



The White Colour Term in the Glorious Qur'an with Reference to its Realization in English

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Abstract

Colour takes a great part of people's lives. Colours are everywhere around. So, it is important to give a great deal of attention to deal with this phenomenon and how it is expressed in human languages. All languages; however, even the primitive ones, have terms for colours specially that of white. The use of the white colour in languages in general and its linguistic usage in the Glorious Qur'an in particular is what this paper deals with. It is hypothesized that the white colour in the Glorious Qura'n is realized in various structures.

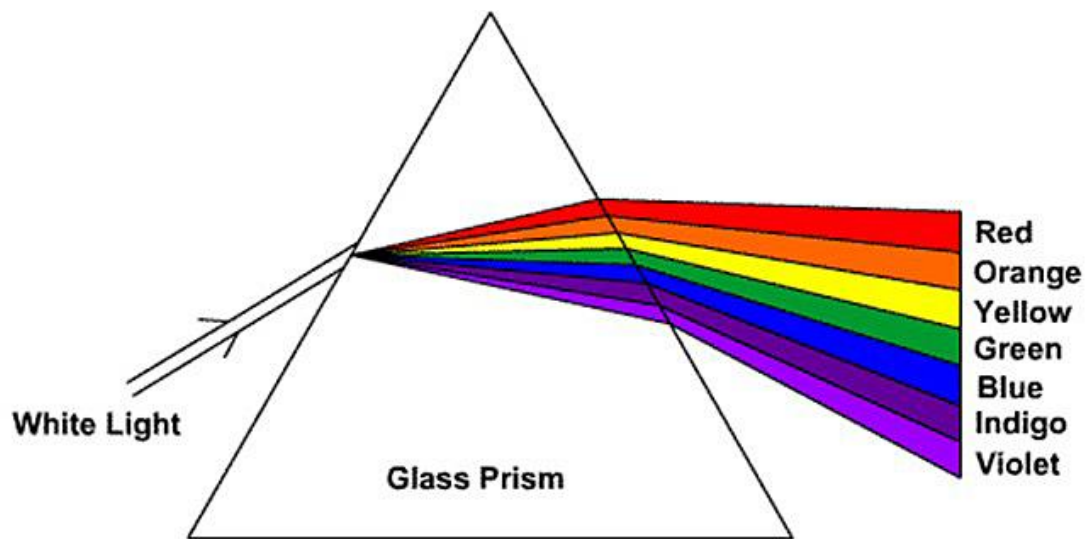
This study aims at introducing a theoretical background of the colour terms in general and the white colour term in particular, explaining colour theory and colour classification. It also sheds light on the importance of the usage of white in the Arabic language. Moreover, this paper aims at making structural and semantic analysis of the white colour term in the Glorious Qur'an. Eleven Quranic texts are selected and analyzed adopting Newmark (1989). The basic findings arrived at are that the white colour term used in the Glorious Qur'an has various structures and occupies different classes in Arabic syntax. Semantic variations of white with other colours are found in many verses of the Glorious Qur'an.

The Perception of Colour and Colour Theory

Colour phenomenon is that physical manifestation of light and illumination. It is resulted by the electromagnetic energy of a particular range of wavelengths and frequencies. The human physical sensation of this electromagnetic energy is called *colour perception*. This human visual property corresponds to the categories called *red*, *blue*, and so on. The so called perception; however, is affected by the visual context or by the physical property of the colour such as specific wavelength of the visible light. Moreover, the wavelength of the visible light is measured by the *nanometre (nm)*



which is a unit of length in the metric system equals to one billion of a metre (0.000 000 001m). Eventually, the human eye perceives light of wavelengths ranges from 800 to 400 nanometres, (Brenner,1982:9). Whatsoever, the English physicist and mathematician Isaac Newton (1642-1726) has been the first to prove that all colours exist in light. In (1676); however, he analyzed the white sunlight into a spectrum of colours by using a triangular prism. This experiment has been performed as follows. A *white* light of the sun is dispersed into the spectral colours after it falls on the triangular prism. These dispersed colours are projected on a screen to display the spectrum. The so called colours range from *red* through *orange*, *yellow*, *green*, *blue* to *violet*. However, these colours yield *white* light once again in case they are collected by a converging lens, (Birren,1970:15).

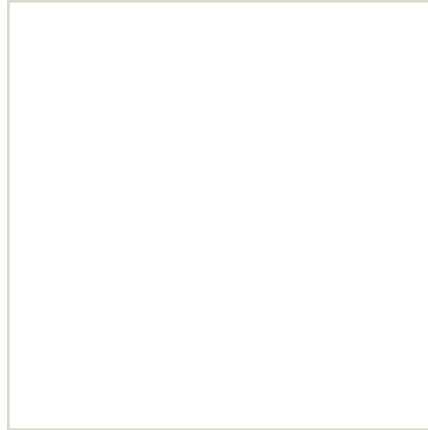


The Analysis of White Light to the Seven Spectral Lights of Colour

Moreover, the spectral colours resulted from this experiment and the colours driven from mixing two or more of them, except *white*, *black* and *grey*, are called *chromatic colours* and also referred to as *hues*. The other three colours: *white*, *black* and *grey* are described as *achromatic* because they are not considered pure lights of colour, (Al-Basha, 2013:7-8). Here is the description of *white* colour since it is the core of this study:

- White

White is the colour of fresh snow and milk or the colour produced by the combination of all the colours of the visible spectrum, (Diane, 2005: 46).



