



## Blue and White Color and Their Implications in The Glorious Quran, a Critical Stylistics Study

Niran Fahdil Hannon

University of Kerbala, Faculty of Education, Department of English language

[niran.f@s.uokerbala.edu.iq](mailto:niran.f@s.uokerbala.edu.iq)

Asst. Prof. .Dr. Ghanim J.L.Al-Sieedy

University of Karbala, Faculty of Education, Department of English language

[ghanim.@uokerbala.edu.iq](mailto:ghanim.@uokerbala.edu.iq)

### ABSTRACT

The present study identifies the implications of two colors where presented in The Glorious Quran, are white and blue. The study aims at identifying the most frequent color and the less frequent one, what ideologies they hidden behind using them in The Glorious Quran, and what the stylistic tools are presented to analyze them and which one is not utilized . In association with the aims, the study sets out three hypotheses: (1) white color is more frequent than blue one is utilized in The Glorious Quran, (2) each color has a specific ideology to be presented in The Glorious Quran, (3) naming a describing tools is the most frequent one while negating is not present. To achieve aims and verify these hypotheses, the study based on Jeffries'(2010) model which composed of the toolkits that manifest the analysis of critical stylistic perspective. Based on the findings, the study concludes that: (1) *white color* has recorded the highest frequent whereas, *blue* has achieved less frequent, (2) each color presents a specific ideologies when used in The Glorious Quran, (3) naming and describing tools are more frequent than others whereas, negating and hypothesizing have receded zero occurrence in analyzing these three colors from critical stylistic perspectives.

**Keywords:** critical stylistic, critical discourse analysis, color, ideology.

### المخلص

حددت الدراسة الحالية دلالات وجود اللون الأبيض في القرآن الكريم. تهدف الدراسة إلى التعرف على تكرار هذا اللون، وما هي الأيديولوجيات الخفية وراء استخدامه في القرآن الكريم، وما هي الأدوات الأسلوبية المقدمة لتحليلها وأيهما لم يتم استخدامها. بالاقتران مع الأهداف، حددت الدراسة ثلاث فرضيات: (1) ان اللون الأبيض قد ذكر وتكرر في القرآن الكريم، (2) لهذا اللون أيديولوجية محددة يتم عرضها في القرآن الكريم، (3) ان اداة تسمية ووصف الاشياء هي الأكثر شيوعاً في حين أن النفي غير موجود. لتحقيق الأهداف والتحقق من هذه الفرضيات، اعتمدت الدراسة على نموذج جيفريز (2010) والذي يتكون من مجموعة من الأدوات التي توضح تحليل المنظور الأسلوبي النقدي لذلك اللون. بناءً على النتائج، توصلت الدراسة إلى أن: (1) اللون الأبيض مذكور ومتكرر في القرآن الكريم، (2) يمثل هذا اللون أيديولوجيات محددة عند استخدامه في القرآن الكريم، (3) ان اداة تسمية ووصف الأشياء أكثر تكراراً من غيرها في حين أن النفي والافتراض قد سجلت تراجعاً إلى الصفر في تحليل هذه اللون من وجهات نظرية أسلوبية نقدية.

**كلمات مفتاحية:** الأسلوبية النقدية، التحليل الخطابي النقدي، اللون، الأيديولوجية



## 1. INTRODUCTION

Color can be defined as a phenomenon of light such as red, brown, pink, or gray, or visual perception that enables one to differentiate otherwise identical objects, or the aspect of the appearance of objects and light sources that may be

The concept of color is nearly described in terms of hue, value, and saturation everyone's business, as Gage (1999, p. 6) points out that, "yet it has seldom been dealt with cohesively". . Routledge (1889) indicates that the color denotes a mood that is elicited by light, rather than a colorful bodily sense. While for Kay and Reger (2008), color is an emotion transmitted to the mind by viewing something, not even because of evaluating the brighter light. Morton (2008, p.43), says, "The color of everything is what separates it from others".

Consequently, Gage (1994, p 11) states that color is the property of visual experiences that can be defined as having quantitatively specifiable hue, saturation, and value dimensions. According to him hue to distinguish between one color from another like red-green, blue- white, saturation reflects the degree to which color is described (color purity), and through the value one can understand the link between bright and opaque colors in terms of becoming green. Green light or green dark, which have different values in terms of lightness or darkness, respectively. According to Morton (1995), color carries meaning in two ways: via natural links and psychological symbolism. Colors that remind people of comparable things help them feel at peace. For example, a calming blue tone conjures up thoughts of the sky and a psychological sense of calm. Successful design requires an understanding of how and why colors convey meaning. For instance, the origins are connotations that might be as simple as those seen in nature, where red denotes scorching fire and blood, while blue depicts tranquil waters and the sky. Colors have been studied by different scholars in terms of psychological association and in nature associations; therefore, the researcher has not found a study of them in critical stylistic analysis. So that, colors implications need tools to be presented and manifested in stylistics. The present study seeks to bridge this gap by pinpointing colors and recognizing the manifestations of these colors in critical stylistic analysis, particularly in the selected data.

## 2. REVIEW OF RELATED LITERATURE

### 2.1 Critical Stylistics Analysis

Critical stylistic analysis is an approach to language study by Jeffries who merges stylistic analysis with critical discourse analysis. It has emerged as a reaction to the critical discourse analysis since it does not provide a satisfactory set of analytical tools as Fairclough (1989).

CS refers to the stylistic activity involved in the strategies for verifying social meanings through language. Norgaard, et.al. (2010, pp. 1-2) argue that CS and CDA are both involved in this stylistic trend. According to Evans and Schuller



(2015), Jeffries' (2010) work has been labeled as CS since it is based on CDA research that uses various analysis approaches to show the relationship between language, power, and ideology. Furthermore, Jeffries (2007) coined the phrase Critical Stylistics.

According to Jeffries (2010), the goal of CS is to use the strengths and advantages of stylistics and CDA to demonstrate how writers integrate their ideologies with other social notions in their writing. CS, according to Coffey (2013), aims to connect CDA and stylistics. CDA is used to demonstrate how language plays a role in power and dominance relationships. Stylistics, or 'the study of style,' is concerned with analyzing 'literary language' in order to demonstrate the link between language and artistic fiction.

Although Fowler presents the following tools (transitivity, some syntactic transformations of the clause, lexical structure, modality, and speech acts), Jeffries views that they do not give thorough coverage of linguistic features. Critical stylistics acknowledges its debt to critical discourse analysis. Hence, essential attempts of critical stylistics is to provide the analytical tools for examining how a text affects the ideology of its recipients.

Jeffries (2010) sets the objectives of critical stylistics, which are similar to those of Simpson (1993). Jeffries is concerned with the stylistic choices and textual analysis, which are made by a text producer whether intentionally or not. Such a text conveys particular ideologies that influence the text recipient. The aim of using critical stylistics tools is to make the text recipient conscious of these ideologies, whether they alter their viewpoints or not. Furthermore, Jefferies (2015) makes use of Halliday's metafunctions by reproducing them. She renames these metafunctions (textual, interpersonal, and ideational). Thus, the textual metafunction parallels the linguistic meaning in Jefferies terms in which it includes the linguistic structure and meaning to include Phonetics, Phonology, Morphology, Syntax, and Semantics. Jefferies, the "textual meaning," call the ideational meta-function and it represents the cotextual effect in which the linguistic system creates certain structures. In addition, it manifests the way they work to deliver certain ideologies. It answers the question of what text is doing in creating ideational 'world.' This textual meaning is at the core of critical stylistics as it is in the mid-way between language structures and language system and the contextual influences and individual responses of the situation. Finally, the interpersonal meaning, which comprises pragmatics, is contextual. It is related to the question of what language is doing to/with the people in the situation.

