



## **Implication of White and Red Colors in The Glorious Quran, A Critical Stylistic Study**

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### **Abstract in English**

#### **ABSTRACT**

The current research identifies the implications of two colors that are presented in The Glorious Quran, white and red. The researcher selected Ayas and Suras that contain these colors then analyze according to the adopted model. There are (14) Ayas in (12) Suras where these two colors are presented. The study aims at identifying the most frequent color and the least frequent one, what ideologies are hidden behind using them in The Glorious Quran, and what stylistic tools are showed 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 utilized in The Glorious Quran than red one, (2) each color has a specific ideology to be mentioned in The Glorious Quran, (3) naming a describing tool is the most frequent one while negating and hypothesizing are not present. To verify hypotheses and achieve the aims of the study, Jeffries'(2010) model is used 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, red has achieved least frequent, (2) each color presents 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 two colors from critical stylistic perspectives.

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### **1. Introduction:**

Color can be defined as a phenomenon of light such as red, brown, pink, or gray, as a visual perception that enables one to differentiate otherwise identical objects, or the aspect of the appearance of objects and light sources that may be described in terms of hue, value, and saturation (Morton,1995).

The concept of color is nearly everyone's business, as Gage (1999, p. 6) points out, "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) 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. Different scholars have studied colors in term of psychological association and in nature associations; therefore, the researcher has not found a study of them in critical stylistic analysis. Therefore, colors implications need tools to be presented and manifested in stylistics. The study hypothesizes; (1) white color is utilized more than red one in The Glorious Quran, (2) each color has a specific ideology to be presented in The Glorious Quran, (3) naming a describing tool is the most frequent one while negating is not utilized. Therefore, the research seeks to bridge this gap by pinpointing colors and recognizing the manifestations of these colors in critical stylistic analysis, particularly in the selected data.

The study of colors in the Glorious Quran and their implications from a critical stylistic perspective is worthwhile because there has been no studies that dealt with them from such a perspective, only articles and a few research. The study by Al-marazqeh (2010), is entitled "Color Denotation in the Holy Quran", aimed at identifying color and its denotations in the holy Quran and to describe the importance of color and how the Quran clarified the implications of color and the technical aspects in the Qur'anic context. In addition, a research introduced by Mingher in (2010), is entitled "Symbolism with Reference to Some Religious Texts". It aims to show that colors are symbolic in nature from a pragmatic perspective.

It is important to keep in mind that the work by Al- marazqeh is in Arabic language, whereas, the one by Mingher (2010) in English. As a result, the current study seeks to full this gap by pinpointing critical stylistic tools and recognizing the manifestations of these tools in discourse, particularly in selected data.

## **2. Review of related litterateur**

### **2.1 Critical Stylistic Analysis**

Critical stylistics (CS) is an approach to language study by Jeffries (2010) who merges stylistic 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 (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 (1991) 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, Jeffries (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 Jeffries terms in which it includes the linguistic structure and meaning to include phonetics, phonology, morphology, syntax, and semantics. The ideational meta-function is called by Jeffries, the "textual meaning," and it represents the cotextual effect in which the linguistic system creates certain structures. Also, it manifests the way they work to deliver certain ideologies. It answers the question of what a 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 that, as emphasizes by Jeffries (2010) 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' (2010) critical stylistic approach 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 you agree with it or not.

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.

To sum up, critical Jeffries (2010) as a method of finding the ideology in any text, whether you agree with it or not. She states that ideology is present in texts and reflects the standards of credibility in a certain community or group.

## **2.2 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.
- **Red color** is often associated with love, feelings, as well as a symbol of life, but it carries also a negative meaning, as it refers to killing and blood flow in battles in psychology. This color combines opposite meanings of tenderness and romance, but it also represents impulsivity, strength, nervousness, and unity of mood (Moktar, 1997).

### 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 from the website: <https://www.google.com/search?q=ali+yousef+the+version+of+the+holy+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 ' (2010) model.

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.

The present research 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.

