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and Arabic Religious Texts
A Contrastive Study**

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Abstract

Colours are important concepts in linguistics and in human life in general. In addition to their various senses and associations, colours affect human sensation, feeling, and mood. Such associations, senses, and effects vary with the variation of context, culture, surrounding environment and other factors. The study aims to find out implementations of colours in the Holy Bible and the Glorious Quran, their meanings, connotations, the effect of context on such connotations in English and Arabic as well as the purposes behind using colours in these texts. Moreover, it aims to reveal the similarities and differences between these religious texts concerning the use of colours.

The most important conclusions the study arrives at are: basic colour terms are similar in both English and Arabic. Although there are cultural differences between English and Arabic, there are certain similarities concerning colour connotations, meanings and uses.

Key words: colour, colour associations, colour connotations, and symbolic meaning.



ملخص البحث

تعد الالوان من المفاهيم المهمة في علم اللغة و في حياة الانسان بصورة عامة. بالاضافة الى دلالات الالوان المتنوعة فإنها تؤثر على احساس الانسان و مشاعره و مزاجه. تتنوع هذه الدلالات و تأثيرات الالوان بتنوع السياق و الثقافة و البيئة المحيطة و غيرها من العوامل. تهدف الدراسة الى توضيح كيفية توظيف الالوان في الانجيل المقدس و القرآن المجيد و كذلك توضيح دلالات الالوان و المعاني المضمنة من خلال استعمال مصطلحات الالوان في اللغتين الانكليزية و العربية بالاضافة الى توضيح الاغراض المنشودة لاستخدام الالوان في هذه النصوص ثم تبين اوجه التشابه و الاختلاف بين هذه النصوص الدينية بالنسبة لاستعمال المصطلحات الخاصة بالالوان.

اما اهم الاستنتاجات التي توصلت اليها الدراسة فهي: تُستعمل الالوان في اللغتين للدلالة على المعاني الحرفية و المجازية. تشمل اللغتين الانكليزية و العربية نفس المصطلحات الاساسية للالوان. هناك العديد من اوجه التشابه بين اللغتين من حيث دلالات الالوان و استعمالها و المعاني المضمنة لها على الرغم من الاختلافات الثقافية بين المجتمع الانكليزي و العربي.



1. Introduction

Colours are effective instruments used to convey people's views and attitudes towards something, and fascinate their imagination. colours have been implemented in both English and Arabic to denote certain senses. The research aims at:

1. Presenting a theoretical survey about colours in English and Arabic concerning their senses, associations, as well as the relation between these associations and the context.
2. Showing the similarities and differences between English and Arabic concerning the uses of colours.
3. Analyzing colour implications in selected religious texts in both languages.

It is hypothesized that:

1. Colours can be used literally or metaphorically in both English and Arabic.
2. While English and Arabic languages have the same basic colour terms, they have different non-basic colour terms.
3. Colour senses, associations and uses are similar in English and Arabic.
4. Colours can be applied to some religious texts in both languages by analyzing their senses, connotations and effects on the perceivers.



1. Colours in English

Ewald Hering (1964; cited in Hardin and Maffi, 1997: 1-2) proposed the qualitative version for the “quantitative opponent-process theory”. Through this version, he grouped basic colours into three groups. The first group includes two basic achromatic colours which are white and black. The second group contains four basic chromatic colours which are red, green, yellow, and blue. The third group consists of colours other than these groups. Hence, they can be regarded as a mixture of the six basic colours. He adds that the visual system of chromatic colours should be dealt with in an oppositional way in which green opposed to red and blue opposed to yellow. This is not exactly the same with white and black which are achromatic. White is not entirely incompatible with black though it is inversely linked with black. Berlin and Kay classify colours into three basic types: fundamental, composite, as well as derived.

In spite of the fact that colour category numbers vary from one language to another, there are eleven essential categories found in most languages which are: black, white, red, yellow, green, blue, brown, pink, purple, gray, and orange. The following figure explains the distribution of these colours according to Berlin and Kay (1969; cited in Ratliff, 1976: 311):

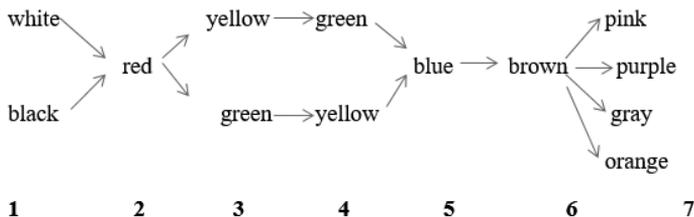


Figure 1: Colour Distribution



This figure shows colour order distribution in seven stages. It reveals that the colours **white** and **black** exist in all languages in the first stage while the second stage shows that languages having only three essential colours have the colour **red** in addition to **white** and **black**. Furthermore, the colours **yellow** and **green** (or **green** and **yellow**) appear in languages containing four and five essential colour terms, this is explained in the third and fourth stages respectively. In the fifth stage, the term **blue** is added to the list in languages having six essential colour terms and so on (Ratliff, 1976: 311; and Kay and McDaniel, 1978: 615).

Colours are classified into two classes: unique and compound. The former includes the achromatic colours, i.e. white and black, as well as the chromatic colours, i.e. red, green, yellow, and blue. The latter includes brown, pink, purple, gray, and orange. Moreover, colours are divided by the Dani into: light-warm group of colours as opposed to dark-cool group of colours. Reddish-yellow represents the first group while bluish-green represents the second group. Such distinction raises a question about colour terms of the first stage, i.e. white and black:

These terms appear to be panchromatic, more or less equivalent to the general panchromatic English terms dark and light or dull and brilliant rather than equivalent to the specific achromatic terms black and white. Although the Dani color terms do include chromatic colors, and do have attributes of coolness and warmth, the division between them appears to be based mainly on brightness (Ratliff, 1976: 320).

Three essential dimensions which are brightness, hue, and satu-



ration are important in visual experience of colours. Among them, brightness is the most essential one (ibid. 321). Certain emotions and judgments are related with these three dimensions including happiness, forceful-strength, showiness, warmth, elegance, as well as calmness. Whereas the first three ones depend highly on brightness, the last three ones rely heavily on hue. On the one hand, happiness connotation of colour depends on brightness as well as saturation, but not on hue. Therefore, a colour which is brighter and more saturated is highly connected with happiness. Moreover, through forceful-strength connotation of colour, saturation and darkness (the opposite of brightness) have an important role in such denotation. Meanwhile, showiness association of colour also depends on brightness and saturation. On the other hand, warmth connotation relies heavily on hue. Yet, both brightness and saturation are also related to warmth. Therefore, the more saturated and darker colour is strongly liked with warmth. When a hue is changed to a greater redness, a colour will turn to have greater warmth. Also, elegance association is dependent on hue. Thus, a greater blueness appears to be more elegant. Moreover, saturation also affects elegance connotation. Therefore, saturation and greater blueness have a greater association with elegance. Finally, calmness and strength denotations depend on darkness of a colour. This is due to "its strength component". However, hue has an effect on this connotation. Therefore, the darker blue connotes more calmness (Wright and Rainwater, 1962: 95-6)

Certain emotions such as disgust, anger, happiness, fear, surprise, and sadness are the basic emotions associated with colours. Disgust, anger, happiness, fear, surprise, and sadness are associated with green, red, yellow, black, bright, and blue respectively. These



connotative meanings lead to the generalization of certain expressions in which colour terms are used such as “feeling blue” or “seeing red” which means feeling sad and angry respectively (Sutton and Altarriba, 2015:1-2).