According to Jeffries (2010, p.8), the way language reflects the world is dependent on the author's linguistic representation of what s/he sees. All writings, in her (2010) opinion, have an ideological foundation. She goes on to say that spelling out the beliefs that a book creates an acceptance or disproof by its readers is not difficult. To summarize, Jeffries (2010) defines CS as a way of identifying ideologies in any work, whether or not you agree with it. Fairclough



(2003) claims that ideologies are existed as a style, as inculcations inside the stylistics framework. The two field CDA and CS are linked because of this. Jeffries (2007) establishes the CS technique of analysis by combining these two methods, namely stylistics and CDA. CS is an eclectic analytical approach, as Jeffries (2010) emphasizes that, goes beyond superficial feature identification, lexical, and grammatical levels in text analysis. It aids in the discovery of underlying and deep-seated concerns about identity and ideology in ordinary texts. Jeffries' critical stylistic approach (2010) is based on the textual conceptual functions model. The functions in this model describe the degree of meaning that exists between the structure of language and the context in which it is used. As they generate worldviews, they are part of language's ideational function. (Jeffries, 2010)

To sum up, critical Jeffries (2010) as a method of finding the ideology in any text, whether, defines stylistics you agree with it or not.

## **2.2 Critical Stylistics and Critical Discourse Analysis**

CDA, on the one hand, according to Coffey (2013), does not have a comprehensive list of tools for the analyst to use. CS, on the other hand, uses a systematic analytical approach that combines stylistics and critical linguistic techniques to illustrate "text producers' linguistic choices and their possible ideological motifs and consequences". (p.15). Jeffries (2010) asserts that CDA do not provide an analysis framework that reveals latent ideologies in texts. As a result, she provides ten tools for analyzing literary ideology. These tools are similar to the eclectic tool model developed by authors like Fowler (1991), Simpson (1993), and Fairclough (1994, 1989). CS is concerned with revealing the texts' underlying ideology, i.e., how language is used to apply particular ideologies through literary or non-literary texts without taking into account the context (Jeffries, 2014). CDA examines social, historical, and visual texts, with the external context at the center of the analysis. When it comes to non-fiction and literary facts, Jeffries (2014) recognizes that stylistic analysis is both beneficial and enlightening. According to Fairclough (1989), all texts are ideologically impacted, whether intentionally or unconsciously, according to CS. CS provides a collection of analytical tools to assist the analyst in objectively revealing the texts' hidden ideas. Jeffries (2016) agrees with Fowler's (1966) definition of ideology: the five language structures they suggest as part of their toolset are the grammar of transitivity (events, states, and processes), the grammar of modalities (speaker and hearer interpersonal relationships), transformations (the manipulation of linguistic material), the grammar of categorization (linguistic ordering), and coherence (the unity and order of discourse). She states that ideology is present in texts and reflects the standards of credibility in a certain community or group.

## **2.3 Ideology and Power**

Ideology and power, as Atchison (2016) shows, are the important features of CDA. Furthermore, Johnston (2008) asserts since ideology is ingrained in





discursive practices, the purpose of CDA seems to be to discover how ideology and language interact.

Fairclough (1989) emphasizes the relationship between ideology and dominance by distinguishing between power inside discourse and power outside of discourse. Thus, power in discourse refers to the actual exercise of power inside the discourse, while power behind the discourse has an influence on the way social institutions are constructed because of that discursive power relation.

Bloor and Bloor (2007, p. 10) believe that "ideology refers to a collection of beliefs and values that are held by a particular social group". Furthermore, Mesthrie (2010) expands this concept by stating that ideology encompasses not only a collection of ideas but also cultural norms and utterances that are used in favor of a certain social class.

#### **2.4 Color in Arabic Language**

Color, according to Morton (1995), is a component of our lives and the environment we live in, and it is regarded as the most significant aspect of beauty that we value. Nature, animals, planets, and people all have hues. Colors surround us no matter which way we turn our eyes. If we assume that life is devoid of colors or restricted to a single hue, such as black, we would escape from it and be controlled by sadness, dullness, and tedium; nevertheless, God's compassion on His slaves is that He has colored our lives to soothe us.

Morton (1995) states that color is essential to life and art, yet it is so varied that it has seldom been explored comprehensively. Is it primarily a luminous visual stimulation, an intangible light function, or a solid object that can be moulded and arranged? What does color's language have to say to us? Where does one color finish and the next begin? Answering this question the task of linguists.

The concept of color is nearly everyone's business, as Gage (1999, p. 6) points out that, "yet it has seldom been dealt with cohesively". According to Gage (1994, p 11), color is the property of visual experiences that can be defined as having quantitatively specifiable hue, saturation, and value dimensions. Color, as Gage (1994) emphasizes, is defined by the following characteristics or qualities that allow us to differentiate colors:

- The single form of hue: a distinguishing adjective. In addition, we distinguish between one hue and another: red-green, blue-orange, etc. Color change occurs when two hues, red and yellow, are mixed.
- Value: you understand the link between bright and opaque colors in terms of becoming green. Green light or green dark, which have different values in terms of lightness or darkness, respectively.
- Saturation: it reflects the degree to which the color is described. The number of color atoms in a given region (color purity), is governed by how much albino or black is present.

The origins, as Morton (1995) clarifies, are connotations that might be as simple as those seen in nature, where red denotes scorching fire and blood, while blue depicts tranquil waters and the sky. Other interpretations may be more complex



and non-universal. As a starting point, the communication capabilities of a hue may be split into two categories: psychological (or cultural) associations and natural associations.

Each language has a set of core color names, Basic Color Terms (BCTs). According to Berlin and Kay (1969) as cited in Riemer (2010), black, white, red, yellow, green, blue, purple, and grey are BCTs in English, although violet, ochre, eggshell blue, turquoise, and other colors are not. Riemer (2010) asserts that the number of BCTs varies greatly between languages.

According to Arabic language, Ibn – Sayyidah (1956) drew attention to some of this in his 'AL-Mukhasas' Lexicon , when he said "The three colors red, black, and white are nouns used frequently, while others are not much using and not continuing in a language such as purplish, orange and so on. Thus, the concepts red, white, and black are well-known vocalizing, so when someone said bright white, dark red, very black, and dark red are not very much used , because they are related to the famous concepts of colors (white, red, black).

Al- Namradi(1967) was more specific and objective than Ibn Sayyeda , who considered the basic colors in the Arabic language to be five: white, black, red, green, and yellow. He described them as the purest traces of all colors, and he did not consider this to be specific to the Arabic language alone, but rather considered the general in all language, as he said that Allah Almighty created the five colors.

Therefore, Arabs have great importance to colors since time of time, because it is one of the means of visual distinction between things, as it is closely related to language and feelings, such as saying pink dreams, white heart, black days, ect..... Arabas described and classified color in a wonderful way according to its connotations and to the effects on their souls. Therefore, they described each color in an accurate, eloquent description of each color, indicating the intensity, clarity, and purity of the color to the beholder. (Saleh, 2010, p.9)

These attributes have been mentioned in The Glorious Quran in several places, and the best example is the use of the yellow color for the description of the cow of to pleasure its lookers. These colors are three, according to (Moktar, 1997) have specific connotations according to Arabs as well as in psychology, as in the following:

- **White color** refers to purity, peace, purity of soul, and faith. In psychology, the connotations of this color are completely consistent with what the Arabs defined.
- **Blue color** is no more differed from black color on its connotations of fear, death, sadness, sickness, and hatred, while in psychology, it is the color of spiritual serenity and intellectual purity, and the person who loves this color is very intelligent and wise in word and deed.(Saleh, 2010 p.10)
- **Yellow color** does not carry any positive meaning in Arabs nation; it refers to illness, death, old age, mood swings, and intense jealousy. In psychology, it indicates stress and obsessiveness associated with illness.