The White Colour

Basic Colour Terms

Berlin and Kay (1969:4-5) set a coherent hierarchy for the different colour terms. They basically deal with what they call the 'basic colour terms' in languages. Their study is based on the analysis of colour words in 98 languages from around the world. From a linguistic standpoint; however, Berlin and Kay mention 11 basic colours to be the maximum number of colour terms that can be used in a language. The basic terms mentioned in their study are: *white, black, red, green, yellow, blue, brown, purple, pink, orange* and *grey*.

Palmer (1981: 74), however, suggests that there are languages that have more than 11 basic color terms such as Russian and Hungarian; both of the languages have 12 basic terms of colour. Russian, for instance, has two terms for *blue* and Hungarian has two colour terms for *red*.

Returning to the study of Berlin and Kay, they have put a set of rules for colour terms to be considered *basic colour terms* in any language. A basic colour term has to be:

monolexemic such as *green*, but not light *green* or *bluish*. Berlin and Kay (1999: 6) define the monolexemic term as that cannot be predictable by the meaning



of its parts. They mention the semantic, morphological and structural aspects in determining whether the term is basic. Conversely, Brenner (1982: 42) states that the last two aspects do not necessarily help such an analysis in all languages. Hebrew basic terms, for instance, are not morphologically monolexic in all cases. Sometimes only the semantic aspect is the one to determine if colour term is basic.

A basic term is an inclusive term not included under any other colour term. For instance, *crimson* and *scarlet* cannot be called basic because they are described as types of *red* (Berlin & Kay, 1999: 6).

It denotes wide range of referents, and is not restricted to use with certain objects. *blond*, for example, can only be applied to describe hair or complexion; thus it cannot be considered a basic colour term. Similarly, *اشقر* and *اسمر* are in Arabic language .

Terms that denote the colour and the name of an object are not basic. Such as: *gold*, *silver* and *ash*. *Orange* in English is an exception of this point.

Finally, in case it still difficult to determine the lexemic status, a morphological analysis might be beneficial. The English term *blue-green*, for instance, is eliminated by this criterion (Ibid).

In case a language recorded less than 11 basic colour terms, then a set of limitations is taken into consideration as mentioned in Berlin and Kay's *Basic Colour Terms* (1969: 2-3):

Any given language must contain terms for *white* and *black*.

If a language has three colour terms, it should contain a term for *red*.

A language that has four terms contains a term for either green or yellow (but not both).

Both *green* and *yellow* must have clear terms in a language that contains five terms.

A language with six terms should have a term for *blue*.

A term for brown is included in a language that has seven colour terms.

Finally, if a language has eight or more colour terms, then it contains a term or more of these colours: *purple, pink, orange* and *grey*.

The points above do not only represent a distributional state for the basic colour terms in the contemporary languages, but also they represent their chronological order as a sequence of evolutionary stages (Berlin and Kay, 1969: 4).



In the diagram above there are colour terms arranged one after another separated by the sign >. This sign means that if the term to the left exists in a language, this language would certainly have the term/s on the right side. For example if a language has the term *blue*, it will have *green* and *yellow* as well (Palmer, 1981:73).

Colour and Religions

Colour distinctions and meanings play a major role in the different religions. A certain colour may have a particular meaning in Christianity and another different meaning in Islam (De Bortoli & Maroto, 2001:10-11). Nevertheless, Colours are widely used in Christianity although symbolic colours are rare in the Bible. It is more used in liturgical decorations and in the Christian art. *Black*; however, has a powerful association with negative aspects in Christianity. It usually symbolizes death, plague, famine and sorrow. Therefore, it is the liturgical colour for Good Friday, which is the Friday before Easter Sunday, commemorates the crucifixion of Jesus the Christ according to the Christian literature. *Blue*, however, is a symbol for heaven and for truth. Moreover, *green* is taken as the colour of plant life and spring. Consequently, it represents the triumph of life over death. *Red* is the colour of blood, thus, it is used as a liturgical colour to commemorate martyred



saints. Eventually, *white* is used during Christmas and Easter as a symbol of purity, innocence and holiness, and it is sometimes replaced by the *silver* colour (Paterson:2003:40). When one visits mosques or other sacred Islamic places, he would probably notice a lot of *green* colour. The hue has a special importance in the Muslim culture and is often used to represent Islam to other religions. For Muslims, *green* colour symbolizes vegetation and life. According to the Glorious Qur'an, the inhabitants of paradise would wear *green* garments of fine silk, (Salih, 2012:180). *White* colour is also widely used with positive associations usually. *White*; however, is the hue of belief and the light radiates from believers' faces on the Day of Judgment. The frequent mention of colours in many of the verses in the Glorious Qur'an assures the importance of colour and pays attention to the dimensions of its references in Islam. Qurnia (1985:93) has suggested four functions of colour in the Glorious Qur'an. They are: the expressive function, the symbolic function, the visual function and the aesthetic function. A colour term may imply all these functions in one context and in another context may have only one. The expressive function; however, is the emotional expression of colour in a context, it may express fear, happiness, joy, dread and so on. Whatsoever, the symbolic function deals with representing the colour as a symbol that stands for an object, an idea,..etc. The third function is the aesthetic one which is about using the colour term to show the aesthetic value of God's creation. Finally, there is the basic function of any colour which is the visual function by which one distinguishes colour, it is related to the physical attributes of colour like the length and frequency of the colour wave.

Syntax

A language is syntactically divided into stretches of various sizes termed *units*. Sentences, clauses, phrases, words and morphemes are all units on which a language is built. A sentence; however, may consist of one clause or more

whereas a clause is consisted of one or more phrases and so on, (Aziz,1989, 9-10).

(1) She likes cake (simple sentence with one clause).

(2) I read the book that you have given to me (sentence with two clauses).