Taft (1997:42,47) adds that there is a direct or indirect relationship between preferences of colours and the context or the associated object. Thus, a person’s judgment about a colour in isolation may differ from their judgment about the same colour associated with a certain object. Moreover, the effect of the context or object on people’s evaluation of colours is evident among colours like red, green, and purple whereas such effect may be less or may not exist among colours such as black, grey, orange, turquoise, and beige.



White

White and black are universal colours in the sense that they exist in all languages. These colours do not have contents of chromaticity (Ratliff, 1976:320). White is closely connected with light and black is closely related to darkness. This relation explains why compound expressions such as dark-black or light-white and light-dark or dark-white are not acceptable because the former seems to be foolish tautologies whereas the latter appears to be contradictory (Wierzbicka, 1990: 114). White is associated with peace, purity, innocence, tranquility, decency, as well as all positive features and traits. It is also used to symbolize death but not in the same way as the colour black symbolizes it. However, death which is associated with the colour white is peaceful and positive (Clarke and Costall, 2008: 408). In his research on "Color and Symbolic Meaning of Elements in Nature", Kim (2006: 343) explains the connection between elements of nature and their connection with the symbolic meanings of colours. He adds that in the west the white tiger signifies white, water, and fire.



Black

Black is a chromatic primary colour. Certain connotations are linked with black such as death, malice, evil, sin, melancholy, impurity, mystery, corruption, as well as any other negative aspects. The relation between death and black exists because people wear black cloths when someone dies (Clarke and Costall, 2008: 408). Moreover, Kim (2006: 343) asserts that all bad features are linked with the colour black. Renninger and Williams (1966:783) and Longshore and Beilin (1980: 105) shed light on the relation between colour-distinction and race-distinction relation pointing that in the USA the colour black is connected with the negroes while white is associated with people with a light-skin complexion. In turn, this affects negroes' evaluation as being bad while white people are considered good. As a result, this connotative meaning is generalized to include all black-coloured objects and people. Moreover, there is a strong recognizable link between black and dark or the black clouds and thunderstorms. Longshore (1979:187) explains that black people's judgment or evaluation as being bad has been improved. This reverse is due to the "Black Power Movement". Moreover, (خليل 2006:442) adds that in English language the expression "black night" refers to a night without stars while the expression "black hearted" refers to the person whose heart is full of hatred.



Red

Concerning “the opponent-colors theory”, categories of colours are oppositional pairs such as green versus red and blue versus yellow. Red is the first colour among the chromatic colours because it is the most distinctive one. Moreover, it is the strongest one and differs from other unique colours in that it essentially remains as it is “when the lights were viewed foveally and when they were viewed 40° in the periphery”. On the contrary, the proportions of green, yellow, as well as blue “seen in the fovea were much reduced when viewed 40° in the periphery”. Moreover, it is the only one which keeps a full saturation when it is viewed indirectly. Furthermore, colours of the six and the seventh stages are mixed with red except gray. Brown for example a dark yellow-red varying from yellowish red-yellow to reddish red-yellow, pink is viewed as a reddish blue-red, purple is a reddish blue or bluish red, and orange is viewed as a red-yellow. Emotionally, red has an affective characteristic. Moreover, red is the colour of fire and fresh blood. Thus, it has danger connotations (Ratliff, 1976:321, 323,324). This colour is considered as a warm colour which evokes active or strong emotions. This strong emotive feature of this colour is due to its connection with passion, love, anger, excitement, and stimulation (Clarke and Costall, 2008: 405). It is a good, strong, and active colour (Williams and Foley, 1968: 499). As far as the implementation of this colour in Christianity is concerned, red is also implemented to symbolize the image of Christ’s sufferings and “the fire of the Holy Spirit” (Kim, 2006: 343). A number of colour terms are included in red such as vermillion, scarlet, crimson, cerise, maroon, and carmine (Ratliff, 1976: 323n.).



Red has been used to stand for negative evaluations and emotions. Thus, it is connected with anger, threat, and failure, that is why teachers use this colour through correcting students' mistakes (Sutton and Altarriba, 2015: 2).

Green

Always, green follows red because they have a close-connected opponent relationship (Ratliff, 1976: 324). This colour is associated with growth and nature such as grass, trees, countryside, vegetation, etc. Thus, it is associated with calmness, relaxation, as well as peace (Clarke and Costall, 2008: 407). Kim (2006: 341) adds that the colour green is used to stress the importance of how to preserve nature and environment. Moreover, features such as juiciness, wetness, and ripeness are implied through the use of this colour (Wierzbicka, 1990:119). 1997:74 عمر) adds that the expression "green eyed" in English language refers to the envious person. Furthermore, the expressions "green old age" and "green hand" in English refer to the old-aged man who has a young personality and can love and marry again; and an immature person who does not have experience in life respectively (2006:442 , خليل).

Yellow

Yellow is considered as a warm light colour which evokes emotions. It is associated with cheery and smiley emotions, happiness, energy, relaxation, and contentment (Clarke and Costall, 2008: 407,409). Warmth and light connotations of this are due to the association between the colour yellow and the sun which is the source of warmth and light in the world. This colour is associated with people who are jealous, fearful, scared, coward, and envious (Wierzbicka, 1990:125).



Blue

Blue is the weak cool colour among the unique colours (Ratliff, 1976: 325). There is a close connection between this colour and nature like seas, rivers, oceans, sky, etc. This relation indicates the connotation of this colour to depth and highness. So, it is associated with calm, relaxation, and peace (Clarke and Costall, 2008: 407). This colour is preferred by males (Taft, 197:42). Blue is classified in relation to brightness and darkness concepts, into dark blue and light blue. Thus, it is associated with vaguer (Wierzbicka, 1990: 114,120). Blue deviates from its pure hue towards other colours such as red, green, or purple, and this is the reason behind the different associations of this colour (Steinhardt, 1997: 456-7).

The power of profound meaning is found in blue, and first in its physical movements (1) of retreat from the spectator, (2) of turning in upon its own centre. The inclination of blue to depth is so strong that its inner appeal is stronger when its shade is deeper...Blue is the typical heavenly colour. The ultimate feeling it creates is one of rest. When it sinks almost to black, it echoes a grief that is hardly human. When it rises towards white, a movement little suited to it, its appeal to men grows weaker and more distant (Kandinsky, 1977: 83).