### 3. METHODOLOGY

The current study utilized a qualitative method supported by quantitative method. The use of both methods is to complete and strength each other, resulting in a “richer and more comprehensive” research (Neuman, 2014, p.167; Creswell, 2009, p.203). The qualitative part of this research is represented by critical stylistically examining the concept color in selected Suras and Ayas. Meanwhile, quantitative part includes a statistical methods in which the results are calculated manually by the researcher. At first, the researcher searched for data and found (16) Suras and (18) Ayas containing colors. Later, following specific criteria to analyze them. The data collocation followed in the current research is internet-based. They are obtained from online rendition of the [World's most popular](#) Abdullah Yusuf Ali Quran Translation in English published alongside the original Arabic text, [completed in Lahore](#) on 4 April 1937, from the website: <https://www.google.com/search?q=ali+yousef+the+version+of+the+hol+y+quran+pdf&oq=Ali&aqs=chrome.1.69i57j35i39j46i199i433i465i512j0i512j46i433i512j46i199i433i465i512j0i433i512j46i512j46i131i433i512j0i512.5904j0j15&sourceid=chrome&ie=UTF-8>, whereby the following criteria are taken into account:

Firstly, the current study focusing mainly on selecting Suras containing color.

Secondly, Focusing on their sequences and their appearances in The Glorious Quran, which consist of (16) Sura and (18) Aya.

Thirdly, analyzing each color under the toolkits in Jeffries' model (2010).

Fourthly, in qualitative analysis of each color is summarized in presenting the main themes in order to explore the ideologies behind choosing a specific color.

#### 3.1 The Adopted Model

The current research is critical stylistic in form and is based on Jeffries' textual conceptual model (2010). Ten tools can make up this model: naming and describing; depicting actions/events/states; equating and contrasting; exemplifying and enumerating; prioritizing; negating; presuming; presenting others' speech and thinking; and portraying time, location, and society. These are regarded to as crucial stylistic tools. The present study will tackles all these toolkits.

##### 3.1.1 Textual Conceptual Model

Jeffries' critical stylistic approach (2010) is based on the textual conceptual functions model. The functions in this model describe the degree of meaning that exists between the structure of language and the context in which it is used. As they generate worldviews, they are part of language's ideational function. (Jeffries, 2010).

Jeffries (2010) believes that there is a level of meaning midway between the systematic and contextual meanings of language, is at the heart of CS. Jeffries (2010) argues that the analysts are interested in figuring out what the texts are doing in terms of portraying the world at this level of meaning. This is where



textual conceptual functions come into play, as Jeffries (2014, p.55) says, assisting in the discovery of the numerous sorts of meanings provided by a particular form of text.

Jeffries (2010) indicates the fundamental point of textual conceptual functions is that they try to capture whatever the text is conceptually doing in terms of portraying reality (or the fictional world in the case of literature). This function is presented in all dimensions of time, space, and society, as well as the presumed nature of modality. All these features are designed to help with text work and explanation, and their selection is deliberate since it indicates what the texts are doing.

To summarize, Jeffries (2010) claims that although textual conceptual functions and their instruments are not exhaustive, they do give a consistent paradigm. These tools presented by Jeffries (2010) in this model are as follows:

### 1. Naming and Describing

According to Jeffries (2007, p. 63), the choice of a name for a referent is "one of the possibly most significant decisions any writer makes," with the difference between "protestor" and "rioter" informing the reader something about the author's attitude toward the referent (Beaton & Thom & Thome, 2013). Reisigl and Wodak (2001), who argue that they alter readers' 'view of; refer to noun selections as "referential techniques." According to Jeffries (2010a), writing may name the world in a variety of ways. In naming, there may be a choice between two or more methods of referring to the same item. For example, a person's name may be replaced by another name that belongs to the same person. Other means of naming, on the other hand, have an ideological influence in a certain setting.

According to Jeffries, a name might elicit ideological implications in text in three main ways:

- **The choice of The Noun:** The selection of a noun is the act of choosing a noun to represent a referent. The choice of one term over another to refer to a certain thing. Such a choosing signifies or reinforces a particular ideology, as in the case of choosing between the terms "my son" or "my little boy".
- **Noun Modification:** The process of naming involves not only the selection of nouns but also the application of noun modifiers. These noun modifiers are added details that can be contributed to the noun, such "The road that leads to your house not long," to change it. A similar modification method and the usage of specific modifiers has certain ideological potentials.
- **Nominalization:** Nominalization has been utilized before by critical discourse analysis. This strategy entails changing a verb into a noun. For instance, "The invasion of the country was important" instead of "X invaded Y".

### 2. Representing Actions, State, Events

Jeffries' approach (see Jeffries, 2010), simplifies the verb analysis process by using Halliday's transitivity as a linguistic model for verbal process analysis. In Halliday's approach, the term "transitivity" refers to how a writer or speaker





depicts how activities are carried out. To put it another way, his transitivity is more concerned with verb processes than with their grammatical forms and syntactic distribution. This is due to, as affirmed by Nogaard et al. (2010), the fact that his model concentrates on the semantic role of verbs in a phrase.

Following what has been said before, the analytical tool at hand (i.e., representing actions, events, and states) employs a dynamic technique in which verbs are classified based on their processes rather than their syntactic properties. Jeffries (2010a) defines **verbalization processes (v)** as a method of defining any activity that uses language, implying that these verbalization processes have a human actor and seem to be close to **material actions**. This method involves an obligatory speaker, some verbiage that is not always present, and a target that is always conceivable. **Relational processes** are another kind of process, the stable or static relationship between carriers and attributes. The copula verbs in intensive relations (RI), verb to *be*, are present in **relational processes**, as are other intense interactions. Furthermore, possessive relations (RP) are indicated by verbs like *has and have*, whereas other contextual relations are expressed by verbs of motion and *be*, with the initial emphasis on the timing and placing process, are known as circumstantial relations (RC).

### 3. Equating and Contrasting

Texts inform their readers what is comparable to what (i.e. equivalence) and what is contrary to what (i.e. opposition) in the universe throughout this process. To produce equivalence and opposition, linguistic triggers should be used. She goes on to say that equivalence has fewer triggers than oppositions, they are:

- Metaphorical Equivalence: X is Y, X like Y
- Intensive Relational Equivalence: X seems, becomes, appears Y
- Appositional Equivalence: X, Y, Z,...

Whereas, for opposition or contrasting triggers, Jeffries (2007), Jones (2002) and Davies (2008) present possible linguistic items as in the following form:

- Explicit Opposition: X by contrast with Y; X opposed to Y etc.
- Parallelism Opposition: He liked X, she liked Y; your house is X, mine is Y etc.
- Replative Opposition: X rather than, instated of Y
- Transitional Opposition: Turn X into Y
- Negated Opposition: X not Y

This tool refers to the employment of implicature and presupposition. According to Jeffries (2010, p. 93), the instrument at hand typically dealt with both pragmatics and semantics. To be successful, an implied statement must depend on its context, which is more realistically possible.