Linguistically, a *word* is the smallest element that has a meaning in semantics and pragmatics. A word can be a *noun*, a *verb*, an *adjective*, an *adverb*,.. etc. It may consist of one morpheme as in *red*, *blue*, ..etc. or more as in *whitish*, *redness*, *bluish* and so on. Consequently, a *morpheme* is the smallest unit holds a grammatical meaning. Morphemes are divided into *free morphemes* and *bound morphemes*. A *free morpheme* (the base), on the one hand, can function independently as in (dog, white, jump,..etc.). On the other hand, *bound morphemes* appear as parts of words. *Bound morphemes* in English are *affixes* in most of the cases. An *affix*, in turn is defined as a *bound morpheme* which may occur before, within or after the base, (Stageberg,1981:89-91). The three types of affixes are: *prefixes*, *infixes* and *suffixes*. *Prefixes*, however, occur before the base like: Eventually, *suffixes* are those take place after the base, for instance:

White +en =whiten

blue +ish=bluish

Structural Aspects of White and the other Colour Terms

Colour terms in Arabic and English take different grammatical forms. Concerning structure, they are mainly one word terms like the basic colour terms: *حمر*(red), *صفر*(yellow), *خضر*(green), *ازرق*(blue), *بيض*(white), *اسود*(black) and so on. However, the Arabic colour term may be a *verb*, a *noun*, an *adjective* or an *adverb of manner*. Starting with the verb form, a *verb* is described as the word signals an action, an occurrence, or a state of being whether mental, physical or mechanical. The Arabic verb has two forms that indicate tense: *the perfect* and *the imperfect* in addition to the affixes and words that can be added to the



verb that indicate the future tense such as (س) and (سوف), whereas English has three: *the past, present and future*, (Aziz,1989:33-35), as follows:

Arabic verbs	English	tense
ابيض	whitened	past
يبيض	whiten	present
سيبيض	Will whiten	future

To the verb, there may be added some other forms like those of *number* and *gender*. In Arabic; however, there are three expressions of number: *single, dual* and *plural* whereas English has two: *singular* and *plural*, (Aziz,1989:33), see how the white colour is used in English and Arabic in terms of number:

	Singular	Dual	Plural
Arabic	يبيض، تبيض	يبيضان، تبيضان	يبيضون
English	whitens		whiten

The Arabic language has discrimination forms of *gender* that English does not. For example: *يبيض* and *تبيض* (to *whiten*), *ابيض* and *بيضاء* (*white*), etc. As for the compound colour terms, they are used in both Arabic and English languages. They are mainly used with the secondary colour terms. for instance: *خضر مزرق* (*bluish-green*). Colour terms, however, can be preceded by adjectives that describe their state. Whatsoever, there are a huge number of such words in Arabic. In most of the cases, each colour term has a group of adjectives that cannot be used with other colour terms. For instance, *فائع* is used only with *الاصفر* (*yellow*), *ناصع* is used with *الابيض* (*white*), *حالك* is used with the colour term *الاسود* (*black*) and so on. In the list below, the different forms of the white colour term are introduced in Arabic and their equivalent English terms (Ibrahim,1989:24,49,66,125).

English	Arabic	Grammatical Form
Whiten, to whiten,	ابيض ، ابيضت ، يبيض ، بايض ، بايقت و يبايض	verb
white, whitening, whiteness.	ابيض ، بياض ، بياضاء	noun
white	ابيض	adjective
	مبيض	adverb of manner

Semantic Issues

Palmer (1981:1-5) defines semantics as the study of meaning as a part of linguistics. language; however, is a communication system that associates messages (meanings) by using a set of signs with a signifier, on the one hand, and the signified, on the other. The signifier is a word in the language that stands for, refers to, denotes, labels, names, or describes a person, an object or a thing (Ibid:17). words, in a more sophisticated way, relate with concepts in the mind. This view has been held by some linguists and philosophers. De Saussure (1959:66) suggested a theory for that. It is called *the sign theory*. This theory suggests that a signifier is not necessarily an object in the outside world, rather a signifier might be an image or a concept in the mind. This relationship, whatsoever, is triangle shaped. This theory, *the semiotic triangle theory*, suggests that there is no direct link between the symbol and the referent, the link is embodied in the thoughts of human mind. Consequently, the three ends of the imaginary triangle are: the *linguistic symbol* (the word, sentence, ..etc.), the *referent* in the outside world, and the *thought* or *reference* in the mind (the concept). *Reference*; however, is the relationship between the linguistic elements and the outside world, whereas *sense* is the relationship between certain linguistic expressions and other linguistic expressions within language. Moreover, Words are the basic concern for semantics, and terms of colour have a special kind of interest. Palmer suggests that colour system is that



system which can be both delimited and analyzed according to objective (physical) terms, (Palmer,1981:75).

Conceptual and Associative Meaning

Conceptual or *denotative* meaning is that meaning conveyed by the words and sentences of a language. When a certain language is learned, the conceptual meaning is the type taking the greater amount of concern during the process. Here the basic components of meaning are used. In other words, conceptual meaning is concerned with the literal use of a word. The word *needle*, for instance, is described as a *thin, sharp, steel instrument*,^t (Yule,1993:92). This type of meaning; however, is described by Leech (1983:9) as the most important type of meaning that people communicate via language because it is essential to language functioning in a way that other types of meaning are not. Whatsoever, the same word used above, *needle* may have other different descriptions on the associative level. The associations or connotations of *needle* might be *painful, drug* and so on. We mean by the *associative* or *connotative* meaning the connotations and associations of meaning that can be driven from the basic meaning of the word. This type of meaning cannot be found in dictionaries because it differs according to the situation the word is used in, the culture, the place, the participants using the word and so on, (Yule,1993:92-94). Eventually, both *denotative* and *connotative* meanings are used with colour terms. A colour term, thus, may have certain associations in the outside world that differ from the lexical and physical definitions. *White*, for instance, that is conceptually described as 'the colour results from gathering the lights of all the colours of the visible spectrum and it is the colour opposite to *black*', may refer to *innocence, angels, purity of soul* and so on (Leech,1983:9).