The dark blue colour of the sky in the night indicates the sense of calmness, being passive, slowing someone down, as well as the need for rest and protective places.



Blue is used metaphorically to refer to mood associations including: pain and sadness¹, violence and sex², persona³, happiness⁴, as well as disappearance⁵ (Steinhardt, 1997:457, 459).

Brown

Brown is the first compound colour varying from a yellowish red-yellow to a reddish red-yellow. It occurs in the sixth stage according to Berlin and Kay classification of colour while other compound colours including pink, purple, orange and gray occur in the seventh stage although all of them are composed of two unique colours. This is due to luminosity and brightness of yellow which contributes in the mixture of brown (Ratliff, 1976: 324). It is the result of combining yellow and black (Kay and McDaniel, 1978: 632). This colour in addition to beige and pink are classified by Taft (1997:42) as having chromaticity.

Browns are mainly dark-grayish-orange and dark-grayish or blackish-yellow colours. But there are also red browns and olive browns. There are many browns in our environment. The earth, wood, leather, human hair, and human skin appear to contain different proportions of yellow and red as well as different proportions of black and white (Hurvich, 1981:9; cited in Wierzbicka, 1990:137).



Other Colours

This group of colour includes pink, purple, orange, and gray. This group represents the seventh stage of basic colours. The first three ones, i.e. pink, purple, and orange, are chromatic and compound which result from the mixture of two or more unique colours while the last one, i.e. grey, is an achromatic compound colour which results from mixing white and black (Ratliff, 1976: 324). The compound colour pink refers to the smooth and soft emotions. It is more feminine than red while orange is associated with mild emotion, warmth, happiness, energy, relaxation, and contentment (Clarke and Costall, 2008: 407, 8,9). Pink is normally preferred by females (Taft, 1997:42). It comes from joining red with white while purple results from fusing red with blue (Kay and McDaniel, 1978: 632). Purple is very complex because it exists from mixing two colours, i.e. red and blue. The former is warm while the latter is cool. Therefore, it includes a complex mixture of brightness as well as hue. Additionally, it is strongly saturated while other derived colours are not saturated (Greenfeld, 1986: 915). The achromatic compound colour gray exists as a result of mixing white and black. It is a

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1. This denotation is emphasized by the expressions "feeling blue", "blue Monday", as well as "blue days".
 2. This connotation is emphasized by the expressions "blue murder" and "blue movie".
 3. This association is emphasized by the expressions "blue collar" and "blue jeans".
 4. This denotation is emphasized by the expression "blue skies".

5. This denotation is emphasized by the expression “into the blue”.

weak and neutral colour. It is not associated with emotions (Clarke and Costall, 2008: 408). Renninger and Williams (1966: 771) add that gray symbolizes negative aspects.

In English, there are non-basic colours in addition to the basic ones including chartreuse, turquoise/aqua, and burgundy/maroon. These are not basic colours. However, they share essential features with basic colours. They are similar to colours of the seventh stage in the co-occurrence of two basic colours through perceiving these compound colours. Chartreuse results from mixing green with yellow, turquoise/aqua exist by blending green with blue, and burgundy/maroon result from mixing black with red (Kay and McDaniel, 1978: 641). Furthermore, grue is a non-basic colour term which lies between green and blue. It can be judged negatively as being not warm. However, it has a positive evaluation through its reference to natural elements such as seas, rivers, and lakes where both green and blue colours can be seen (Wierzbicka, 1990: 133-4). Also, there are other non- basic colours such as scarlet and tawny.

3. Colours in Arabic

لون "colour" is a form like black and red. Its plural is الوان "colours" (ابن منظور, nd. 4106). Arabs like other nations derived colour terms from natural sources, metals, plants, things around them, as well as scenes that they the felt. For example الارجواني "purple" is derived from الارجوان "a tree with a vivid red", الورد "pink" is taken from الورد "flowers", الرمادي "gray" is derived from الرماد "ash", and so on (عمر, 83-4 :1997). Colours are important concepts in linguistics and in human life in general because in addition to their various senses and associations, colours affect human sensation, feeling, and mood. Colour connotations, senses, and effects vary with the variation of context, time, culture, and so on (ممتحن, 1390هـ: 84 and آبادي). Bright colours indicate pleasure and delight while dark colours denote sadness and tension (احمدي, 2014: 135 and زاده). In Arabic language, there are two groups of colour: basic and non-basic. The former group includes six colour terms which are: white, black, red, green, yellow, and blue while the latter consists of other colour terms which are derived by mixing two or more basic colours. They include الجون, الاغبر and الاكدر "grey", which result from blending white with black, الورد "pink", which is derived from mixing red with white, الكميت, which exists by joining red with black; and الاصم, which results from mixing black with yellow. Furthermore, البني "brown" is not found in Arabic language, instead, there is another alternate which is الاسمر الداكن. Additionally, orange does not exist in Arabic. Other non-basic colours include: المشمشي "apricot", a pale yellow –orange colour which is similar to the colour of an apricot fruit; الفيروزي "turquoise", a pale greenish-blue colour"; الفستقي "glaucous", a pale green with a bluish-grey; etc. (خليل, 2006:443).

1997:37-9) عمر) asserts that according to ابن سيدة white, black, and red are the basic colours in Arabic language while النميري broadens these three colours to five by adding yellow and green. Such classifications represent the ancient distinction of colours. However, a number of other terms came to Arabic with the passage of time. Thus, the number of colours became nearer to colours in the seventh stage of Kay and Berlin. In addition, Arabic language contains the colour الاسمر "swarthy" which is connected with the colour of Arabs' skin. Therefore, the basic colours in Arabic become nine including: white, black, red, green, yellow, blue, اذكن "brown", grey, and اسمر "swarthy".

Traditionally, non-basic colours such as pink, purple, and orange did not exist in Arabic. However, the terms ورد and ارجوان which represent pink and purple are mentioned rarely. They are used as adjectives and nouns simultaneously. Orange comes recently to Arabic.

White

Psychologically, white is the colour of chastity, purity, clarity, love, goodness, truth, peace, as well as justice. The following Quranic verse describes chastity, clarity, and pureness of faithful people's faces as being white in the Day of Judgment (ممتحن, and آبادي) (86-7:هـ:1390):

١٠٧ / آل عمران (وَأَمَّا الَّذِينَ ابْيَضَّتْ وُجُوهُهُمْ فَفِي رَحْمَةِ اللَّهِ هُمْ فِيهَا خَالِدُونَ)

But those whose faces

Will be (lit with) white-

They will be in (the Light

Of) Allah's mercy; therein

To dwell (forever) (Ali, 1989: 155).

In most cases, there is a recognizable link between the beauty of women and the colour white (ممتحن, 87:هـ:1390 and آبادي).