The model of implicature is introduced by Grice's (1975, 1987) in terms of cooperative principles (as cited in Jeffries, 2010). This model, according to Jeffries



(2010, p. 98), four maxims make up the model's structure: (maxim of quality saying the truth, maxim of quantity saying as much as required, maxim of relation to be relevant, and maxim of manner avoiding obscurity). Thus, implying process attempts to find these implicatures in order to detect the ideologies behind any implied meaning.

As for assuming, it is parallel to presupposition which denotes "the assumptions that are built into the text" (Jeffries, 2010, p.94). As far as Jeffries is concerned, she limits presupposition to two main types as follows:

- Existential presupposition: it is the type of presupposition that is identified by the use of definite noun phrases. It is introduced by the use of the determiner 'the' or demonstratives 'this,' 'that,' 'those,' 'these,' or introduced by the use of possessive forms (my, our, their, his, her, its, your).
- Logical presupposition: it is the type of presupposition that is less easy to identify than the existential presupposition. It has a set of triggers as the following list:

-Changing the state of the verb, which presupposes the earlier state of affairs; i.e., "She stopped smoking".

-Using factive verbs like realize, know, understand, regret, discover,...

-Using a cleft sentence which presupposes the post-modifying relative clause i.e., It was Janet that damaged your car.

-Using iterative words such as again, yet, any more, or verbs like a rewrite, revisit, etc. These words and verbs presuppose a process, which takes place earlier, or later i.e., they will not change their office anymore which presupposes that they changed their office before.

-Using comparative structures that presupposes the comparison basis of two entities. For example, 'Linda is as innovative as Susan' which presupposes that Susan is innovative.

## 5. Negating

According to Jeffries (2010), negating is a textual device having ideological and/or narrative importance. Whether we're trying to convince someone philosophically, supporting a story by filling in the gaps, or just daydreaming about a world we wish did exist, we often use our imagination. Through this tool by which text producers create a view of a world that does not exist; in other words, create an alternative reality, which is considered unreal. Nevertheless, the text recipient will conceptualize this hypothetical worldview as it has a kind of persuasive power. It is important to note that the process of negation is realized by a set of triggers, as shown in the list below:

- Syntactic Negation: has not, is not
- Morphological Negation: undone, dislike
- Lexical Negation: lack, absent, seldom,.....
- Pronoun Negation: nobody, none,....

## 6- Hypnotizing



This tool refers to the process by which the text producers do not always providing the view of the world as it is. On the contrary, they sometimes provide their own view of the world by creating a hypothetical reality. This falls within the system of modality, which uses a critical approach to language, and it is one of the major functions in Halliday's functional system (1985). For this textual tool, Jeffries adopts Simpson's model of modality (1993) which comprises the use of modal auxiliary verbs such as 'will,' 'would,' 'shall,' 'should,' 'can,' 'could,' 'may,' 'might,' 'must,' 'ought,' 'dare,' and 'need.' Each of these modal auxiliaries has a modal meaning or several meanings. The first modal meaning is epistemic (likelihood), which indicates the speaker's doubt or certainty. The second modal meaning includes either the expression of obligation known as a deontic modality or the expression of desirability known as a boulomaic modality. For the Simpson's model, he introduces a combination of person, modality, and semantic aspects of a text. For a person, it refers to first-person narration labeled as category A and third-person narration labeled as category B. It consists of the narration mode where the viewpoint is expressed without the consciousness of any participant in the narrative, and the reflector mode where the viewpoint is expressed with the consciousness of the participants. The categories and subcategory have three shades of modality:

- Positive deontic and boulomaic.
- Negative epistemic and perception modality.
- Neutral complete absence of narrational modality.

#### 7- Exemplifying and Enumerating

The overlap between both technologies is a fact, and it might be confusing to distinguish between the two. When determining whether a list is related to an enumerating or exemplifying situation, the reader or listener of the list may rely on pragmatics. In order to discern between them, one might need to look at a situation where a list is used.

To display this, below are two sentences taken from Jeffries's book (2010) to clarify how the unnoted difference between them can be spotted:

- "The whole household turned out to welcome us: mum, Dad, Uncle Sam,  
and the twins."
- "The whole town was there: the mayor and his wife, the City Councilors,  
and representatives of every trade and business you could imagine."

Sentence 1 is evidently enumerating since the reader/here will probably think that all of the family individuals have been stated and the list is fully completed. While the second sentence sounds like an overemphasis or merely a list that presents some of the people who were at that place, anyhow, these two cases need a pragmatic inference to be identified easily.

While these two linguistic notions' structures are to be identical, both of them (See Yule, 2010, pp.131-2) begin with a subject and end with a list that expands



on that subject, while their functions are more important to tackle here. The reason behind that is that list markers have an ideological message to be communicated. Whatever entities are listed, they appear to have an ideological effect on the readers/hearers. Whereby, this sort of effect can be presented when they display limited choices to the speaker/writer that embed a list in order for the recipient to think such limited choices are all that s/he has to be obeyed or choose from.

### 8- Prioritizing

According to Jeffries (2014), prioritization takes into account how the structure of a clause works to highlight certain information while relegating other information to the background. According to her (2010a, p. 87), there are various ways to prioritize information in English sentences, and each one has the consequence of making some parts of the phrase more obvious than others make. Jeffries (2010a) emphasizes three approaches to English item prioritization: subordination, sentence structure changes, and information structure organization.

According to Jeffries (2004, p. 152-2), the technique of fronting information can be used to structurally build the informative structure in a sentence. Therefore, such information needs syntactic triggers to be fronted as follows:

- Cleft Sentence: focusing on doer of the action , such in "It was Jack who broken the window"
- Transformational: whereas the passive form concentrates on the information of the predictor. Therefore, in the passive form, the subject affects the cation verb rather than enacting it, such in "The government accepted the law on detention."
- Subordination: The reader or listener is encouraged to concentrate more on what the Member of Parliament told his or her constituents in the example "The MP told the voters that he was honest."

### 9- Presenting Others' Speech and Thoughts

The available tool focuses on how people discuss and report on the viewpoints and ideas of speakers and writers. Different researchers, for example, Leech and Short (1981, 1007) and Semion and Short (1996), have expanded on the model of speech and cognition that Short (1996) provided in order to present science and technology (2004). The fundamental question behind this approach is how another person might represent and narrate another person's voice and ideas. It is important to use this strategy since it shows how language users might influence someone's words in order to have ideological effects.

According to Jeffries (2010, p.132-3), this might have two significant implications, each of which would have its own set of ideological repercussions. First, the storyteller has the choice to interpret the real speech by straying from the "authentic" end of the range. Because non-verbatim reporting of speech is used often in everyday language and that misuse of this ability may go unnoticed, this could result in slanting or distortion. The second significant





influence is that readers and listeners will be aware of the narrator's intervention and aware of their distance from the original speaker when they encounter indirect speech or anything to its left. This may give the reader or listener the impression that the narrator has no idea what they are talking about. As a result, texts that present the speech and ideas of others have the potential to manipulate both the reader's and the author's views.