Lexical Relations

A *lexicon* is a network of different lexemes. These lexemes; however, are grouped under different activities or areas of specialist knowledge, such as the terms of cooking or the vocabulary used by doctors, colorists, coal miners and so on. Different types of relations may link two or more of these lexemes. Whatsoever, one particular lexeme can be linked with different lexemes in more than one lexical relation, (Saeed,1997:63). In this subsection; however, only the lexical relations related to the white colour are discussed here.

Antonymy

It is the relation of opposites. However, two words are antonyms if they have opposite lexical meanings. For instance, *black* and *white* colour terms are opponents in meaning (Cruse, 1986:15). The relation between the two is the relation between the positive and negative. Such opposites are called *simple antonyms*. The pairs are sometimes called *complementary pairs* or *binary pairs* (Saeed,1997:66).

Hyponymy

It is the relation of inclusion in which a word or more is included under the meaning of a more general word. *Red*, *white* and *orange*, for example, are hyponyms of *colour*. while *cream*, *vanilla* and *ivory* are hyponyms of *white*. The more general term; however, is called the *hypernym* or the *superordinate* (Palmer:1981:85).

Collocation

Collocation is defined as a lexical relation between two or more words that often co-occur in a language. However, the following occurrences are usual in the English language: *colour-blinded*, *colour-coded*, *black and white* and so on (Geeraets,2010:170). In Arabic, however, the following combinations are collocational (Ibrahim, 1989: 194):

الابيض والاسود (*black and white*)

ابيض الوجه (*his face is white*)



The Types of Translation

As for the types of translation, Newmark (1989) has suggested two types in his book *Approaches to Translation*: the *semantic approach of translation* and the *communicative approach of translation*.

The semantic translation

For the semantic translation, the concentration is given to the message rather than to its effect. It focuses on the content of the message rather than its force. Here the translator does not add, remove or substitute the content, and the translation is likely to be literal. This approach attempts to reinvent the particular flavor and tone of the original text. It is linguistic whereas the communicative is strictly functional (Newmark,1989:53). This type of translation tends to remain within the original culture and its connotations. It is more complex and detailed, and tends to pursue the process of thought related to the original expressions rather than the intention of the original writer of the text. The translator tends to overtranslate and to be more specific than the writer of the original text in order to transmit the meaning (Ibid:39).

The Communicative translation

The intention of the original writer of the text is significant for the translator (Ibid:47). He/she tries to emphasize the force of the message rather than the content. This type of translation tends to be smoother, simpler, clearer and more direct. It attempts to produce the same effect on its readers of that obtained on the readers of the original. However, the communicative approach of translation is likely to use more generic expressions (undertranslate) (Ibid:39).

Data Analysis

The procedures that is adopted in this paper includes selecting verses taken from the Glorious Qur'an in which the *white* colour term is used. Three English translations of the meaning of the Glorious Qur'an are used in this study. They are: Ali (1989), Khan & Al-Hilali (1996) and Ghali (2008). The interpretation of the Glorious text is based on Assaboni (1976). As for types of translation, Newmark's types (1989) is accounted. Eventually, in this analysis, a discussion of the types of functions of the white colour used in the Glorious Qur'an is introduced depending on Qirnia (1985).

Analysis of the Usage of the White Colour Term

SL Text (1)

"أَحَلَّ لَكُمْ لَيْلَةَ الصَّيَّامِ الرَّفَثُ إِلَى نِسَائِكُمْ ۚ هُنَّ لِبَاسٌ لَكُمْ وَأَنْتُمْ لِبَاسٌ لَهُنَّ ۗ عَلِمَ اللَّهُ أَنَّكُمْ كُنْتُمْ تَخْتَانُونَ أَنْفُسَكُمْ فَتَابَ عَلَيْكُمْ وَعَفَا عَنْكُمْ ۖ فَالْآنَ بَاشِرُوهُنَّ وَابْتَغُوا مَا كَتَبَ اللَّهُ لَكُمْ ۚ وَكُلُوا وَاشْرَبُوا حَتَّى يَتَبَيَّنَ لَكُمُ الْخَيْطُ الْأَبْيَضُ مِنَ الْخَيْطِ الْأَسْوَدِ مِنَ الْفَجْرِ ۚ ثُمَّ أَتَمُوا الصَّيَّامَ إِلَى اللَّيْلِ ۚ وَلَا تُبَاشِرُوهُنَّ وَأَنْتُمْ عَاكِفُونَ فِي الْمَسَاجِدِ ۚ تِلْكَ حُدُودُ اللَّهِ فَلَا تَقْرُبُوهَا ۚ كَذَلِكَ يُبَيِّنُ اللَّهُ آيَاتِهِ لِلنَّاسِ لَعَلَّهُمْ يَتَّقُونَ" البقرة: ١٨٧

TL Texts

1. "It is made lawful for you to have sexual relations with your wives on the night of *As-Saum* (the fasts). They are *Libas* [i.e. body-cover, or screen, or *Sakan* (i.e. you enjoy the pleasure of living with them –as in verse 7: 1899) [*Tafsir At-Tabari*] for you and you are the same for them. God knows that you used to deceive yourselves, so He turned to you (accepted your repentance) and forgave you. So now have sexual relations with them and seek that which God has ordinate for you (offspring), and eat and drink until the white thread (light) of dawn appears to you distinct from the black thread (darkness of night), then complete your *Saum* (fast till the nightfall). And do not have



sexual relations with them (your wives) while you are in *I'tikaf* (i.e. confining oneself in a mosque for prayers and invocations leaving the worldly activities) in the mosques. These are the limits (set) by God, so approach them not. Thus does God make clear His *Ayat* (proofs, evidences, lessons, signs, revelations, verses, laws, legal and illegal things, God's set limits, orders, etc.) to mankind that they may become *Al-Muttaqun* (the pious. See v. 2:2)." (Khan & Al-Hilali, 1996:49).