### 4. Data Analyses

#### 4.1 White Color

The white color is mentioned in The Glorious Quran (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 أَتِمُّوا الصِّيَامَ إِلَى اللَّيْلِ" (187) 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.

In Sura (1), Aya (187), the white color is used to name the noun *thread* (الخيـط) 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* (الخيـط) 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, واشربوا, كلوا), and leads human to restore cognitive strategies such as finding differences between raising and dawning sun.

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

"يَوْمَ تَبْيَضُّ وُجُوهٌ وَتَسْوَدُّ وُجُوهٌ فَأَمَّا الَّذِينَ اسْوَدَّتْ وُجُوهُهُمْ أَكَفَرْتُمْ بَعْدَ إِيمَانِكُمْ فَذُوقُوا 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.

In Sura (4), 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

"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).

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.

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

"وَنَزَعَ يَدَهُ فَإِذَا هِيَ بَيْضَاءُ لِلنَّاظِرِينَ" (108)

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

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 form their real world that are similar.

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

"وَتَوَلَّى عَنْهُمْ وَقَالَ يَا أَسْفَى عَلَى يُوسُفَ وَأَبْيَضَّتْ عَيْنَاهُ مِنَ الْحُزْنِ فَهُوَ كَظِيمٌ" (84)

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.

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 Aye 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.

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

"وَاضْمُمْ يَدَكَ إِلَى جَنَاحِكَ تَخْرُجْ بَيْضَاءَ مِنْ غَيْرِ سُوءٍ آيَةً أُخْرَى" (22)

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

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* (اضم , اخرج). Furthermore, these verbs imply the idea of a hand that is white and nothing else, and the phrase *it shall come white* ( تخرج ببيضاء) 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.

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

"وَنَزَعَ يَدَهُ فَإِذَا هِيَ بَيْضَاءُ لِلنَّاظِرِينَ" (33)

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

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.

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

"وَأَدْخِلْ يَدَكَ فِي جَيْبِكَ تَخْرُجْ بَيْضَاءَ مِنْ غَيْرِ سُوءٍ فِي تِسْعِ آيَاتِ إِلَى فِرْعَوْنَ وَقَوْمِهِ إِنَّهُمْ كَانُوا قَوْمًا فَاسِقِينَ" (12)

"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."

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 ببيضاء) 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

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

"اسْلُكْ يَدَكَ فِي جَيْبِكَ تَخْرُجْ بَيْضَاءَ مِنْ غَيْرِ سُوءٍ" (32)

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

Sura (8), in Aya (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* ( اُسلِك , تخرج ). 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.

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

"أَلَمْ تَرَ أَنَّ اللَّهَ أَنْزَلَ مِنَ السَّمَاءِ مَاءً فَأَخْرَجْنَا بِهِ ثَمَرَاتٍ مُخْتَلِفًا أَلْوَانُهَا وَمِنَ الْجِبَالِ جُدَدٌ بَيَضٌ وَحُمْرٌ مُخْتَلِفٌ أَلْوَانُهَا وَعَرَابِيٌّ سُودٌ" (27)

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.

Sura (9), Aya (27) utilizes the white color to describe the noun *the mountains* (الجبـال). 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 وحمـر مختلفـ الوانـه), 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 God* (ألم 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* (أخرجـنا) 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.

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

"بَيَضَاءٌ لَذَّةٍ لِلشَّارِبِينَ" (46)

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

In Sura (10), the white color is presented into two Aya (46,49). The first one (46) uses the color as a pot-modifier to the noun *the drink* (شاربين), 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

"كَأَنَّهُنَّ بَيْضٌ مَكْنُونٌ" (49)

As if they were (Delicate) eggs closely guarded.