According to Jefferies (2010), the following lists show the formal characteristics of the various forms of representation of speech and other people's thoughts:

- Narrator's report of speech (**NRS**): verbs of action "speak, talk, shout..." e.g.
- Narrator's report of speech (**NRSA**): denoting a specific Speech Act e.g. "apologize"
- Indirect Speech, reporting clause (**ID**): The verb "said". e.g. "He said that he"
- Free Indirect Speech (**FIS**), no reporting clause: Represents the original speech. e.g. "He was terribly sorry"
- Direct Speech (**DS**), reporting clause: The verbatim representation of original Speech. e.g. He said "I'm terribly sorry"

While representation lists of other's thoughts are:

- Mental Cognition Processes (**NRT**): *Think, consider, ....*"
- Mental Cognition (**NRTA**): *Imagine, decide, ....*"
- Indirect Thought (IT), reporting clause: "He thought....that..."
- Free Indirect Thought (FIT), no reporting clause: " He had seen enough of that horror"
- Direct Thought (DT), reporting clause: He thought " I have seen enough of this of this horror"

### 10- Representing Time, Space, and Society

This tool deals with how the text producers construct the world in space, time and society dimensions, and these are known as "text world theory". To access such dimensions, Jeffries relies on the model of deixis. The importance of deixis, according to Yule (2010), lies in the information that it yields a particular interpretation of a particular utterance in a particular contexts of a situation. The speaker of a certain text in a certain time and place is presumed to be at the deictic center. A language has the following main categories of deictic expressions:

- Spatial Expression: adverbs( here; proximal form, there; distal form), demonstrative(this, that) and prepositional/adverbial constructions(on the right/opposite,...)
- Temporal Expressions: using verb tenses to point to time(say.said,says), Adverbs( now, then,..) and demonstratives( this, those,...)
- Expressions Related to People: I, you, she,...
- Social Deictic Expressions: titles ( Mr. Sr. Dr.,...)



Therefore, ideological effects are very important in deixis to show the speaker's ability to create a deictic center in order to make the reader/hearer place him/herself mentally in the deictic field that is presented by the text. This would enable humans to read texts about something not familiar to them, whether unreal (e.g. science fiction) or real but unfamiliar (e.g. war overseas). Thus, deixis makes the reader/hearer have the ability to imagine a possible world and process texts, fiction and non-fiction, on a wide range of topics, which they may not know or even know little about. As a result, texts will try to convince their readers or hearers to present the current world.

#### 4. DATA ANALYSIS

##### 4.1 White Color

The white color is mentioned color in The Glorious Quran. It occurs (12) times. The Suras and Ayas where the white color is presented are (10) Suras in (12) Ayas. They are listed as follows:

##### 1-AlBagara, Part (2), Aya (187)

وَكُلُوا وَاشْرَبُوا حَتَّى يَتَبَيَّنَ لَكُمُ الْخَيْطُ الْأَبْيَضُ مِنَ الْخَيْطِ الْأَسْوَدِ مِنَ الْفَجْرِ ثُمَّ أَتُمُوا الصَّيَّامَ إِلَى اللَّيْلِ ۚ  
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.

##### 2-Al-i-Imran, Part (4), Aya (106,107)

يَوْمَ تَبْيَضُّ وُجُوهٌ وَتَسْوَدُّ وُجُوهٌ فَأَمَّا الَّذِينَ اسْوَدَّتْ وُجُوهُهُمْ أَكَفَرْتُمْ بَعْدَ إِيمَانِكُمْ فَدُوفُوا الْعَذَابَ بِمَا كُنْتُمْ  
تَكْفُرُونَ (106)

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.

وَأَمَّا الَّذِينَ ابْيَضَّتْ وُجُوهُهُمْ فَفِي رَحْمَةِ اللَّهِ هُمْ فِيهَا خَالِدُونَ (107)

But those whose faces will be (lit with) white they will be in (the light of) God's Mercy; therein to dwell (for ever).

##### 3- Aaraf, Part (9), Aya (108)

وَنَزَعَ يَدَهُ فَإِذَا هِيَ بَيْضَاءُ لِلنَّاظِرِينَ

And he drew out his hand and behold! it was white to all beholders!

##### 4.Yusuf, Part (13), Aya (84)

وَتَوَلَّى عَنْهُمْ وَقَالَ يَا أَسْفَىٰ عَلَىٰ يُوسُفَ وَأَبْيَضَّتْ عَيْنَاهُ مِنَ الْحُزَنِ فَهُوَ كَظِيمٌ

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.

##### 5- Ta-ah, Part (16), Aya (22)

وَاضْمُمْ يَدَكَ إِلَىٰ جَنَاحِكَ تَخْرُجْ بَيْضَاءَ مِنْ غَيْرِ سُوءٍ آيَةً أُخْرَىٰ

"Now draw thy hand Close to thy side: It shall come forth white (And shining), without harm (Or stain),— as another Sign,

##### 6- Shu'araa, Part (19), Aya (33)

وَنَزَعَ يَدَهُ فَإِذَا هِيَ بَيْضَاءُ لِلنَّاظِرِينَ

And he drew out his hand, And behold, it was white To all beholders!

##### 7- Naml, Part (19), Aya (12)

وَأَدْخَلَ يَدَكَ فِي جَيْبِكَ تَخْرُجْ بَيْضَاءَ مِنْ غَيْرِ سُوءٍ فِي تِسْعِ آيَاتٍ إِلَىٰ فِرْعَوْنَ وَقَوْمِهِ إِنَّهُمْ كَانُوا قَوْمًا فَاسِقِينَ

“Now put thy hand into Thy bosom, and it will Come forth white without 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.”

### 8- Qasas, Part (20), Aya (32)

اسْلُكْ يَدَكَ فِي جَيْبِكَ تَخْرُجْ بَيْضَاءَ مِنْ غَيْرِ سُوءٍ

“Move thy hand into Thy bosom, and it will Come forth white without stain (Or harm).

### 9-Fattir, Part (22), Aya (27)

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

Seest thou not that God 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.

### 10-Saffat, Part (23), Aya (46,49)

بَيْضَاءَ لَذَّةٍ لِلشَّارِبِينَ (46)

Crystal-white, of a taste Delicious to those Who drink (thereof),

كَأَنَّهُنَّ بَيْضٌ مَكْنُونٌ (49)

As if they were (Delicate) eggs closely guarded.

In Sura (1), Aya (187), the white color is used to name the noun *thread* (الخيطة) in order to present the action of a material process in the verb *appear* (يتبين). The white thread is a metaphor of the appearance of the morning (day). Moreover, it functions as a post-modifier for the noun *thread* (الخيطة) to presuppose the existence of the morning after the night through the use of the determiner of the color *the white* (الابيض) to inform humans how should behave during them. The reporting indirect speech of the clause, *eat and drink until the white thread appears* (كلوا واشربوا حتي يتبين لك), gives the subject matter of the verbatim speech (eat, drink, واشربو), and leads human to restore cognitive strategies such as finding differences between raising and dawning sun.

In Sura (2), and specifically Aya (106), the white color is used to identify the faces of people on the Day of Resurrection. It functions as a verb to show the event of these faces through the mental verb, which is depicted as white (will be white, تبيض). The aim of indicting the contrasting of white faces (will be with, تبيض) with those will be black (تسود وجوه), assume their state in the Day of Resurrection. Moreover, the Aya prioritizes that day to focus on the color of those faces white rather than black, to attract the reader/hearer's attention to find a similar interpretation to his/her experience in the actual world connected with the white color.

In the same Sura, Aya (107) the color is utilized to name the faces of those people and how to be white through the relational verb *will be white* (ابيضت), which gives the priority to the event of those faces and how they will be in Allah's Mercy. The personal pronoun through an indirect method of presenting speech *They* (هم) is utilized by the Aya to imply the authorial persona while



trying to convince the reader/ hearer to present a mental image of these faces in their brain to believe the existence of Allah's Marcy.

