, pp. 5-6).

"All the fun and holidays were for them

All the fires and blood were theirs

*I was a muffled cry. What is equality?! Except the
smoke of a cigarette that exhale men"* (Bekas, 2007, p. 192).

The main character in this text is the woman who draws the picture of the man, (happiness and celebration).

It is the instigator of war and bloodshed. Therefore, the poet clearly says that there is no equality between men and women. To further enrich the language of the text, he uses the word "fnar", which means running away from fear.

*"You don't know, our lady
how sweet it is*

When he comes back at noon

With that red blouse

Like a fire, like a fire

in the cherry tree of the garden and

With that faint smile

It looks like a shepherd's fire in the winter, in the faraway mountain (Sherko, 2007, pp. 193-194).

The poet pays attention to women in this text. We can say that this text is the source of the way to break the barrier of separation and inequality between men and women. Here the picture is reversed. (The man seeks help from the woman). The poet also used this treasure trove of words as a source of hope for women's lives. So all the treasures of words, their meanings in the book are (strong wind, thunder, fire on the mountains for news, island, refugees and exiles, helpless, homeless, difficult and difficult, blindness, running away in fear, sorrow and grief, Sounds of crying, complicated air, hail, cold).

These words are not necessarily the first time they have been used in a poetic text, but the poet is putting them into a literary text for the first time. Through these words, he portrays the events and tragedies that have happened to women in high-level poetic texts that play a role in defining and shaping the image of women. For more information on the poetic language

of Sherko Bekas, see MOHAMMAD, M. D. A., & MIRA, A. M. R., (2018).

Reflection of feminist thought in the (mlwanke) divan:

The discussion of equality and the abolition of the theory of gender differences and the analysis of the theories of this particular idea and opinion, manifests itself intensively and extensively in this book, which is the entire composition of the poetic texts to discuss the cause of women. So feminism speaks of the position of men and women, or of the act of physical relationship between the two genders. "Another of Sherko's distinctive works is his attention to feminist issues. Among Kurdish poets, both men and women, no one has been able to embody feminism in his poetic texts as much as Sherko. Therefore, in his (Mlwanke divan), Sherko was able to break this path, in which the Kurdish poetic text was poor" (Rauf, 2007, p. 15).

"The sun said:

I ran into a forest

All the female trees were surrounded by fence

Without the permission of the male trees

I couldn't reach them." (Bekas, 2007, p. 80).

Here Sherko uses the word "sun" as a metaphor instead of "freedom". This freedom of women has been taken away from women by men, which is considered to be the most important problem of women. In this text, the poet tells us that the freedom given to men is given to women in the same way.

"In the sky, the moon is mentally deficient because it is female!

On earth, the rose is mentally deficient because it is female

In color, purple is mentally deficient because it is female

In sound, the cool wind is mentally deficient because it is female

But in the sound, color and smell of swords, arrows, spears, machine guns and blood

They are all perfectly sane

It's perfect

Because they are male!" (Bekas, 2007, pp. 83-84).

Sherko presents the marginalization of women in a respectful poem in a poetic language and logical space.

Because the issue of human equality and the feeling of injustice in society has a long history, therefore, the guilt, oppression, injustice and irrationality of men are doubled against the oppression of women.

Therefore, "feminism in the broadest sense is a diverse social movement, related to women's problems, looks at society, the world and phenomena from women's perspective. It also looks at the science that has been produced on changes and phenomenas. (Abdullah, 2007, p. 26).

"Do not pass through this place in front of the wind of death, the spear and the sword of jihad

O white bear of poetry

When they caught you, because of the free rain and

Naked heads, naked thoughts, naked words and

They are pioneering pencils

They'll put you in that hell

Before the God's hell

Closed to this world

For forbidden colors and

The words of the body of disbelief!" (Bekas, 2007, pp. 159-160).

Here the poet confronts religious men who prevent women from being free, yet God has given complete freedom to men and women without distinction. So women are free and own themselves, they make their own decisions, but the clerics decide to kill them because women should not (make decisions,

say and do things that do not please men, having pioneering pencils). In this text, the woman's life here is a hell before the hell of the second life. So feminism is a radical female intellectual, against the patriarchal system that results from violence against women in society.

"The autumn lady is asleep, the worried moon is asleep She is asleep and a cloud of fog has fallen on her eyelid Good night, fairy! good night dear!