2.“ Permitted to you, on the night of the fasts, is the approach to your wives. They are your garments and ye are their garments. God knoweth what ye used to do secretly among yourselves; but He turned to you and forgave you; so now associate with them, and seek what God Hath ordained for you, and eat and drink, until the white thread of dawn appear to you distinct from its black thread; then complete your fast till the night appears; but do not associate with your wives while you are in retreat in the mosques. Those are limits (set by) God: approach not nigh thereto. Thus doth God make clear His signs to men: that they may learn self-restraint.” (Ali,1987:74).

3.“ It is made lawful to you, upon the night of the Fast, to lie with your wives; they are a garment for you, and you are a garment for them. Allah knows that you have been betraying yourselves, so He has relented toward you and has been clement to you. So now go in to them, and seek whatever Allah has prescribed for you. And eat and drink until the white thread becomes evident to you from the black thread at dawn; thereafter complete the Fast to the night, and do not go in to them while you are consecrating yourselves in the mosques. Such are the bounds of Allah, so do not draw near them. Thus Allah makes His ayat evident to mankind, that possibly would be pious.” (Ghali, 2008:29).

Interpretation

Allah Permitted for those who fast in Ramadan to approach their wives on the night of the fast. Allah assures that women are garments of their husbands and men are the garments for their wives. Allah tells believers that He knows what they used to do secretly among themselves and He forgave them. However, It is allowed for people to eat and drink in Ramadan night until the white thread of dawn appear distinct from its black thread. Whatsoever, it is not allowed for men to associate with their wives while they are in retreat in the mosques. These are limits (set by) Allah. Thus Allah makes clear His signs to men that they may learn self-restraint. Metaphor is used here. The noun phrases *the white thread* and *the black thread* refer to the brightness of morning and the darkness of night. The mention of threads here is figurative. The word thread is used to refer to the weakness of the morning because it is in its first moments and the same to the mentioned darkness of the night because it is the last moments before dawn (1976: 122-123).

Discussion

الابيض (*white*) is an adjective. It is singular and masculine in number and gender identification. The English equivalent word for the Arabic الابيض is the adjective *white* in all the three translations. Semantically speaking, there are two lexical relations between white and black in this verse: the relation of antonym and collocation. As for the type of translation all of the translations are semantic. Verily, for the function of the colour term, the visual function is used in this verse.



	Arabic colour term	Translation (1)	Translation (2)	Translation (3)
The type Of translation		semantic	semantic	semantic
The form	adjective	adjective	adjective	adjective
Gender	masculine	neutral	neutral	neutral
Number	singular	neutral	neutral	neutral
Lexical relation	Antonymy, collocation	Antonymy, collocation	Antonymy, collocation	Antonymy, collocation
Function	visual	visual	visual	visual

SL Text (2)

"يَوْمَ تَبْيَضُّ وُجُوهٌ وَتَسْوَدُّ وُجُوهٌ فَأَمَّا الَّذِينَ اسْوَدَّتْ وُجُوهُهُمْ أَكَفَرْتُمْ بَعْدَ إِيمَانِكُمْ فَذُوقُوا
الْعَذَابَ بِمَا كُنْتُمْ تَكْفُرُونَ" ال عمران: ١٠٦

TL Texts

1. "On the Day (i.e. the Day of Resurrection) when some faces will become white and some faces will become black; as for those whose faces will become black (to them will be said): ‘ Did you reject faith after accepting it? Then taste the torment (in Hell) for rejecting Faith.” (Khan & Al- Hilali, 1996:98).

2. "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? Taste then the penalty for rejecting Faith” (Ali, 1987:150)

3. "The Day when (some) faces are whitened, and (some) faces blackened. Then, as for the ones whose faces are blackened-“ Did you disbelieve after

your belief? Then taste the torment for that you disbelieved.” (Ghali, 2008:63).

Interpretation

On the Resurrection Day, faces of the believers will be lit up by faith and obedience whereas the disbelievers' faces will be blackened and gloomed with sins they have made. For the ones whose faces are blackened will be said: “Did you disbelieve after your belief”. At the end of the verse Allah assures that those disbelievers shall be tormented for their rejection of faith (1976:221-222).

Discussion

The colour term *ابيض* (*white*), is used here in the form of a verb *تبييض* (*become white*) The tense of the verb is the imperfect and the gender and number it specifies the plural feminine. The colour *white* is used in opposition of the colour *black* which is the colour of the disbelievers' faces. Semantically speaking, *black* and *white* in this verse are used as antonyms and collocational words. However, in the English explanation (1), an adjective form is used 'white' and the verb 'become' is used beforehand to denote the transformation from a state to another. In explanation (2), the adjective form is used also but with a reference that the process is not of applying a colour on the faces of believers but rather lightening them, “lit up with”. This process of rewarding the believers by enlightening their faces is opposed by having the faces of disbelievers put “in the gloom of black”. Moreover, in explanation number (3), the interpreter uses a verb form as the Arabic verse uses it. (1) and (2) are communicative whereas (3) is a semantic translation type. For the function of the colour, the visual function is applied here.