Sura (3) and Aya (108) choose the white color to describe the noun *hand* (يد) to be presented as a post-modifier to that noun to indicate the action of a material verb *drew out* (نزع). Additionally, the verb explains the fact of the white hand. By using an indirect approach and a temporal term (يوم), it shows the verbatim text's original utterance on the day in question. It aims to support the reader/hearer by giving them an image of that hand and enabling them to seek experiences from their real world that are similar.

In Sura (4) and Aya (48), the color is utilized as a verb in *become white* (ابيضت) to present the event of a mental verb. However, humans' eyes are black, brown, green or any other color; this Aya indicates the opposite of that fact through the verb *become white* (ابيضت) and how their eyes turn into white because of sadness. The possessive pronoun, *his eyes* (عيناه), gives the importance of the state of these eyes, as well as presupposes the state of grief humans' eyes were being changed. The Aya adopts a direct method in presenting the truthfulness of what is being said by the verb *say* (قال) to make reader/hearer use his/her experience about grief in their actual world.

Sura (5), spastically Aya (22), asserts that the white color is used to describe the noun *thy hand* (يدك) to represent the action of how this hand is white through a material verbs: *draw thy hand, it shall come* (تخرج ، اضم). Furthermore, these verbs imply the idea of a hand that is white and nothing else, and the phrase *it shall come white* (تخرج بيضاء) describes the condition of it after Prophet Muse's Miracle of Drawing His Hand. The indirect method of introducing speech in the clause *draw thy hand* ( اضم يدك ) enables humans to restore cognitive strategies such as depicting the truth of the actual world in presenting The Miracle of Moses's hand. The Aya utilizes the temporal adverbial clause, *Now draw thy hand* ( اضم يدك ) in order to indicate the proximal time of the action of pulling the hand, and reinforce the reader/hearer to Miracle.

Again, in Sura (6) and Aya (33), the white color describes the image of the noun *his hand* (يده) as a post-modifier in order to confirm the action of the material verb *drew out* (نزع). This verb assumes the imaginary image of the hand's color to be more important to emphasize how it had become white following the action of pulling to please its onlookers. This Aya presents the verbatim speech through indirect method to obligate the reader/hearer to depict a non-fictional context in representing the image of that hand based on the reporter.

Once more, Sura (7) and Aya (12) illustrate the white color to describe the noun *hand* (يد). Aya appears as a post-modifier of that noun by illustrating the action of the material verb *place* (أدخل) and assuming the claim that it is white and nothing else when asserting its color. The state of that hand is represented in the clause, *it will come forth white* ( تخرج بيضاء ) to indicate the color after putting it into the bosom. In addition, the Aya adopts an indirect method in presenting the original speech through the clause *put thy hand* ( ادخل يدك ) to lead the





reader/hearer to create a point of view based on the reporter. Again, the clause is used to indicate the time of action through the temporal adverb *Now put thy hand* (ادخل يدك) to impose its reader/hearer by creating a mental image of that hand which comes pure white and links it with things in their actual world.

In Sura (8), and specifically (32), the white color appears as a post-modifier to the noun *hand* (يد) to assert the action of the material verbs *move* and *come* (تخرج) (أسلك). Additionally, these verbs assume the appearance of that hand, which compels people to use their imaginations to determine its state and color. It goes with these actionable verbs to offer the verbatim text via an indirect method of reporting speech to support the reader/hearer and illustrate a non-fictional context of moving the hand with its final color to believe that depends on the reporter of the speech. Additionally, these verbs adduce the priority of its color to make the reader/hearer gives more attention to its state in the clause *it shall come white* (تخرج بيضاء). Finally, the Aya is asserted in the reporting speech through an indirect method to lead the reader/hearer to represent an image of the cation and the state of that hand in their brain and reach a final cognition of believing in Moses's Miracle.

Sura (9), Aya (27) utilizes the white color to describe the noun *the mountains* (الجبال). It functions as a post-modifier of that noun to represent the state of the theme through a relational verb *be*. The white, red, and other different mountains of different colors are presented equally to depict their beauty. Furthermore, they are enumerating in the clause *the mountains are tracts white and red* (جبال جدد بيض وحممر مختلف الوانه), to lead the reader/hearer to restore a beautiful image of their colors to be closely linked with their actual world. The Aya unitizes a narrated reported speech *seest thou that Cod* (الم تر ان الله) to focus the reader/hearer's attention on Allah's ability to create things of multiple colors in the actual world. The personal plural pronoun *we bring out* (اخرجنا) is mainly effective in causing the reader/hearer to shift into the viewpoint of the text to confirm the greatness of Allah's Almighty in creating things in different colors.

In Sura (10), the white color is presented into two Ayas (46,49). The first one uses the color as a pot-modifier to the noun *the drink* (الشاربين) to describe it for those who drink and how it tastes delicious. Aya utilizes a mental verb to represent the action of drinking and gives a good image of its taste in the clause *taste delicious* (لذة للشاربين). The state of that drink is adduced as a metaphor for pure things to shift the point of view of the reader/hearer to focus her/his attention on how they will be rewarded in Paradise; as a gift for them. Furthermore, the demonstrative *those* (الشاربين) presents the text for an explicit preference audience (the people of Paradise) to emphasize the taste of drink of those audiences.

In the second Aya (49), the white color is chosen to name the noun *eggs closely guarded* (بيض مكنون). It modifies that noun and describes it in a wonderful image, like the poplars as if they were a pearl in the sea that no one had touched using a relational verb *be* in *as if they were* (كأن-هن). Aya follows the verb to

represent the state of the poplars as equal as to pearls in the deep seas *closely guarded* (مكون), through a metaphor device *as if they* (كأنهن). The comparison between eggs and poplars leads the readers/hearers to focus their attention and assume the state of their conditions in deep seas, since only divers can find them. Additionally, the Aya offers a free indirect method through the use of the pronoun *they* (هن), in presenting the original speech of the clause to enable the reader/hearer to draw the truthfulness of what is said based on the reporter.

It is possible to say that the white color carries two connotations. First, the positive connotation when it extends to include the real time of dawn and shows the happiness of the people and their state at the Day of Resurrection. Additionally, it presents the beauty of the mountains' colors. Second, the negative one when it is closely linked with those meanings of sadness and pain.

Table 1 below identifies the tools and their syntactic triggers through which the white color is represented in The Glorious Quran.

**Table 1**

*Tools and Syntactic Triggers used in Representing the White Color*

Text	Tools	Syntactic Triggers
1-ALBaqara, Aya (187) وَكُلُوا وَاشْرَبُوا حَتَّى يَتَبَيَّنَ لَكُمُ الْخَيْطُ الْأَبْيَضُ مِنَ الْخَيْطِ الْأَسْوَدِ مِنَ الْفَجْرِ and eat and drink until the white thread of dawn appear to you distinct from its black thread....	Naming	Choice of the color to name the noun ,Thread (الخيطة)
	Describing	Modification: The Modified Thread (الخيطة) The Modifier White Color (الأبيض)
	Representing Action	Material Process: Mental Verb Realize (يتبين)
	Equating	Metaphorical Equivalence: White Thread (الخيطة الابيض)
	Assuming	Existential Presupposition: The White (الابيض)
	Presenting Participant's Speech	FIS: No Reporting Clause: Eat and Drink (كلوا واشربوا)
2-Al-i-Imran, a- Aya (106) يَوْمَ تَبْيَضُّ وُجُوهٌ وَتَسْوَدُّ وُجُوهٌ فَأَمَّا الَّذِينَ اسْوَدَّتْ	Naming	Nominalization: The White Color Function as a Verb , Be White (تبيض)