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

	Prioritizing	Cleft Sentence: Those Faces Will Be White (وأما الذين أبيضت وجوههم)
	Presenting Participant's Speech	FIS: Reporting Clause
	Presenting Space	Deixis: Personal Demonstrative, Those (الذين)
3- Aaraf, Aya(108) وَنَزَعَ يَدَهُ فَإِذَا هِيَ بَيْضَاءُ لِلنَّاظِرِينَ  And he drew out his hand and behold! it was white to all beholders!	Describing	Modification: The Modified His Hand (يده), The Modifier (الأبيض)
	Representing Action	Relational Process: Material Verb, Drew out His Hand (نزع يده)
	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 أَسْفَىٰ عَلَىٰ يُوسُفَ وَأَبْيَضَّتْ 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 (أبيضت)
	Representing Event	Mental Process: Reactional Verb, Become White (أبيضت)
	Contrasting	Transitional Opposition: X becomes y, His Eyes Became White (أبيضت عيناه)
	Prioritizing	Cleft Sentence: His Eyes Became White (أبيضت عيناه)
	Assuming	Existential Presupposition: Possessive pronoun, His Eyes Become White (أبيضت عيناه)
	Presenting Participant's Speech	Ds: Reporting Clause, The Verb Said (قال)
5- Ta-ah, Aya (22) وَاضْمُمْ يَدَكَ إِلَىٰ جَنَاحِكَ تَخْرُجْ بَيْضَاءَ	Describing	Modification: The Modified Thy Hand (يدك), The Modifier Comes White (بيضاء)

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

<p>8-Qasas, Aya (32) اسْأَلْكَ يَدَكَ فِي جَيْبِكَ تَخْرُجَ بَيْضَاءُ</p> <p>Move thy hand into Thy bosom, and it will Come forth white</p>	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)
<p>9-Fatir, Aya (27) مُخْتَلِفًا أَلْوَانُهَا وَمِنَ الْجِبَالِ جُدَدٌ بَيْضٌ وَحُمْرٌ مُخْتَلِفٌ أَلْوَانُهَا</p> <p>With it We then bring out produce Of various colours. And in the mountains Are tracts white and red, Of various shades of colour,</p>	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
<p>10-Sffat, a-Aya (46) بَيْضَاءَ لَذَّةٍ لِلشَّارِبِينَ</p> <p>Crystal-white, of a taste Delicious to those Who drink (thereof),</p>	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)
<p>b-Aya (49) كَانَ بَيْضٌ مَّكُونٌ</p>	Naming	The Choice of The color to Name The Noun, Eggs (بيض)

As if they were (Delicate) eggs closely guarded	Describing	Modification: The Modified Closely Guarded (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 Red Color

The red color mentioned in The Glorious Quran twice in one Surah. The Ayas where the red color is presented are (2). They are listed as follows:

### 1- Sura Fatir, Part (22), Aya (27) and (37)

"أَلَمْ تَرَ أَنَّ اللَّهَ أَنْزَلَ مِنَ السَّمَاءِ مَاءً فَأَخْرَجْنَا بِهِ ثَمَرَاتٍ مُخْتَلِفًا أَلْوَانُهَا وَمِنَ الْجِبَالِ جُدَدٌ بَيضٌ وَحُمْرٌ مُخْتَلِفٌ أَلْوَانُهَا وَعَرَائِبٌ سَوْدٌ" (27)

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.

In this Sura, and specifically Aya (27) utilizes the red color to describe the noun *the mountains* (الجبـال). It functions as a post-modifier for that noun to represent their state through a material verb *are* (الـان-ها). The color is presented to show an equating of the images of these mountains to be enumerated with other different mountains of different colors *white, black, and various colors* (بيض, مختلف الـوانها, سود). The verb *bring out* (أخرج) in the clause *bring out produce of various colors* (أخرجنا بـيه ثمرات مختلف الـوانها) gives a priority to the production of different mountains of different color to present a beautiful image for the reader/hearer about theme. The Aya adopts an indirect method of presenting the faithful speech and a personal pronoun to make the reader/hearer resort cognitive strategies to imagine the beauty of creation a such mountains and believe of what is said based on the reporter. As a result, the Aya forces its reader/hearer to identify Allah's ability of creation many different things.