	Arabic colour term	Translation (1)	Translation (2)	Translation (3)
The type Of translation		communicative	communicative	semantic
The form	verb	adjective	adjective	verb
Gender	feminine	neutral	neutral	neutral
Number	plural	neutral	neutral	neutral
Lexical relation	Antonymy, collocation	Antonymy, collocation	Antonymy, collocation	Antonymy, collocation
Function	visual	visual	visual	visual

SL Text (3)

"وَأَمَّا الَّذِينَ ابْيَضَّتْ وُجُوهُهُمْ فَفِي رَحْمَةِ اللَّهِ هُمْ فِيهَا خَالِدُونَ" ال عمران: ١٠٧

TL Texts

1. "And for those whose faces will become white, they will be in Allah's Mercy (Paradise), therein they shall dwell forever." (Khan & Al- Hilali, 1996:98).

2. "But those whose faces will be (lit with) white, they will be in (the light of) Allah's mercy: therein to dwell (for ever)." (Ali, 1987:150).

3. "And for the ones whose faces are whitened, they will be in the mercy of Allah, they are therein eternally (abiding)." (Ghali, 2008:63).

Interpretation

For those righteous, their faces are whitened because of their good deeds, they will be eternally living in the mercy of Allah (the heaven), (1976: 221-222)

Discussion

ابيض (*whitened*) is a perfective verb. It is plural. The (ت) in *ابيضت* indicates femininity in accordance to gender. The equivalent English form used in translations (1) and (2) is the adjective *white* whereas (3) has used the perfect

verb *whitened*. A relation of collocation is held between *ابيض* and *وجوه*. As for the translation type (1) and (2) are communicative whereas (3) is semantic. The function of the colour term is visual.

	Arabic colour term	Translation (1)	Translation (2)	Translation (3)
The type Of translation		communicative	communicative	semantic
The form	verb	adjective	adjective	verb
Gender	feminine	neutral	neutral	neutral
Number	plural	neutral	neutral	neutral
Lexical relation	collocation	collocation	collocation	collocation
Function	visual	visual	visual	visual

SL Text (4)

"وَنَزَعَ يَدَهُ فَإِذَا هِيَ بَيْضَاءُ لِلنَّاظِرِينَ" الاعراف: ١٠٨

TL Texts

1. "And he drew out his hand, and behold! It was white (with radiance) for the beholders." (Khan & Al- Hilali, 1996:221).

2. "And he drew out his hand, and behold! It was white to all beholders!" (Ali: 1987:373).

3. " And he drew out his hand, and only then was it white to the on-lookers." (Ghali, 2008:164).

Interpretation

As-Saboni (1976: 463) describes the scene of the Glorious text by saying that the prophet Moses' hand is described as being white with light coming out of it that is brighter than the light of the sun.



Discussion

The colour term **بيضاء** (*white*) in the above verse is a singular feminine noun. It describes the state of prophet Moses' hand after drawing it from his side. All the three explanations above use the adjective form of the term: (1) "it was white [with radiance]", (2) "it was white", (3) "it was white". All of the three translations are literal. The two functions used in this verse are the visual and the aesthetic functions.

	Arabic colour term	Translation (1)	Translation (2)	Translation (3)
The type of translation		semantic	semantic	semantic
The form	noun	adjective	adjective	adjective
Gender	feminine	neutral	neutral	neutral
Number	singular	neutral	neutral	neutral
Lexical relation				
Function	Visual, aesthetic	Visual, aesthetic	Visual, aesthetic	Visual, aesthetic

SL Text (5)

"وَاضْمُمْ يَدَكَ إِلَى جَنَاحِكَ تَخْرُجَ بَيْضَاءَ مِنْ غَيْرِ سُوءٍ آيَةً أُخْرَى" طه: ٢٢

TL Texts

1. "And press your (right) hand to your (left) side: it will come forth white (and shining), without any disease as another sign." (Khan & Al- Hilali, 1996:411).

2. "Now draw thy hand* close to thy side: it shall come forth white (and shining), without harm (or stain), as another sign." (Ali, 1987:794).

3.“ And clasp your hand to your arm-pit; it will come out white, without any odious (imperfection); (that is) another sign.” (Ghali, 2008:313).

Interpretation

Allah addresses prophet Moses and commands him to draw his hand to his side and it comes out white with radiance without any sign of illness or imperfection, (1976: 233-235).

Discussion

The colour term **بيضاء** (*white*) in the above verse is a singular feminine noun. It refers to the state of prophet Moses' hand after drawing it from his side. All the three translations have used the adjective form *white* as an equivalent word for the Arabic **بيضاء**. Concerning the type of translation, all the three translations are semantic. However, the function of the colour term used in this verse is the visual function.

	Arabic colour term	Translation (1)	Translation (2)	Translation (3)
The type Of translation		semantic	semantic	semantic
The form	noun	adjective	adjective	adjective
Gender	feminine	neutral	neutral	neutral
Number	singular	neutral	neutral	neutral
Lexical relation				
Function	visual	visual	visual	visual

SL Text (6)

"وَنَزَعَ يَدَهُ فَإِذَا هِيَ بَيْضَاءُ لِلنَّاظِرِينَ" الشعراء: ٣٣

TL Texts

1.“And he drew out his hand, and behold, it was white to all beholders!” (Khan & Al- Hilali, 1996:481).



2.“ And he drew out his hand and behold, it was white to all beholders!”
(Ali,1987:951).

3.“ And he drew out his hand, then, only then was it white to the
onlookers.” (Ghali, 2008:368).

Interpretation

After prophet Moses drew out his hand, it was white to all beholders
(1976:318).