<p>وَجُوهُهُمْ</p> <p>On the day when some faces will be (lit up with) white and some faces will be (in the gloom of) black; to those....</p>	Representing Event	Mental Process: Reaction Verb, Be White (تبيض)
	Contrasting	Transitional Opposition: White Faces and Black Faces
	Prioritizing	Transformational Process: Day of Be White (يوم تبيض وجوه)
	Presenting Participant's Speech	NRS: Verbalization Process Will Be White (تبيض)
<p>b-Aya (107)</p> <p>وَأَمَّا الَّذِينَ ابْيَضَّتْ وَجُوهُهُمْ</p> <p>But those whose faces will be (lit with) white.....</p>	Naming	Nominalization: The Color Function as A Verb, Will Be White (أبيضت)
	Representing Event	Relational Process: Intensive Verb Will Be White (أبيضت)
	Assuming	Logical Presupposition: Cleft Sentence , Those whose faces Will Be White (أما الذين ابيضت وجوههم)
	Prioritizing	Cleft Sentence: Those Faces Will Be White (وأما الذين أبيضت وجوههم)
	Presenting Participant's Speech	FIS: Reporting Clause
<p>3- Aaraf, Aya(108)</p> <p>وَنَزَعَ يَدَهُ فَإِذَا هِيَ بَيْضَاءُ لِلنَّاظِرِينَ</p> <p>And he drew out his hand and behold! it was white to all</p>	Describing	Modification: The Modified His Hand (يده), The Modifier (الأبيض)
	Representing Action	Relational Process: Material Verb, Drew out His Hand (نزع يده)



beholders!	Prioritizing	Cleft Sentence: It was White (فأذا هي بيضاء)
	Assuming	Logical Presupposition: Cleft Sentence, It was White (هي بيضاء)
	Presenting Participant's Speech	FIS: No Reporting Clause
	Representing Space	Deixis: Personal Pronoun: He Drew out His Hand and Behold (وَنَزَعَ يَدَهُ فَإِذَا)
4- Yusuf, Aya (84) وَقَالَ يَا أَسْفَى عَلَى يُوسُفَ وَأَبْيَضَتْ عَيْنَاهُ And said: "How great Is my grief for Joseph!" And his eyes became white.....	Naming	Nominalization: The color Function as a Verb , Become White (أَبْيَضَتْ)
	Representing Event	Mental Process: Reactional Verb, Become White (أَبْيَضَتْ)
	Contrasting	Transitional Opposition: X becomes y, His Eyes Became White (أَبْيَضَتْ عَيْنَاهُ)
	Prioritizing	Cleft Sentence: His Eyes Became White (أَبْيَضَتْ عَيْنَاهُ)
	Assuming	Existential Presupposition: Possessive pronoun, His Eyes Become White (أَبْيَضَتْ عَيْنَاهُ)
	Presenting Participant's Speech	Ds: Reporting Clause, The Verb Said (قال)
5- Ta-ah, Aya (22) وَاضْمُمْ يَدَكَ إِلَى جَنَاحِكَ تَخْرُجُ بَيِّضَاءَ “ Now draw thy hand Close to thy side : It shall come	Describing	Modification: The Modified Thy Hand (يدك), The Modifier Comes White (بيضاء)
	Representing Action	Material Process: Verbs of Action Verb





forth white....		It Shall Come Forth White (تخرج بيضاء)
	Assuming	Logical Presupposition: Verb of Action Draw (أضمر)
	Prioritizing	Cleft Sentence: It Shall come (تخرج)
	Presenting Participant's Speech	FIS: No Reporting Clause Draw Thy Hand (أضمر يدك)
	Representing Time	Deixis: Temporal Adverbial Now Draw thy Hand (أضمر يدك)
6-Shu'araa, Aya (33) وَنَزَعَ يَدَهُ فَإِذَا هِيَ بَيْضَاءُ لِلنَّاظِرِينَ And he drew out his hand, And behold, it was white To all beholders !	Describing	Modification, The Modified White (بيضاء) , The Modifier His Hand (يده)
	Representing Action	Material Process: Verb of Action Relation, Drew Out His Hand نزع يده فإذا هي (بيضاء)
	Assuming	Existential Presupposition: Possessive Pronoun, His Hand (يده)
	Prioritizing	Cleft Sentence: It was White (فإذا هي بيضاء)
	Presenting Participant's Speech	FIS: No Reporting Claus, He Drew out His Hand ,It was White (نزع يده فإذا هي بيضاء)
7-Namal, Aya (12) وَأَدْخَلَ يَدَكَ فِي جَيْبِكَ تَخْرُجُ بَيْضَاءُ Now put thy hand.... and it will Come forth white	Describing	Modification: The Modified Thy Hand, The Modifier White (بيضاء)
	Representing Action	Material Process: Action Verb, Put Thy Hand (أدخل يدك)
	Assuming	Existential Presupposition:



		Determiner Thy Hand, يدك
	Prioritizing	Cleft Sentence: It Will Come (تخرج)
	Presenting Participant's Speech	FIS: No Reporting Clause, Put Thy Hand (أدخل يدك)
	Representing Time	Deixis: Temporal Word, Now (أدخل)
8-Qasas, Aya (32) اسْلُكْ يَدَكَ فِي جَيْبِكَ تَخْرُجْ بَيْضَاءَ Move thy hand into Thy bosom, and it will Come forth white	Describing	Modification: The Modified Thy Hand, The Modifier White (بيضاء)
	Representing Action	Material Process: Action Verb, Move (أسلك)
	Assuming	Existential Presupposition: Determiner Thy Hand (يدك)
	Prioritizing	Cleft Sentence: It Will Come Forth Whit (تخرج ببيضاء)
	Presenting Participant's Speech	FIS: No Reporting Clause, Move Thy Hand into (أسلك يدك)
9-Fatir, Aya (27) مُخْتَلِفًا أَلْوَانُهَا وَمِنَ الْجِبَالِ جُدَدٌ بَيضٌ وَحُمْرٌ مُخْتَلِفٌ أَلْوَانُهَا With it We then bring out produce Of various colours. And in the mountains Are tracts white and red, Of various shades of colour,	Describing	Modification: The Modified (بيض), The Modifier, The Mountains (الجبال)
	Presenting State	Relational Process: Intensive Verb Be (الوان-ها)
	Equating	Appositional Equivalence: The Mountains are Tracts White and Red, ...
	Enumerating	The Mountains are White and Red.... جبال (جدد بيض وحمرة)



	Presenting Participant's Speech	FIS: No Reporting Clause, Seest Thou That God.... (الم تر أن الله)
	Representing Space	Deixis: Personal Pronoun ,We Then Bring Out Produce(أخرجنا)
10-Sffat, a-Aya (46) بَيَّضَاءَ لَذَّةٍ لِلشَّارِبِينَ Crystal-white, of a taste Delicious to those Who drink (thereof),	Describing	Modification: The Modified Who Drink (للشاربين), The Modifier White (بيضاء)
	Representing Action	Mental Process: Cogitation Verb, Taste Delicious (لذة)
	Equating	Metaphorical Equivalence: X is Y, Crystal-White.....Those Who Drink (بيضاء، للشاربين)
	Representing Place	Deixis: Demonstrative, Those Who Drink (للشاربين)
b-Aya (49) كَأَنَّهُنَّ بَيَّضٌ مَّكْنُونٌ As if they were (Delicate) eggs closely guarded	Naming	The Choice of The color to Name The Noun, Eggs(بيض)
	Describing	Modification: The Modified Closely Guarded مكنون (مكنون) (The Modifier, Eggs (بيض)
	Representing State	Relational Process: Intensive Verb Be (كان-هن)
	Equating	Metaphorical Equivalence: As if They were (كأنهن بيض)
	Assuming	Logical Presupposition: Comparative Structure,



		As if They Were(كأنهن)
	Presenting Space	Deixis: Personal Pronoun, They (هن)
	Participant's Speech	FIS: No Reporting Clause

#### 4.2 Blue Color

The blue color is mentioned in The Glorious Quran. It occurs only one time in Part (19), Sura Ta-Ha, Aya (102), as follows:

يَوْمَ يُنْفَخُ فِي الصُّورِ وَنَحْشُرُ الْمُجْرِمِينَ يَوْمَئِذٍ زُرْقًا

The Day when the Trumpet Will be sounded: that Day, We shall gather the sinful, Blear-eyed (with terror).