Besides, white is implemented to refer to generosity. Often, people's praise as being white means that they have no bad traits. Moreover, the expression "white night" refers to a night full of pleasure while the expression "black night" refers to a night full of sadness, worry, and bad atmosphere:

وقضت علينا بالمنون, فعوضتُ بالكره من بيض الليالي سودها
خليل, 2006: 444). (عنترة)

Sometimes, death can be described as white when it comes suddenly without being preceded by any disease (70:1997, عمر).



Black

Black colour is employed to convey the meanings of darkness, silence, despair, death, sadness, failure, injustice, anger, sin, and disbelief. This colour is mentioned in the Glorious Quran to denote disobedience and denial. Moreover, black faces in the Glorious Quran represent blackness and corruption of souls (ممتحن, and آباذي) (90:1390هـ):

وَيَوْمَ الْقِيَامَةِ تَرَى الَّذِينَ كَذَبُوا عَلَى اللَّهِ وُجُوهُهُم مُّسْوَدَّةٌ أَلَيْسَ فِي جَهَنَّمَ مَثْوًى
لِّلْمُتَكَبِّرِينَ) / ٦٠ الزمر

On the Day of Judgement

Wilt thou see those

Who told lies against Allah-

Their faces will be turned

Black; is there not

In Hell an abode

For the Haughty? (Ali, 1989: 1197-8).

Additionally, this colour refers to the extreme wrath:

وَإِذَا بُشِّرَ أَحَدُهُم بِالْأُنثَىٰ ظَلَّ وَجْهُهُ مُسْوَدًّا وَهُوَ كَظِيمٌ) 58 / النحل

When news is brought

To one of them, of (the birth

Of) a female (child), his face

Darkens, and he is filled

With inward grief! (Ali, 1989: 651).



Also, it is connected with ugliness of people (ممتحن, and آبادي) (90:1390 هـ). Blackness of face does not necessarily refer to the black-skinned person. However, it denotes also bad reputation among people or the change in the person's state from pleasure and joy to grief and suffering. Moreover, the expression "اسود القلب" "black-hearted" means a person whose heart is full of hatred and envy (خليل, 2006: 445). Arabs use this colour to refer to enemies and hostility (ابن منظور, nd. 2143).

Although death has no colour, the poet in the following poetic line describes it as black one time and as red on the other. It is described as being black because of its ugliness and simultaneously it is described as red because it is associated with blood. Such associations enable the reader to imagine the image of the atheists' fear and awe in the battle (خليل, 2006: 441):

فكانت رجال المشركين و خيلهم يرون بهن الموت اسود احمرًا

Rarely, black has positive connotation. Blackness of the eye, hair, and gum is desired. In the following poetic lines, منيرة المتنبي used "bright black":

يفضح الشمس كَلَّمَا ذَرَّتْ الشَّمْسُ سُبْحًا بِشَمْسٍ مُنِيرَةٍ سَوْدَاءِ
إِنَّ فِي ثَوْبِكَ الَّذِي الْمَجْدُ فِيهِ لَضِيَاءٌ يُزِرِّي بِكُلِّ ضِيَاءِ

In these poetic lines, the poet praised someone and preferred him although he was a black-skinned person. Black colour is used metaphorically through its connection with brightness which exceeds the brightness of sun. The poet wanted to say that that person is black from the outside while from inside he is white, pure, and good (احمدي, 2014: 7-136). (زاده)

Red

Normally, red is the colour of strength, life, activity, as well as the flame of fire. Emotionally, it represents affection of love, optimism, strength, pleasure, as well as youth. Moreover, it has a negative connotation which is employed through its representation of evil, atheism, killing, and blood. Therefore, this colour occurs between two contrastive aspects: love and war. It symbolizes passion and affection on the one hand, and denotes fire, blood and death through war on the other hand (ممتحن, 1390هـ: 93,95 and آبادي). In addition, if a person is described as red-skinned, it means that he is not an Arab by originality and red stare denotes anger (خليل, 2006: 447,453). Traditionally, it symbolizes stimulation for attacking and invasion because of its association with strength (عمر, 1997: 184). Red symbolizes temptation and sexual desire because it is the colour of fire, the material from which the devil is created. Moreover, it denotes beauty since it is connected with gold, rubies, and flowers and it is also associated with shyness on the one hand and anger on the other; that is why certain body organs turn to be red when someone feels shy or angry (المرازقة, 2010: 27). The meanings of this colour vary with the variation of the object. Red eyes differ from red lips and checks in the sense that the former indicate illness and anxiety, therefore, it is associated with fear while the latter are associated with beauty (حمدان, 2008: 41-2).

Green

Green is the most stable colour because of its association with important objects in nature such as plants, precious stones, youth, etc. (ibid.45). Green is the colour of life, pleasure, fertility, growth, peace, optimism, as well as nature. In religious sense, it is associated with goodness and faith. Thus, it used in the Glorious Quran to refer to the beauty of clothes of people in the Paradise:

(وَيَلْبَسُونَ ثِيَابًا خُضْرًا مِنْ سُنْدُسٍ وَإِسْتَبْرَقٍ) /31 الكهف

And they will wear

Green garments of fine silk

And heavy brocade; (Ali, 1989: 717).

Green is related to optimism (خليل, 2006 :450).

Yellow

There is a strong connection between this colour and death as well as vanishing on the one hand, and pleasure, happiness, as well as beauty on the other hand. This indicates that yellow has negative as well as positive connotations. It is a very bright colour and it is the colour of sun and gold. Thus, it is linked with pleasure, joy, energy, and shininess. In its negative association, yellow represents sadness, worry, withering, laziness, death, and mortality (آبادي and 97 ممتحن, 1390هـ: 97). The following Quranic verses symbolizes the positive and negative connotations of this colour respectively:

(قَالَ إِنَّهُ يَقُولُ إِنَّهَا بَقَرَةٌ صَفْرَاءٌ فَاقِعٌ لَوْنُهَا تَسُرُّ النَّاطِرِينَ) (البقرة/69)

He said: "He says:

A fawn-coloured heifer,

Pure and rich in tone,

The admiration of beholders!" (Ali, 1989: 35).

(كَمَثَلِ غَيْثٍ أَعْجَبَ الْكُفَّارَ نَبَاتُهُ ثُمَّ يَهِيجُ فَاتْرَاهُ مُصْفَرًّا ثُمَّ يَكُونُ حُطَامًا) 20/ الحديد

Here is a similitude;

How rain and the growth

Which it brings forth, delight

(The hearts of) the tillers;

Soon it withers; thou

Wilt see it grow yellow;

Then it becomes dry

And crumbles away (Ali, 1989: 1426).

Moreover, yellow is connected with gold and saffron. The expressions yellow face and yellow eye connote paleness and envy respectively. In addition, it indicates activity because of its association with the light of the day and whiteness whereas *الاصفر المخضر* "greenish yellow" is an undesired colour since it indicates illness, cowardice, treachery, betrayal, as well as jealousy (الجوهري (1997:74,184, عمر, 714 :1990)) adds that it expresses poverty such as:

أَصْفَرَ الرَّجُلَ (ibid).