Please let her sleep and at least see her love in her dreams

Please let her go away from her father's eyes

Let her stay away from this house and from the flagellation of her brother

"The autumn lady is asleep, the worried moon is asleep good sleep. to the fairy. Good night for the deary."

(Bekas, 2007, p. 87).

The poet calls for women's freedom, confronts fathers and brothers for the sake of women, to some extent in this text he demands that women and girls be free and bring love into existence. "According to the new beliefs and the efforts involved, the concept of feminism is a struggle to achieve equality between men and women. (Raouf, 2011, p. 142). For more information on harsh language against gender discrimination, see Aziz, A. S., & Saeed, R. A. H., 2023).

Women's Rebellion in the Bracelet

Women's rebellion proves that women's role cannot be narrowed down to domestic duties and child rearing, but that women play a broader role in society. Some of the poetic texts in the (bracelet) depict rebellious, dissatisfied and angry women who face all inequalities. Against those who interpret every action of a woman as a sin, destroy every talent of women, on the pretext that they are not mature and do not understand, but they are only housework and skilled servants. Sherko Bekas is one of the poets who has been able to create the (Bracelet

divan) through several poetic texts dedicated to the image of rebellious women and explain the reasons for these rebellions.

*"Spread your wings and let your rebellious body
Become a bird of prey
By the hand of God
Embrace the impossible.
Wind your rebellious clouds
Let it rain like an angry thunderbolt
Over oppression, over treachery
and over the land of men"* (Bekas, 2007, pp. 165-66).

In this text, the poet shows us the image of a rebellious woman who is highly rebellious against men, and this rebellion stems from the oppression and betrayal that men do to their wives, against the fact that women have no rights, even to themselves.

*"A whore bracelet
On a public street
She took off his shirt and shouted:
I'm still selling my body
Just me and not more!
But on this street, I see them selling the body of the
mountains, the body of the plain,
the body of the garden, the body of the sun and the rain
and sitting on the throne of dignity of this country
without worrying!"* (Bekas, 2007, pp. 116-117).

Here the poet portrays a rebellious prostitute against society and those in power. This woman is completely rebellious by selling her body in order to live normally. The reason for selling her body is because of the men in power, because they have sold the body of (mountains, plains, gardens and sun and rain), Because of the political conflict, administrative corruption and injustice" (Zahid, 2006, p. 6).

"My beautiful neighbor bracelet friend, in the snow, this evening

*she burned herself till she became coals
Because she refused to be given to an old knife!"* (Bekas, 2007, p. 124).

Thus, women in society are denied their freedom, will and ability to choose. This makes her change her imagination and thinking about life. The poet talks about one of the phenomena, which is the forced marriage of girls to older men without their will, but this is in the interest of father and brother, and this phenomenon is rejected by rebellious women, so that they rebel against this kind of marriage. It would be normal for them to end their lives.

*"A crazy bracelet," were saying:
Obviously, O hiding from honor"
If a man's whole became full by women,
The population of this world
would be three times as many as they are now!"* (Bekas, 2007, p. 104).

In his poetic texts, Sherko depicts women's rebellions. He was able to change the line that previously took him in a certain direction in a way that depicts a rebellious woman. This rebellious voice is the voice of freedom and protests against the social standards set by society. So rebellion here "is to respond to phenomena and attitudes in the opposite direction, positively or negatively. (Rauf, 2017, p. 170).

"The bracelet poets are supposed to read their own female poetry.

As they say, among these poems, there are poems of rebellion that

*He brings down the arrogant male knights from power.
i'm happy*

I will try to get to know the bracelet poets up close that day and take some pictures with them as a souvenir!" (Bekas, 2007, pp. 124-125).

Here, women appear as rebellious poets. Rebellious poetry becomes the identity and

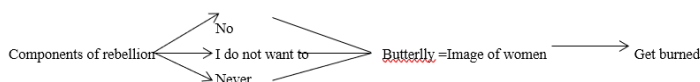
symbol of the poet's wife. This kind of rebellion is against the social standards set for women by society, so that women should not be poets.

"Girl: No, Mom, I don't want to ever be you.

There is a mirage and there is dust and what is not there is a woman

What is missing is a woman

From now on, I am a butterfly, but mother, when there was a butterfly, there was burning!" (Bekas, 2007, p. 143).