Discussion

بيضاء (*white*) is a feminine singular noun. Translations (1), (2) and (3) have
used the adjective colour term white as an equivalent for the Arabic colour
term. The translations (1) , (2) and (3) are all semantic. The function that is
used in this verse is the visual.

	Arabic colour term	Translation (1)	Translation (2)	Translation (3)
The type Of translation		semantic	semantic	semantic
The form	noun	adjective	adjective	adjective
Gender	feminine	neutral	neutral	neutral
Number	singular	neutral	neutral	neutral
Lexical relation				
Function	Visual, aesthetic	Visual, aesthetic	Visual, aesthetic	Visual, aesthetic

SL Text (7)

"وَأَدْخِلْ يَدَكَ فِي جَيْبِكَ تَخْرُجَ بَيْضَاءَ مِنْ غَيْرِ سُوءٍ ۗ فِي تِسْعِ آيَاتٍ إِلَىٰ فِرْعَوْنَ وَقَوْمِهِ ۚ إِنَّهُمْ كَانُوا قَوْمًا فَاسِقِينَ" النمل: ١٢

TL Texts

1. “ And your hand into your bosom, it will come forth white without hurt. (These are) among the nine signs (you will take) to *Fir'aun* (pharaoh) and his people. Verily, they are a people who are *Fasiqun* (rebellious, disobedient to Allah).” (Khan & Al- Hilali, 1996:494).

2. “ Now put thy hand into thy bosom, and it will come forth white without a stain (or harm): (these are) among the nine signs (thou wilt take) to pharaoh and his people: for they are a people rebellious in transgression.” (Ali,1987:980).

3. “ And put your hand into your bosom, it will come out white without any odious (imperfection) among nine ayat to Firawn and his people. Surely they have been an immoral people.” (Ghali, 2008:377).

Interpretation

The whiteness of the hand here is one of the miracles for *the pharaoh* that indicate the might and power of Allah. Prophet Moses puts his hand in his bosom and draws it out as being white and bright without any signs of illness (1976: 639).

Discussion

The singular noun form of the colour term *بيضاء* expresses the state of Moses' hand in this verse. The colour term is used in its feminine form because it describes the hand of the prophet and the hand is treated as feminine in the Arabic language. However, all the three explanations are semantic and they all use the adjective form *white* to express the meaning of the verse: (1) “ it will come forth white without hurt”, (2) “ it will come forth white without a stain [or harm]”, (3) “ it will come out white without any odious [imperfection]. The function of the colour used in this verse is visual.



	Arabic colour term	Translation (1)	Translation (2)	Translation (3)
The type Of translation		semantic	semantic	semantic
The form	noun	adjective	adjective	adjective
Gender	feminine	neutral	neutral	neutral
Number	singular	neutral	neutral	neutral
Lexical relation				
Function	visual	visual	visual	visual

SL Text (8)

"أَلَمْ تَرَ أَنَّ اللَّهَ أَنْزَلَ مِنَ السَّمَاءِ مَاءً فَأَخْرَجْنَا بِهِ ثَمَرَاتٍ مُخْتَلِفًا أَلْوَانُهَا ۚ وَمِنَ الْجِبَالِ جُدَدٌ
بَيْضٌ وَحُمْرٌ مُخْتَلِفٌ أَلْوَانُهَا وَغَرَابِيبُ سُودٌ" فاطر: ٢٧

TL Texts

1. "See you not that Allah Sends down water (rain) from the sky, and we produce there with fruits of various colours, and among the mountains are streaks white and red, of varying colours and (others) very black." (Khan & Al- Hilali, 1996:570).

2. "Seest thou not that Allah sends down rain from the sky? With it We then bring out produce of various colours.*. And in the mountains are tracts white and red, of various shades of colour, and black intense in hue"(Ali: 1987:1160-61).

3. "Have you not seen that Allah sends down from the heaven water. So we bring out there with products of different colors? And among the mountains are streaks white and red, of different colors, and black crags" (Ghali, 2008:437).

Interpretation

This verse mentions the varieties that Allah created for humans so that they behold the signs given of His might. Among the signs there is the falling water from the clouds in the sky to the earth and the production of different plants with various products. However, the creation of mountains formed of different colours is another sign to think of. The *white paths* in the mountains are formed by white rocks or white kind of sand whereas the red paths are formed by the red rocks and there are mountains with the intensely black colour on it. These signs; however, urge humans to think of the limitless ability and power of Allah to create such limitless variety, (1976:906).

Discussion

The colour *white* is used in contrast with other two colours *red* and *black* to refer to the variety of the mountains' colours in nature. In the Glorious Qur'an; however, the feminine plural adjective form is used for these colours. Semantically speaking, the colour terms *بيض*, *حمر*, and *سود* are all co-hyponyms that refer to the superordinate *اللون* and they are antonyms at the same time. Whatsoever, all the English explanations (1), (2) and (3) are literal semantic translations of the original text. However, they have all agreed to use the adjective form for the mentioned colours above. The visual and aesthetic functions are implied by the colour used in the verse.



	Arabic colour term	Translation (1)	Translation (2)	Translation (3)
The type Of translation		semantic	semantic	semantic
The form	adjective	adjective	adjective	adjective
Gender	feminine	neutral	neutral	neutral
Number	plural	neutral	neutral	neutral
Lexical relation	Hyponymy, antonymy	Hyponymy, antonymy	Hyponymy, antonymy	Hyponymy, antonymy
Function	Visual, aesthetic	Visual, aesthetic	Visual, aesthetic	Visual, aesthetic

SL Text (9)

"اسْلُكْ يَدَكَ فِي جَيْبِكَ تَخْرُجَ بَيْضَاءَ مِنْ غَيْرِ سُوءٍ وَاضْمُمْ إِلَيْكَ جَنَاحَكَ مِنَ الرَّهْبِ ۖ
فَذَانِكَ بُرْهَانَانِ مِنْ رَبِّكَ إِلَىٰ فِرْعَوْنَ وَمَلَئِهِ ۚ إِنَّهُمْ كَانُوا قَوْمًا فَاسِقِينَ" القصص: ٣٢

TL Texts

1. "Put your hand in your bosom, it will come forth white without a disease; and draw your hand close to your side to be free from the fear (which you suffered from the snake, and also your hand will return to its original state). These are two *Burhan* (signs, miracles, evidences, proofs) from your Lord to *Fir'aun* (pharaoh) and his chiefs. Verily, they are the people who are *Fasiqun* (rebellious, disobedient to Allah)" (Khan & Al- Hilali, 1996:508).