"فَإِذَا انشَقَّتِ السَّمَاءُ فَكَانَتْ وَرْدَةً كَالدِّهَانِ" (37)

When the sky is rent Asunder, and it becomes red Like ointment:

In the second Aya (37), the red color is mentioned by another word, *flower* (وردة), because most flowers inherently are red. Therefore, it is utilized to name the noun *the sky* (السماـء) and describes it *a like ointment* (كالدهان). It functions as a post-modifier for that noun *the sky* (السماـء). The material verb *asunder* (أنشق) represents the event of the process to identify in what state the sky is. The noun *the sky* (السماـء) is equated to red color through a relational verb *becomes* (كانت) and presupposes the sky's image to show the severity of the sky melting from the heat of the fire of Hell to become like murky oil due to its tenderness and melting. The Aya gives a priority to the sky's state and how it becomes like ointment in the clause *becomes red like ointment* (فكانت كالدهان). Through the word *when* (فأذا), the time is represented to indicate that the sky becomes like ointment after it splits.

It is prosocial to say that the red color carries two connotations. First, the positive connotation when it refers to the extent the beauty of mountains' color. Second, the negative one when it is related to the intimidate.

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

**Table 2**

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

Text	Tools	Syntactic Triggers
1-Sura Fatir,Aya(27) وَمِنَ الْجِبَالِ جُدَدٌ...وَحُمْرٌ مُّخْتَلِفٌ أَلْوَانُهَا . And in the mountains Are tracts ... red, Of various shades of colour	Describing	Modification: The Modified The Mountains (الجبـال), The Modifier Red (حمر)
	Representing State	Material Process: Intensive Be (الوان-ها)
	Equating	Appositional Equivalence, X, Y... Z Red, White Mountains....
	Enumerating	The Clause The Mountains are Tracts White and Red (ومن الجبال جدد بيض وحمر مختلف الوانها)
	Presenting Participant's Speech	FIS: No Reporting Clause
	Representing Space	Deixis: Personal Pronoun اخرجنا We
b- Aya(37) فَإِذَا انشَقَّتِ السَّمَاءُ فَكَانَتْ وَرْدَةً كَالدِّهَانِ When the sky is rent Asunder, and it becomes red Like ointment	Naming	Choice The Color To Name The Noun, The Sky (السماـء)
	Describing	Modification: The Modified The (السماـء) The sky (ورده) Modifier, Red
	Representing Event	Relational Process: Relational (كان-ت) Verb Becomes
	Equating	Intensive Relational Equivalence: X Becomes Y, It Becomes Red Like (وردة كالدهان) Ointment
	Prioritizing	Cleft Sentence: The Sky is (فإذا السماء انشقت) Rent Asunder
	Assuming	Existential Presupposition: (ال-سماـء) Determiner The Sky
	Presenting Participant's Speech	FIS: No Reporting Clause, When The Sky is Rent (فإذا انشقت السماء) Asunder
	Representing Time	Deixis: Temporal Word, (فأذا) When

## 5. Result and Dissection

### 6.1 The Colors in The Glorious Quran



The frequency and percentage of occurrence of white and red color in all Suras and Ayas are displayed in Table 3 below. White color is presented the highest frequency in the data since it amounts 10 times (85.71%) whereas, red color is receded less frequent at the amount only two times (14.29%).

**Table 3**

*Colors According to Their Appearance in The Glorious Quran*

Color	No. Suras	No. Ayas	Fr.	Pr.
White color	10	12	12	85.71%
Red color	2	2	2	14.29%
2	12	14	14	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 toolkit is naming and describing since it amounts 16 (20%) in order to name things in the real world whereas, exemplifying and enumerating toolkit is the less frequent since it recorded only two times (2.5%) mostly to give some samples about the nature for humans in order to depicted a clear picture about the beauty of it . The midst toolkit is prioritizing, as well as, representing time, space, and society to be recorded at the amount 9 times (11.25%). Presenting others' speech and thoughts toolkit is recorded amount 13 times (16.25%). In addition, representing actions, state, and events is recorded 13 times (16.25%). While, assuming and implying is recorded 10 times (12.5%). Equating and contrasting toolkit is recorded 8 times at the amount (10%). 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	16	20%
2	Representing Actions, State, Events	13	16.25%
3	Equating and Contrasting	8	10%
4	Exemplifying and Enumerating	2	2.5%
5	Prioritizing	9	11.25%
6	Assuming and Implying	10	12.5%
7	Negating	0	0
8	Hypothesizing	0	0
9	Presenting Others' Speech and Thoughts	13	16.25 %
10	Representing Time, Space, Society	9	11.25 %
Total		80	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 speacal 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 grief. This is an indication of stillness, steadfastness, and silence in state of sadness and sorrow, means endurance and patience.