The poet has worked on separating the images of women from each other and showing the differences between them, between daughters and mothers as two different images of women between the present and the past. These two images have nothing in common. The phenomenon of rebellion in the words (no, I don't want, never, butterfly, burn), clearly shows the image of a rebellious woman.

Therefore, in the situation of defending women and rebelling against the masculine mind, the poet focuses on the dimensions that women are questioned in backward societies. It presents that. It is the backward culture of society that makes women appear as questionable forbidden in it, and this has led the poet to present women's rebellion with its different dimensions in a poetic text in the *divan* of Mlwanke.

Imagination, metaphor and aesthetics as constituents of the image of women in the bracelet book:

Imagination as a component of the image of women:

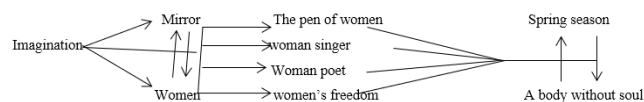
Imagination is the logical and mental structure that produces literary and artistic invention. Talking about Sherko's imagination, which he

has presented as a result of his own experience, is the poet's creative imagination in poetry. Every text without the existence of imagination is a dead text. The structure of the imagination varies from text to text, or differs according to the structure of the poet's ability and experience. The power of this ability and experience in a poetic text shows the degree of reflection and the level of the text and the poet's imagination. (Gharib, B. S. H., & Ismael, S. A., 2019). and (Gharib, B. S. H., & Ismail, S. A., 2020). and (Ali, S. T., 2020).

"One night I asked the little mirror, a female bracelet, or a female pencil, or a female song, how do you define them?! The mirror glanced at me and became silent for a few seconds"

"They don't all have the same neck," he said They don't have a single poem or a single flight

Some are just for shine and decoration, like a stupid spring Some are still bodies and have no soul (Bekas, 2007, p. 198).



Here, with a creative imagination, Sherko asks questions in a poetic language through imagination to express his intentions and the strength and ability that he has and is unique to himself, to build and create a new artistic image. He aesthetically questions the mirror, an inanimate object associated with women. However, in this text it is used as an image of women, who are different in their writing, poetry and freedom. If they are writers, singers, poets and free, they only have one season. Eventually, as a body, their souls are deprived of all these desires.

"Girl Bracelet: This is how it is, Mom!

But it can't be done

After all, it is impossible to wait for death

*I'm like you
 Servile as your hands and
 Servile as your wigs
 In front of the door of silence
 I'll shine until death comes
 No, no, Mom,
 I want to live differently
 I want to die differently!"* (Bekas, 2007, pp. 140-141).

This imagination of the poet has led to the production of poetic images, because without this characteristic the poet cannot achieve his creative goal. Therefore, imagination brings about the concept of innovation and creativity. So "imagination can create things rather than putting them together. By eliminating fixed things, it unites the mental images derived from meaning into a new general unit. (Mahmoud, 2007, p. 121).

*"You don't know,
 how sad is our lady!
 In the evening, when she waits in front of the window
 With that yellowish shirt
 She looks like a sad cloud of sunset
 With those clear tears
 She looks like a dew on the cheek of a loving autumn!"*
 (Bekas, 2007, pp. 194-195).

Through imagination, poetry is the place of embodiment of the poet's sorrow, which talks about the pain and suffering that women face, reflected in the words (sadness, sad clouds, sunset, tears, autumn). "Imagination is one of the normal abilities of the mind, Individuals create a situation in the world of imagination that they get benefit from it in the reality, and the reason for their strength is due to this imagination" (Adler, 2008, p. 78).

"Life is safe at the bottom of the sea

*Even if you are a rock, the softness of the water
 teaches you to always be a soft hug for all colors
 and open to love each other
 Until I was there and the plants
 They didn't let me get upset."* (Bekas, 2007, p. 23).

Imagination has given the poet the power to produce new images and interpretations in this text. It has also gone in two directions. One direction is to create images and think about nature and objects in nature, such as (sea, rocks, water, plants). The other direction is the poet painted the scenes, phenomena and objects in nature with an artistic image (image of women). Through imagination, he has combined both directions and produced a beautiful image." Imagination is a place in the depths of each of our existence that only a small number of people can get light from it" (Amin, 2007, p. 177).

Through creative imagination, careful attention and tender feelings, through drawing words into poetry, Sherko draws pictures of women that are born in his poetic texts. The colors of the pictures are related to the pain, betrayal and misery that men do to women.