This Sura and Aya use the blue color to describe the noun *sinful* (المجرمين). It functions as a post-modifier for that noun to represent the action of sounding and gathering processes by the use of material verbs *gather* and *sounded* (نحشر، ينفخ). The conceptual effects of this action represent the blue color as a metaphor to identify the state of these sinful in the day when sounded by the trumpet. These verbs, *sounded* and *gather* (نحشر، ينفخ), presuppose the state of the sinful people on that day, and how they are turned into blue because of terror. In addition, the purpose of the Aya's indirect presentation of the original of what is said through the personal pronoun *we gather* (نحشر) is to demonstrate the proximal of the trumpet sounding to the day of assembling sinful people through the use of the temporal clause *the day when* (يوم).

It is possible to say that the blue color carries only a negative connotation since its meaning is closely linked to fear and dread to show the color of the eyes of unbelievers from the severity of the horrors of the Day of Resurrection.

Table 2 below identifies the tools and their syntactic triggers through which the blue color is represented in The Glorious Quran.

**Table 2**

*Tools and Syntactic Triggers used in Representing the Blue Color*

Text	Tools	Syntactic Triggers
Sura Ta-Ha , Aya (102) يَوْمَ يُنْفَخُ فِي الصُّورِ وَنَحْشُرُ الْمُجْرِمِينَ يَوْمَئِذٍ زُرْقًا	Describing	Modification: The Modified The Sinful (المجرمين), The Modifier Blear (زرقا)
The Day when the Trumpet Will be sounded: that Day, We shall gather the sinful, Blear-eyed (with terror).	Representing Action	Material Process: Intention, Trumpet, Gather (نحشر، ينفخ)
	Equating	Metaphorical Equivalence X is Y, Gather Sinful, Blear eyed (نحشر المجرمين) (يومئذ زرقا)





	Assuming	Existential Presupposition: Determiner, The Sinful (المجرمين)
	Presenting Participant's Speech	FIS: No Reporting Clause
	Representing Space and Time	Dixies: Personal Pronoun, We ( نحشر ), Temporal word, The Day When ( يوم )

## 5. RESULTS AND DISSCUSTION

### 5.1 The Colors in The Glorious Quran

The frequency and percentage of occurrence of white and blue color in all Suras and Ayas are displayed in Table 3. The results exhibit an obvious the appearance of green is more than yellow color. White color is presented the highest frequency in the data since it amounts 10 times (92,31%) whereas, blue color is receded less frequent at the amount only one time (7,69%).

**Table 3**

*Colors According to Their Appearance in The Glorious Quran*

Color	No. Suras	No. Ayas	Fr.	Pr.
White color	10	12	12	92,31%
Blue color	1	1	1	7,69%
2	11	13	13	100%

### 5.2 Toolkits of Analysis

The frequencies and percentages of the toolkits in Jeffries' (2010) model to analyze colors are presented in table 4 below. The results indicate that the highest frequent tool is naming and describing since it amounts 15 (20,55%) whereas, exemplifying and enumerating tool is the less frequent since it recorded only one time (1,36%). The midst tool is prioritizing to be recorded at the amount 8 times (10, 96%). While, presenting others' speech and thoughts is recorded amount 12 times (16, 45%). Representing time, space, and event is recorded 9 times (12, 34%), and assuming and implying is recorded 10 times (13, 69%). However, negating and hypothesizing tools are recorded zero occurrence in analyzing colors in The Glorious Quran.

**Table 4**

*Frequencies and Percentages of the Toolkits of Jeffries' Model (2010) in Representing Colors in The Glorious Quran*

No.	Toolkits	Fr.	Pr.
1	Naming and Describing	15	20,55%



2	Representing Actions, State, Events	13	17,80 %
3	Equating and Contrasting	5	6,85%
4	Exemplifying and Enumerating	1	1,36%
5	Prioritizing	8	10,96 %
6	Assuming and Implying	10	13,69 %
7	Negating	0	0
8	Hypothesizing	0	0
9	Presenting Others' Speech and Thoughts	12	16,45%
10	Representing Time, Space, Society	9	12,34 %
Total		73	100%

### 5.3 Themes and Ideologies

Concerning the results of analyzing colors and their appearances in The Glorious Quran, they indicate that each color has a specific function that leads to identify the hidden ideologies of using it in relation to its themes. After verifying the hypotheses Table 5 below answers the third question of the study in order to achieve its aims.

the white color appears to carry two connotations, each one indicates specific themes that lead to a specific ideology. The positive connotation records the highest frequencies as it amounts up to 11 times (91.66%). It displays the meaning of critics, purity, beauty, the appearance of the truth without falsehood, and the brightening of faces. Consequently, it presents the light, happiness, power, peace, and the honor of people. All these meanings lead to one main ideology which is the radiance and purity to show how this color affects people to do good deeds and be rewarded as having all these characteristics. The negative connotation records one time (8.34%) when refers to sadness, pain, illness of grieve. This is an indication of stillness, steadfastness, and silence in state of sadness and sorrow, means endurance and patience.

The blue color appears in the Glorious Quran to present just a negative connotation in presentage (100%). It is mentioned only one time to indicate the meanings of fear, panic, intimidation, and arrogance. These meanings refer to the resurrection and the state of the criminals on the Day of Resurrection

**Table 5**

*Frequencies of Colors in Relation to their Connotations*

Colors	Fr.	Types of Connotations	Fr.	Pr.	Total Pr.
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White Color	12	Positive	11	91.66%	100%
		Negative	1	8.34%	
Blue Color	1	Positive	0	0	100%
		Negative	1	100%	

## CONCLUSIONS

In the light of the qualitative and quantitative analyses of the selected data, the study has arrived at the following conclusions:

1. Colors can be described in terms of hue (origin of color), value (lightens or darkness of a color), and saturation (the intensity of color in an image). So the hypotheses **No.1** is valid.
2. There are some colors presented in The Glorious Quran. Some are record a high frequenting while others record a less frequency. This conclusion proves the validity of hypothesis **No.1**. White color is the most frequent than blue one in The Glorious Quran. This conclusion proves the validity of hypothesis **No.1**.
3. Each color has a specific connotation. Blue color presents only negative connotation in its appearance, in contrast, white carries positive and negative connotations. This conclusion proves the validity of hypothesis **No.2**.
4. The study has shown that naming and describing are the most dominant toolkit used in Suras and Ayas whereas exemplifying and enumerating has been the least used. This conclusion proves the validity of hypothesis **No.3**.
5. Negating and hypothesizing tools are absent in the data. This is due to the fact that these two tools present a fictional world, while what is said in The Glorious Quran is a real presentation. Thus, this conclusion proves the validity of the hypothesis **No.3**.

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