The man became poor.



Blue

Blue has positive as well as negative connotations. Its positive connotation is employed through its association with calmness, tranquility, contemplating, and friendship. It is linked with sky and water. Therefore, it symbolizes sincerity and eternity. Moreover, its negative association is implemented in its representation of sadness, depression, as well as evil (الازرق العميق and آبادي). (ممتحن, 1390هـ: 96). "Navy blue" denotes uniqueness, faith, and responsibility whereas "light blue" reflects purity, youth, as well as innocence. Additionally, "dark blue", because of its connection with darkness and night, denotes laziness, inactivity, calmness, contemplation, supplication, and obedience (عمر, 1997:183). Further, blueness of eye is used to denote baseness as well as foreignness (خليل, 2006: 449). The relation between this colour on the one hand and remoteness and absence on the other hand is due to its association with the sky which is extremely far (حمدان, 2008: 54).



Other Colours

Grey is a neutral colour (1997:184 ,عمر). It indicates unclarity, anxiety, and badness because it is the connection of black with white (2008:39 ,حمدان). Purple is associated with intense sensibility, idealism, heartbreak, as well as surrendering. In religious sense, it symbolizes the innocence of saints because it is the result of blending red with blue. Thus, it unites the effect of both colours (عمر, 1997:184,185).



4. Analysis

This section is devoted to analysing some English and Arabic texts respectively concerning the uses of colours according to what has been explained in sections two and three. It is divided into two parts. The first part deals with analysing selected texts from different parts of the English translation of the Holy Bible while the second part focuses on analysing Quranic texts from different Suras. The selected texts are representative explanations of other texts because the number of texts containing colour terms in these religious texts in both languages is very wide to be dealt with in such research.

4.1 Analysis of English Texts

Text1

The people living in **darkness** have seen a great **light**; on those living in the land of the shadow of death a **light** has dawned (Mathew, 4:16).

When living in darkness, people are not able to see or follow the correct path. Therefore, doing wrong deeds is similar to being in darkness. So, Jesus' arrival to Galilee resembles the light after darkness. Thus, He was similar to the sunrise at dawn. "People living in darkness" means living without religion, i.e. away from Allah (Fowler, 1978: 160-1). **Darkness** and **light** are used in this text. They do not refer to the literal senses of darkness and brightness; however, they symbolize the negative and positive connotations respectively. (See also Mathew, 6: 22-3 and 24:29).



Text 2

You are the **light** of the world. A city on a hill cannot be hidden (Mathew, 5:14).

In this text, Jesus told his disciples “you are the light of the world”. This means that you can make people see and follow the right path in their life. Moreover, they are similar to “a city on a hill” which is easy to be seen and no one can hide it (Bright, 2005: Mathew, 5:14). This means that the term **light** which is highly connected with the colour white is implemented to mean the spiritual light not the physical one.

Text 3

And do not swear by your head, for you cannot make even one hair **white** or **black** (Mathew, 5:36).

People were instructed not to swear by their heads because Allah creates all things including hair and He is the only One Who can make the hair white or dark (Fowler, 1978: 291-2). Two opponent colours are used in this text, i.e. **white** and **black**. They reflect the literal meaning of white and black colours of hair.



Text 4

There he was transfigured before them. His face shone like the sun, and his clothes became as **white** as the **light** (Mathew, 17:2).

In this text, Jesus' face and clothes were compared with the sun and light in their shininess and brightness respectively. Shininess of his face was similar to the shininess of the sun and whiteness of his garments became similar to the light (Copeland, 2007: 183). The adjective **white** is used to refer to the colour of Jesus' clothes when He transfigured before Peter, James, and John. Therefore, it refers to purity, righteousness, as well as refinement (See also Mark, 9:3).

Text 5

They are wild waves of the sea, foaming up their shame; wandering stars, for whom **blackest darkness** has been reserved forever (Jude,1: 13).

Here is the description of men that were active and busy like the "wild waves of the sea". Such activity and busyness are not markers of correctness. The fruit of such activity and busyness was similar to the foam at the seashore. Moreover, they those men were also described as being similar to the wandering stars in the sense that at a certain time, they surprised the world and they vanished then into darkness. "Blackest darkness forever" indicates destiny of those men. They will dwell in hell forever if they do not repent (Guzik, 2006: Jude, 1:13). **Blackest** as the superlative form of the adjective black is used to modify the noun **darkness** to indicate



total gloom and eternal misery.

Text 6

When the Lamb opened the third seal, I heard the third living creature say "Come!" I looked, and there before me was a **black** horse! Its rider was holding a pair of scales in his hand (Revelation, 6:5).

The third living creature called John who witnessed a black horse whose rider had a balance in his hand. Balance is used to measure weight (Mackervoy, 2006: revelation, 6:5). The adjective **black** symbolizes negative connotation of black. It is associated with famine.

Text 7

I saw heaven standing open and there before me was a **white** horse, whose rider is called Faithful and True. With justice he judges and makes war (Revelation, 19:11).

This text shows the time when heaven became open and there "was a white horse, whose rider is called Faithful and True". The rider's description shows that he will win the last war. He will make an end to people's suffering and he will judge the whole world (Mackervoy, 2006: revelation, 19:11). The adjective **white** is used to modify the noun horse. It is used to mean victory. Additionally, the colour white foreshadows winning battles and victory (See also revelation, 19:14).



Text 8

“Woe to you, teachers of law and Pharisees, you hypocrites! You are like **whitewashed** tombs, which look beautiful on the outside but on the inside are full of dead men’s bones and everything unclean (Mathew,23: 27). (See also Acts,23: 3).

The Jewish believed that a dead body must not be touched. Thus, if someone touches a dead body, he will be not clean. However, they painted graves white to make them look beautiful from the outside while they are full of bones and dead bodies from the inside. So, Jesus said to the Pharisees that they were like the graves in the sense that they look beautiful, good, honour, and righteous from the outside but awful and bad from the inside (Bright, 2005: Mathew, 23: 27). The colour **white** symbolizes false righteousness.



Text 9

He replied “when evening comes, you say, It will be fair weather, for the sky is **red**, and in the morning, Today it will be stormy, for the sky is **red** and overcast. You know how to interpret the appearance of the sky, but you cannot interpret the signs of the times (Mathew, 16:2-3).

Jesus told people that they could interpret the weather if it is good or bad via the colour of the sky. However, “they could not interpret what they saw was happening now”. People were able to follow



Jesus because they had witnessed his miracles; however, they had refused to understand the meaning of his miracles (Bright, 2005: Mathew, 16:2-3). The adjective **red** is used twice in this text to refer to the colour of the sky in the evening and during bad and stormy weather. Moreover, it can be used to denote threatening.