The role of metaphor in constructing the image of women:

Another characteristic of the poetic text in the bracelet book is the presence of metaphorical words used to depict the image of women and related to the inanimate objects used by women. In his definition of metaphor, Aziz Gardi says: "A word that is not used for its proper meaning, but seeks another meaning and conveys another purpose. (Mustafa, 2009, p. 152). "Metaphors are the characteristics of language and the play of their semantic features, erasing some in the light of others," says Mohammed Ma'roof Fatah. (Moein, 2005, p.

148). For more information, see (Gharib, B. S. H., & Ismael, S. A., 2020).

*"Mother's Bracelet: Oh, my daughter, you're like me
You are a mirror of femininity and foggy
Female and low-light stars
Just in the night of my hair
My daughter, your luck is from the color of my
loneliness"* (Bekas, 2007, p. 136).

Here, metaphorical words such as bracelet, mirror, fog, star, night are the images of women and their components and are the source of the poetic text. Each of these images draws our attention to many different actions. So, apart from the desire for a bracelet, from the beginning to the end of the book, the metaphorical words refer to the cause of women.

*"In the morning the deers go to the sleepy water,
They are afraid of a weapon in the shelter of a rock.
From the male sperm of the black tube, be there and
suddenly
Fire and sparks in their bodies!"* (Bekas, 2007, p. 74).

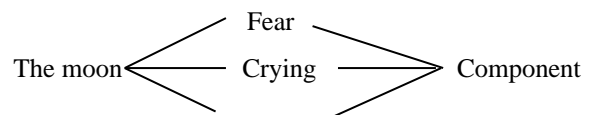
In this text, metaphorical words such as (deers, weapons, black pipes and fire) are the music of the poem and metaphors with symbols. This shows the poet's creative ability in a text metaphorically in the word (deer), the image of a woman and (weapon) the image of a man.

*"That night the bracelet wanted and desired
to know about the little mirror,
the earrings, the rings, the lipstick, the perfume bottle,
and so on the comb,
the mascara, the small phone book,
and how others feel about these memories"* (Bekas, 2007, pp. 121-122).

The words (small mirror, earrings, armllet, lipstick, perfume bottle, comb, mascara, notebook) show us that the role of metaphor in Sherko's poetry is not only to beautify language

and decoration. Rather, it is the use of a word that conveys a different meaning from the original meaning. According to Aristotle, one of the terms used for metaphor is "to name things that have no names, by drawing them from things that are close to them. (Cork, 1989, p. 230).

*"The moon is scared
The moon has cried
The moon doesn't reveal secrets
she has a lot but says little
If he comes back this time
In this cry, we make the cloud a beggar
Go to her and cry over him
Maybe then her heart will soften a little
Tell us something new!"* (Bekas, 2007, pp. 209-210).



of metaphorical poem = The Image of women

Sherko's poetic metaphor in the Bracelet includes this new definition of metaphor as a special and independent language, a language within language, used to express women's suffering. Here, "language is a desirable structure, working metaphorically and analogically. If we believe that language is completely bound to words, then that view is wrong. (Ingleton, 2003, p. 48). The metaphorical images used in connection with the image of women show the difference between Sherko's poetic text and other poets, because no modernist poet has shown the image of women in his poetic text with these various metaphorical images.

The image of women as producers of aesthetics

Aesthetics means the science of beauty or the philosophy of beauty and art, in terms of form means emotion, in content is related to beauty and the structure and criteria of beauty.” Originally the word (Aesthetics) comes from the Greek word (Aistheticos).

That is, knowledge by sense was called perceived knowledge, then by perception, specific to the sense of beauty, as we see in nature and artistic examples” (Hussein, 2008, p. 17). The poet has the ability to be creative in his poetry, which, through the aestheticization of the poetic text, inserts an artistic beauty into the original text and is completely different from its form.

"O beautiful poem

Don't see the wind, don't see anyone, and never come to me

I don't like it in this house

See you broken like the glass of my heart

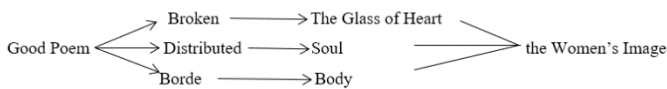
See you in shock as and my soul and

See you alone as my body

O beautiful poem!" (Bekas, 2007, p. 54).