2. "Move thy hand into thy bosom, and it will come forth white without stain (or harm), and draw thy hand close to thy side (to guard) against fear. These are the two credentials from thy Lord to pharaoh and his chiefs: for truly they are a people rebellious and wicked." (Ali, 1987:1011).

3. "Insert your hand into your bosom (and) it will come out white without any odious (imperfection); and clasp to you your arm, that you should not be overawed. So these two (signs) are two proofs from your Lord to Firawn and his chiefs; surely they were an immoral people." (Ghali, 2008:389).

Interpretation

Allah addresses the prophet Moses and commands him to insert his hand in the bosom of his wear, and then commands him to draw it out. The hand; however, gets out brilliant as if it is a piece of moon in its shine without harm or illness. Again, Allah commands the prophet to clasp his hand to his breast so that his fear goes away. By the time, Moses has two signs for the pharaoh they are the cane and the harmless hand. Eventually, the pharaoh and his followers and companions are described as wicked and disobedient (433-435).

Discussion

The colour term **بيضاء** (*white*) here is a feminine singular noun in form. The meaning of *white* in this verse is (looking healthy without any harm) rather than expressing the colour itself. Concerning the type of translation, all three translations are semantic. However, The function of the colour term is visual.

	Arabic colour term	Translation (1)	Translation (2)	Translation (3)
The type Of translation		semantic	semantic	semantic
The form	noun	adjective	adjective	adjective
Gender	feminine	neutral	neutral	neutral
Number	singular	neutral	neutral	neutral
Lexical relation				
Function	visual	visual	visual	visual



SL Text (10)

"وَتَوَلَّى عَنْهُمْ وَقَالَ يَا أَسْفَىٰ عَلَىٰ يُوسُفَ وَأَبْيَضَّتْ عَيْنَاهُ مِنَ الْحُزْنِ فَهُوَ كَظِيمٌ" يوسف: ٨٤

TL Texts

1. "And he turned away from them and said: 'Alas, my grief for *Yusuf* (Joseph)!' And he lost his sight because of the sorrow that he was suppressing." (Khan & Al- Hilali, 1996:317).

2. "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:1987:582).

3. "And he turned away from them and said, 'O, how sorrowful am I for Yusuf!' And his eyes whitened with grief that he was constantly repressed (with sorrow)" (Ghali, 2008:245).

Interpretation

He –Jacob the prophet- turned away from them – his sons- and said: oh my grief for Jacob, and was blinded because of distress and suppressed sadness (1976:64).

Discussion

أَبْيَضَّتْ (*whitened*) a perfective verb in the tense, plural in number and feminine in gender. Translation (1) is communicative whereas (2) and (3) are semantic. The expressive and the visual functions are implied in this verse.

	Arabic colour term	Translation (1)	Translation (2)	Translation (3)
The type Of translation		communicative	semantic	semantic
The form	verb	_____	adjective	verb
Gender	feminine	_____	neutral	neutral
Number	plural	_____	neutral	neutral
Lexical relation				
Function	Visual, expressive	_____	Visual, expressive	Visual, expressive

SL Text (11)

"بَيْضَاءٌ لَذَّةٌ لِلشَّارِبِينَ" الصافات: ٤٦

TL Texts

1. "White, delicious to the drinkers." (Khan & Al- Hilali, 1996:584).
2. " Crystal-white, of a taste delicious to those who drink (thereof)." (Ali, 1987:1197).
3. " White, delicious to the drinkers." (Ghali, 2008:447).

Interpretation

The dwellers of heaven are circulated with glasses of wine. This wine is described as white and delicious, (1976:33).

Discussion

Translations (1), (2) and (3) are all semantic. **بَيْضَاءٌ** is a feminine singular adjective which means *white*. All translations have used the adjective form to express the meaning of the Arabic colour term. however, the visual and aesthetic functions are applied in this verse.



	Arabic colour term	Translation (1)	Translation (2)	Translation (3)
The type Of translation		semantic	semantic	semantic
The form	adjective	adjective	adjective	adjective
Gender	feminine	neutral	neutral	neutral
Number		neutral	neutral	neutral
Lexical relation				
Function	Visual, aesthetic	Visual, aesthetic	Visual, aesthetic	Visual, aesthetic

Conclusions

The present study has arrived at the following conclusions:

1. Although the white colour term in English and Arabic has nearly the same reference when it comes to the physical aspect of colour in the outside world, it has many differences in the use of this term in the two languages.
2. Both of English and Arabic colour terms of white have their different syntactic rules.
3. The white colour has religious values and references.
4. Semantically, white is used in many cases as an antonym to black.
5. It is used in the Glorious Qur'an as the colour representing the believers whereas black is used as a symbol to the darkness of the disbelievers faces, bodies and deeds.
6. This basic colour term is used in (11) verses of the Glorious Qur'an.
7. Syntactically, the white colour term is used as a verb, noun, and an adjective in the aforementioned verses.



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