Text 10

He led them out of Egypt and did wonders and miraculous signs in Egypt, at the **Red** Sea and for forty years in the desert (Acts,7: 36). (See also Hebrew,11: 29).

Allah gave Moses different miracles in different places to show people that He had chosen him as a prophet. These miracles happened at the Red Sea and in the desert (Adams, 2005: Acts,7: 36). The adjective **red** is implemented in this text to denote the name of the sea, i.e. the Red Sea.

Text 11

Then another horse came out, a **fiery red** one. Its rider was given power to take peace from the earth and to make men slay each other. To him was given a large sword (Revelation, 6:4).

After opening the second seal, a fiery red horse came whose rider had given a great sword. He was powerful enough to take peace from earth and to make people kill each other. The colour of the horse is **fiery red** which is associated with blood. Therefore, the senses of killing, danger and blood are implied from this colour (Mackervoy, 2006: Revelation, 6:4).



Text 12

Then another sign appeared in heaven: an enormous **red** dragon with seven heads and ten horns and seven crowns on his heads (Revelation, 12: 3).

One of the signs that John saw in the sky was the great red dragon that had “seven heads and ten horns”, moreover, there was a crown on each head. The great red dragon refers to the Satan (Mackervoy, 2006: Revelation, 12:3). The colour **red** is associated with evil and danger.

Text 13

I watched as he opened the sixth seal. There was a great earthquake. The sun turned **black** like sackcloth made of goat hair, the whole moon turned blood **red** (Revelation, 6: 12).

After opening the sixth seal, John saw the earth and heavens shook. The sun turned to be dark as “sackcloth made of goat hair” and the light would no longer shine. Thus, the day would be like the night. The colour of the moon would be deep red like the colour of blood (Mackervoy, 2006: Revelation, 6:12). Two colour terms are used in this text: **black** and **red**. These two colours are used to denote the senses of death, melancholy, as well as threatening.



Text 14

Then Jesus directed them to have all the people sit down in groups on the **green** grass (Mark, 6: 39).

Jesus ordered his disciples to organize all people to prepare them for food distribution. This may "imply a time close to the Passover Feast in the spring" (Utlely, 1996: 75). The adjective **green** denotes the natural colour of grass, calmness, and relaxation.

Text 15

The first angel sounded his trumpet, and there came hail and fire mixed with blood, and it was hurled down upon the earth. A third of the earth was burned up, a third of the trees were burned up, and all the **green** grass was burned up (Revelation, 8: 7).

A great storm happened when "The first angel sounded his trumpet". That terrible storm caused fire, hail, as well as blood on the earth. The fire burned the earth including trees and all green grass (Mackervoy, 2006: Revelation, 8:7). Since the **green** grass symbolizes life, nature, vegetation, growth, etc., all these symbols would be damaged with the damage and burning of green grass.



Text 16

For if men do these things when the tree is **green**,
what will happen when it is dry? (Luke, 23: 31).

Apparently, this is a proverb which means “if they, i.e. Roman authorities, can treat me like this when I am innocent, then what will they do to you?” (Utley, 2011: 335). Two contrastive adjectives are employed in this text: **green** and dry to modify and describe trees. While the adjective green denotes ripeness, life, wetness, fruitfulness, the adjective dry is associated with withering, death, dryness, and fruitlessness.

Text 17

There was a rich man who was dressed in **purple** and
fine linen and lived in luxury every day (Luke, 16: 19).

In this parable, there is a description of an extravagantly rich man who wore purple and fine linen. The colour **purple** reflects luxury and richness because it was too expensive dye taken from shellfish. That man often wore this sort of clothes (Utley, 2011:253) (See also, Acts, 16:14).



Text 18

Then the angel carried me away in the Spirit into a desert. There I saw a woman sitting on a **scarlet** beast that was covered with blasphemous names and had seven heads and ten horns. The woman who dressed in **purple** and **scarlet**, and was glittering with gold, precious stones and pearls...(Revelation, 17: 3-4).

John was shown the desert in which there was an evil woman who was sitting on a scarlet beast and wore purple and scarlet clothes. Such clothes cost a lot. This implies that she was very rich because (as explained in text 17) **purple** denotes richness and luxury while **scarlet** reflects corruption of rich people. Additionally, scarlet is also mentioned to refer to the colour of the beast ridden by that woman (Mackervoy, 2006: Revelation, 17:3-4).

Text 19

and cry out: "Woe! Woe, O great city, dressed in fine linen, **purple** and **scarlet**, and glittering with gold, precious stones and pearls! ...(Revelation,18: 16).

All things expressing luxurious life, wealth, and richness in Babylon are shown in this text (Mackervoy, 2006: Revelation, 18:16). Two colour terms are implemented: **purple** and **scarlet**. They are associated with richness and luxury because such dyes were too expensive. (See also Revelation,18: 12).



Text 20

They stripped him and put a **scarlet** robe on him
(Mathew, 27: 28).

This text shows how the sinners crucified and mocked the person who sacrificed his life for their sake (Constable, 2012:390). The adjective **scarlet** refers to the colour of the robe that people put on Jesus when they crucified him.



4.2 Analysis of Arabic Texts

Text 1

((وَكُلُوا وَاشْرَبُوا حَتَّى يَتَبَيَّنَ لَكُمُ الْخَيْطُ الْأَبْيَضُ مِنَ الْخَيْطِ الْأَسْوَدِ مِنَ الْفَجْرِ))
(البقرة/ ١٨٧)

And eat and drink,

Until the **white** thread

Of dawn appear to you

Distinct from its **black** thread; (Ali, 1989: 75).

Allah instructs Muslims to begin fast from the early morning when the white thread is defined clearly from the dark one. Through the period of fasting, eating and drinking are not permitted (ibid). Two colour terms are used in this verse, **white** and **black**, to refer to the colours of the sky at early dawn. They represent the end of the night and the beginning of the day.

Text 2

((يَوْمَ تَبْيَضُّ وُجُوهٌ وَتَسْوَدُّ وُجُوهٌ فَأَمَّا الَّذِينَ اسْوَدَّتْ وُجُوهُهُمْ أَكْفَرْتُمْ بَعْدَ إِيمَانِكُمْ فَذُوقُوا الْعَذَابَ بِمَا كُنْتُمْ تَكْفُرُونَ ﴿١٠٦﴾ وَأَمَّا الَّذِينَ ابْيَضَّتْ وُجُوهُهُمْ فَفِي رَحْمَةِ اللَّهِ هُمْ فِيهَا خَالِدُونَ))
(آل عمران/ ١٠٦-١٠٧)

On the Day When

Some faces will be (lit up

With) white, and some faces

Will be (in the gloom of) black:
To those whose faces
Will be black, (will be said):
“Did ye reject Faith
After accepting it?
Test then the Penalty
For rejecting Faith”.
But those whose faces
Will be (lit with) white-
They will be in (the Light
Of) Allah’s mercy; therein
To dwell (forever) (Ali, 1989: 154-5).