What is very important is how much the poet can create pleasure, meaning, aesthetics. Often in simple language you get a deep meaning and aesthetic artistic expression in part of Sherko's poetry experience.

We see aesthetics especially in the bracelet book.



The language in this text has a simple form, but it carries a deep meaning in its content. Its artistic aesthetics are so high that the reader will be amazed at how he has produced these philosophical meanings behind the language.

Therefore, "language is the main principle of aesthetics. The poet makes every effort to create innovation in poetic language, and this depends on the level of culture of the poet. (Mirah, 2020, p. 155).

"Oh, my female wigs

Greater than the betrayal of the whole male world is:

you for yourself

just by yourself

Be a ring, for your flying neck

You are satisfied for yourself

Become a cross for your light and neck!" (Bekas, 2007, pp. 157-158).

Sherko had a special view of women, to the extent that he linked any betrayal of women in the world to men. But here, through aestheticization, he reverses the picture and says: The most treacherous thing is that women do not want freedom, tolerance and rights, beyond the limits of (evil, unjust, oppression, ugly) That she is directed but she is silent. Therefore, "aesthetics is the main basis of the artistic structure of every poetic text, because the taste of poetry comes more through the aesthetics of poetry" (Mawloud, 2009, 110).

"O lady more anxious than

the moon under the clouds

More tied than the hair of a vine caught in a spinose tree!

O wind, before you hit the face of a dream,

a male flame hits you and

you burst out of your place!" (Bekas, 2007, p. 185).

The beauty of the texts is that the aesthetics of no part is lower than the other part. There is a connection between all the verses and lines, because the art and tone of the poems is like a quiet symphony.

So "beauty is a set of qualities that if it appears in something, it is beautiful. If it doesn't have

those, it will lose its beauty. That's why the amount of beauty in something depends on how it participates in the immortal idea. (Ramadan, 2003, p. 37).

*"The trumpet went before the widow and
In the old autumns he played two or three falls
The widow had nothing to give him
Except four or five buds of new tears!"* (Bekas, 2007, pp. 189-190).

The poetic aesthetics in this text is an honest aesthetic, his art is for the sake of art. The poet has made a connection between the image of nature and the image of women through logic and emotion, which is reflected in the words (trumpet, widow, autumn, flower, tears), This proves Kant's statement that "beauty is not only achieved through sense, but must also involve reason. Beauty is the meeting point of reason and sense, beauty is a kind of free play of imagination and reason. "(Hussein, 2008, p. 55).

*"You don't know how beautiful our lady is!
When she gets up in the morning
With tangled hair
It looks like the spring weeds of the windy plain
and a little vague and confusing
just like a pond under the rain!"* (Bekas, 2007, p. 193).

Here the poet has used several aesthetic phrases and words, including (our lady, beautiful, tangled hair, spring weeds, plain of wind, pond under the rain), that in terms of form have caused the aestheticization of the text, and the reader feels a kind of poetic pleasure. Therefore, Sherko is the poet who relies on opinion on the one hand and swims in the depths of his feelings, logic, views, visions and thoughts on the other hand to create an aesthetic poetic text related to the image of women. Therefore, Sherko has worked

primarily on aesthetics in Diwani Mlwanka, emphasizing the beauty in general and the beauty of the poetic text, because aesthetics is a science that works on the beauty and pleasure of literature and is dedicated to explaining the idea of beauty.

Conclusion

In conclusion, Sherko Bekas, through his work "Diwani Mlwanka," emerges as a poet who boldly transcends traditional boundaries in both form and content. He vehemently challenges established norms and laws, opting instead to convey social, psychological, and political critiques through poetic messages centered around the portrayal of women. Throughout the book, Bekas positions women as the focal point of both the beginning and end, presenting multifaceted dimensions that depict them as isolated individuals who endure suffering and deprivation of rights. Simultaneously, women are elevated to the status of equals with men, occasionally surpassing them to the extent of rebellion. Sherko consistently maintains a high level of linguistic innovation, particularly in the realm of youthful expression, female empowerment, and the portrayal of women's resistance, all evident in his poetic texts. The meticulous arrangement and fusion of images, coupled with a creative imagination and the use of words as metaphorical instruments, underscore the elevated aesthetic quality of his poetic texts. This artistic prowess is attributed to Sherko Bekas' imaginative prowess, artistic rendering, and insightful perception, as exemplified in his work "Bracelet."

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