On the one hand, the red color appears to carry two connotations. The positive connotation in percentage (50%) when it is linked with the beauty of things on the earth, like the red color of mountains. This meaning reverse the image of the color which symbolic the fire, as well as a blood as inherently acquired state in all societies. It presents Allah's power to depict the beauty of the roads between mountains. On the other hand, the negative connotation of the red color appears in percentage (50%) to embody one of the scenes of the Day of Resurrection, as the reality of the accidents on that day is not similar to any other accidents of this world. One can not comprehend these scenes unless he sees them. It increases the longing for obedience and worship in the hearts of the believers. All this penetrates to the depths of the human soul and moves it towards obedience and away from human anxiety.

**Table 5**

*Frequencies of Colors in Relation to their Connotations*

Colors	Fr.	Types of Connotations	Fr.	Pr.	Total Pr.
White Color	12	Positive	11	91.66%	100%
		Negative	1	8.34%	
Red Color	2	Positive	1	50%	100%
		Negative	1	50%	

## 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 (the origin of color), value (lightness or darkness of a color), and saturation (the intensity of color in an image). So, hypothesis **No.1** is valid.
2. There are two colors presented in The Glorious Quran. One of them is record a high frequency, white color, while the other one, red, is record a less frequency. This conclusion proves the validity of hypothesis **No.**
3. Each color has a specific connotation. Red color presents to carry both negative and positive connotation equally in its appearance. While, white color carries positive connotations more than the negative one. 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 have 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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### Abstract in Arabic

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#### ملخص

يحدد البحث الحالي دلالات اللونين اللذين وردا في القرآن الكريم، الأبيض والأحمر. وقد اختار الباحث الآيات والسور التي وردت فيها هذه الألوان، ثم قام بتحليلها وفقاً للنموذج المعتمد. وبلغ عدد الآيات التي ورد فيها هذان اللونان (14) آية في (12) سورة. وتهدف الدراسة إلى تحديد اللون الأكثر شيوعاً والأقل شيوعاً، وما هي المعتقدات الكامنة وراء استخدامهما في القرآن الكريم، وما هي الأدوات الأسلوبية المستخدمة لتحليلهما، وأيهما غير مستخدم. وانطلاقاً من هذه الأهداف، وضعت الدراسة ثلاث فرضيات: (1) اللون الأبيض أكثر استخداماً في القرآن الكريم من الأحمر، (2) لكل لون معتقد محدد يُذكر في القرآن الكريم، (3) استخدام أداة وصفية هو الأكثر شيوعاً، بينما لا يوجد أي من أدوات النفي والفرض. للتحقق من صحة الفرضيات وتحقيق أهداف الدراسة، استُخدم نموذج جيفريز (2010) الذي يتألف من أدوات تحليل المنظور الأسلوبي النقدي. وبناءً على النتائج، خلصت الدراسة إلى: (1) أن اللون الأبيض سجل أعلى نسبة استخدام، بينما حقق اللون الأحمر أقل نسبة استخدام، (2) أن كل لون يُمثل أيديولوجيات محددة عند استخدامه في القرآن الكريم، (3) أن أدوات التسمية والوصف أكثر استخداماً من غيرها، بينما تراجع استخدام النفي والافتراض إلى الصفر في تحليل هذين اللونين من المنظور الأسلوبي النقدي.

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