85 :2002) دخيل (said that Allah describes the Day of Judgment in which people will be grouped into two groups: the believers and unbelievers. The faces of the former group will be white as a reward for their faith and obedience in their life while the faces of the latter group will be dark as a punishment for their sins and disbelief. The colour terms in this verse are the verbs تَبَيَّضُ and تَسْوَدُ which mean **will be white** and **will be dark** respectively. Whereas white expresses happiness and joy, black denotes bad life, grief, and agony.

Text 3

((وَتَوَلَّى عَنْهُمْ وَقَالَ يَا أَسَفَى عَلَى يُوسُفَ وَابْيَضَّتْ عَيْنَاهُ مِنَ الْحُزْنِ فَهُوَ كَظِيمٌ))
(يوسف/٨٤)

And he turned away from them,
And said: "How great
Is my grief for Joseph!"
And his eyes became white
With sorrow, and he fell
Into silent melancholy (Ali, 1989: 574-5).

The Prophet Jacob abandoned his sons because they took their brother Joseph and left him away because they felt that their father preferred him. Therefore, the Prophet Jacob became sad and said "How great is my grief for Joseph!". Moreover, his eyes turned white because he was always crying about Joseph (321 :2002, دخيل). The colour term in this verse is the verb ابْيَضَّتْ which means **became white**. It denotes blindness.



Text 4

((وَأَضْمُمْ يَدَكَ إِلَى جَنَاحِكَ تَخْرُجُ بَيْضَاءَ مِنْ غَيْرِ سُوءٍ آيَةً أُخْرَى)) (طه/٢٢)

Now draw thy hand

Close to thy side:

It shall come forth white

(And shining), without harm

(Or stain)-as another sign-(Ali, 1989: 768).

One of the miracles that Allah gave to Moses was “the **White (shining) Hand**”. Normally, changing the skin into white is a marker of leprosy or disease. However, in this situation, it was not a marker of disease; conversely, Moses’ hand was glorified and shining with a sacred light (ibid).

Text 5

((بَيْضَاءَ لَذَّةٍ لِلشَّارِبِينَ)) (الصافات/٤٦)

Crystal-white, of a taste

Delicious to those

Who drink (thereof) (Ali, 1989: 1142).



Allah describes the life of the believers in Paradise. One of the desired aspects of their life is their drink which is described as being **crystal-white** to reflect its purity and deliciousness (الطباطبائي, 138 :1997:17).

Text 6

((وَيَوْمَ الْقِيَامَةِ تَرَى الَّذِينَ كَذَبُوا عَلَى اللَّهِ وُجُوهُهُمْ
مُسْوَدَّةٌ أَلَيْسَ فِي جَهَنَّمَ مَثْوًى لِّلْمُتَكَبِّرِينَ))
(الزمر/٦٠)

On the Day of Judgement

Wilt thou see those

Who told lies against Allah-

Their faces **will be turned**

Black; is there not

In Hell an abode

For the Haughty? (Ali, 1989: 1197-8).

“Those who told lies against Allah” will have black faces in the Doomsday as a punishment for their bad deed and arrogance. They said that there are other gods with Allah and He has a son. All these are lies because Allah is the only God in the universe and He never has a family. The term **مُسْوَدَّةٌ** “will be turned black” is used to refer to those people’s humiliation in the Day of Judgment (الطباطبائي, 284 :17 :1997). The colour black is associated with penalty and negative aspect of life.



Text 7

((وَإِذَا بُشِّرَ أَحَدُهُمْ بِمَا ضَرَبَ لِلرَّحْمَانِ مَثَلًا ظَلَّ وَجْهُهُ مُسْوَدًّا وَهُوَ كَظِيمٌ))

(الزخرف/١٧)

When news is brought

To one of them of (the birth

Of) what he sets up

(As a likeness to (Allah

Most Gracious, his face

Darkens, and he is filled

.(With inward grief! (Ali, 1989: 1267

If one of the unbelievers was given news that his wife gave “birth of what he sets up as a likeness to (Allah) most Gracious”, his face turned to be black. The colour black denotes anguish, agony and sadness (91 :18 :1997, الطباطبائي).



Text 8

((وَهُوَ الَّذِي أَنْزَلَ مِنَ السَّمَاءِ مَاءً فَأَخْرَجْنَا بِهِ نَبَاتَ كُلِّ شَيْءٍ فَأَخْرَجْنَا مِنْهُ خَضِرًا
نُخْرِجُ مِنْهُ حَبًّا مُتَرَاكِبًا)) (الانعام/٩٩)

It is He Who sendeth down

Rain from the skies;

With it We produce

Vegetation of all kinds:

From some We produce

Green (crops), out of which

We produce grain,

Heaped up (at harvest) (Ali, 1989: 322-3).

Allah creates all things in the universe. One of these things is sending rains from the sky. Rain is the source of life for people, birds, beasts, etc. Moreover, when rains fall on the earth, all kinds of vegetation grow from which green crops are produced. In addition, grain is produced out of these green crops (183-4 :2002, دخيل). The colour green is mentioned here to denote growth of vegetation.



Text 9

((وَقَالَ الْمَلِكُ إِنِّي أَرَى سَبْعَ بَقَرَاتٍ سِمَانٍ يَأْكُلُهُنَّ سَبْعَ عِجَافٍ وَسَبْعَ سُنبُلَاتٍ خُضِرٍ
وَأُخْرَى يَابِسَاتٍ))
(يوسف/٤٣)

The king (of Egypt) said:

“I do see (in a vision)

Seven fat kine, whom seven

Lean ones devour- and seven

Green ears of corn, and seven

(others)

Withered (Ali, 1989: 561).

The king of Egypt “the Pharaoh” said to the council that he saw a vision in which seven fat cows being devoured by seven lean cows and “seven green ears of corn (presumably being devoured) by seven dry withered ears” (ibid). The adjective **green** is implemented here to modify the noun ears. This colour term is associated with growth and life as opposed to the dryness and death.



Text 10

((عَالِيَهُمْ ثِيَابُ سُنْدُسٍ خُضْرٍ وَإِسْتَبْرَقٌ وَحُلُّوا أَسَاوِرَ مِنْ فِضَّةٍ وَسَقَاهُمْ رَبُّهُمْ شَرَابًا
ظَهُورًا))
(الانسان/ ٢١)

Upon them will be

Green Garments of fine silk

And heavy brocade, (Ali, 1989: 1574).

This verse shows the happiness and coolness of the Righteous as a reward for their faith. They wear "Green Garments of fine silk and heavy brocades, with ornaments and jewels". Moreover, their drink is Ginger which is a warm drink and has a zest test. All these descriptions indicate Royal life (ibid). The adjective **green** is implemented in this text to refer to the beauty of clothes of people in Paradise. It is associated with pleasure and royal life.



Text 11

((الَّذِي تَرَى أَنَّ اللَّهَ أَنْزَلَ مِنَ السَّمَاءِ مَاءً فَتُصْبِحُ الْأَرْضُ مُخْضَرَّةً)) (الحج/٦٣)

Seest thou not that Allah

Sends down rain from the sky,

And forthwith the earth

Becomes clothed with green? (Ali, 1989: 838).

Allah addresses the Prophet Mohammad but all people are included in this address that Allah sends rain from the sky down to the earth to make it green. The colour **green** denotes the growth of plants and vegetation (149 :7 :1994, الطبرسي).

Text 12

((الَّذِي جَعَلَ لَكُمْ مِنَ الشَّجَرِ الْأَخْضَرِ نَارًا فَإِذَا أَنْتُمْ مِنْهُ تُوقِدُونَ)) (يس/٨٠)

“The same Who produces

For you fire out of

The green tree, when behold!

Ye kindle therewith

(Your own fires)! (Ali, 1989: 1134).



Allah produces fire from wet trees. Normally wetness extinguishes fire but Allah is able to do whatever thing He wants. This shows the greatness of Allah's creation (257 :8 :1994 (الطبرسي). The adjective **green** in this verse is associated with wetness.

Text 13

(الرَّحْمَنُ/٦٤) ((مُدَّهَامَّتَانِ))

Dark green in colour

(from plentiful watering) (Ali, 1989: 1405)

In Paradise, there are different gardens occurring in different levels. People dwell in these gardens according to the degree of their faith and allegiance. These gardens are described as being green which is full of plants and vegetation. That is why they appear as black. This **dark-green** colour denotes perfect beauty (:2002 دخيل, 717).



Text 14

((قَالَ إِنَّهُ يَقُولُ إِنَّهَا بَقَرَةٌ صَفْرَاءٌ فَاقِعٌ لَوْنُهَا تَسُرُّ النَّاطِرِينَ)) (البقرة/٦٩)

He said: "He says:

A fawn-coloured heifer,

Pure and rich in tone,

The admiration of beholders!" (Ali, 1989: 35).

This verse shows the description of the cow. The cow has a pure yellow colour that brings admiration to those who see it (الطبرسي, 220 :1 :1994). The term **yellow** is associated with pleasure because it is pure and shining. Therefore, the positive connotation of this colour is implemented in this verse.

Text 15

((وَلَيْئِنْ أَرْسَلْنَا رِيحًا فَرَأَوْهُ مُصْفَرًّا)) (الروم/٥١)

And if We (but) send

A wind from which

They see (their tilth)

Turn **yellow-behold**, (Ali, 1989: 1022).

Allah said if We send a wind to their plants, trees and vegetation, they will become yellow and withered. It is also said that what is de-



scribed here as being yellow is clouds because if they become yellow, they will not rain (208 :16 :1997, الطباطبائي). The colour **yellow**, whether it describes vegetation or clouds, expresses the undesired or negative aspects such as dryness, death, and withering.



Text 16

((ثُمَّ يَهِيْجُ فَتَرَاهُ مُصْفَرًا ثُمَّ يَجْعَلُهُ حُطَامًا)) (الزمر/ ٢١)

Then it withers;

Thou wilt see it grow **yellow**;

Then He makes it

Dry up and crumble away (Ali, 1989: 1186).

Allah sends rain to the earth to flow through canals, rivers, wells, etc. When earth is supplied with water, plants, trees and vegetation with various colours will grow. Then, the vegetation withers and its colours will be yellow. After that it will be dry and crumble away (دخيل, 2002: 614). The colour **yellow** is implemented in this verse to denote the senses of dryness and withering. Therefore, the negative association of this colour is expressed.



Text 17

(المرسلات/٣٣)

((كَأَنَّهُ جِمَالَةٌ صُفْرًا))

"As if there were

(A string of) yellow camels

(Marching swiftly)" (Ali, 1989: 1581).

For Arabs the colour yellow is not a distinct colour because it is mixed with other colours such as red and black. Thus, some interpreters interpret yellow camels as black camels (219 :1997 ,عمر). The term **yellow** is used in this text to express negative connotation because it is used through the description of unbelievers' state that will dwell in hell forever. That is why some interpreters interpret it as being black.



Text 18

(فاطر/٢٧) ((وَمِنَ الْجِبَالِ جُدَدٌ بِيضٌ وَحُمْرٌ مُخْتَلِفٌ أَلْوَانُهَا وَعَرَايِبُ سُودٌ))

And in the mountains

Are tracts **white** and **red**,

Of various shades of colour,

And **black** intense in hue (Ali, 1989: 1109).

This verse expresses the greatness of Allah's creation of the universe. He creates the mountains with different colours including white and red. This means white and red tracts. Moreover, He creates black intense mountains that contain only one colour (دخيل, 580 :2002). Different colours, i.e., **white**, **red** and **black**, connote variation in Allah's creations.



Text 19

((يَوْمَ يُنْفَخُ فِي الصُّورِ وَنَحْشُرُ الْمُجْرِمِينَ يَوْمَئِذٍ زُرْقًا)) (طه/١٠٢)

The Day when the Trumpet

Will be sounded: that Day,

We shall gather the sinful,

Blar-eyed (with terror) (Ali, 1989: 785).

“The Day when the Trumpet will be sounded” refers to the Day of Judgment in which unbelievers, who worshipped gods other than Allah in their lives, will be gathered having blue eyes and black faces that differ from the normal colours. **Blueness** of the eye in this verse denotes blariness or blindness. This is associated with terror (الطبرسي, 1994: 7: 48).



Text 20

((فَإِذَا انشَقَّتْ السَّمَاءُ فَكَانَتْ وَرْدَةً كَالدِّهَانِ)) (الرحمن/٣٧)

When the sky is rent

Asunder, and it becomes **red**

Like ointment: (Ali, 1989: 1402).

In the Day of Judgment, the sky will be rented and have a red colour that is mixed with white, i.e. pink. The term وَرْدَةً "red" refers to the colour of the sky in the Doomsday. It denotes threatening because of the presence of red (دخيل, 2002: 716).



Conclusions

1. Colour is one of the effective devices that are used in the Holy Bible and the Glorious Quran to fulfill certain functions including threatening and moral functions and to convey a message to the recipients of these religious texts. Different colours are implemented in these texts particularly white, black, green and red. These colours have been used either literally or metaphorically. Therefore, each colour has different meanings. The colours white, black, red, yellow, green and blue are the basic colours in both languages. This means that these languages are similar in having the same basic colour terms. However, non-basic colour terms are not the same in both languages. This validates the first and second hypotheses.
2. In both languages, colours have similar associations, senses and uses. This agrees with the third hypothesis.
3. It appears throughout the analysis that colours can be applied to religious texts to show their senses, associations, as well as the purpose behind their uses. This means that the fourth hypothesis is validated.



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