

Implications of Yellow and Green Color in The Glorious

Quran in Jeffries ' (2010) Model

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ABSTRACT

The present study identifies the implications of yellow and green color where presented in The Glorious Quran. 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) green color is more frequent than yellow 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) *green color* has recorded the highest frequent whereas, *yellow* has achieved less than green frequent, (2) yellow color present ideologies are more different from that green one when presented 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.

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

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 described in terms of hue, value, and saturation. 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". 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. The ideational meta-function is called by Jefferies, 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 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 stylistics is defined by Jeffries (2010) as a method of finding the ideology in any text, whether or not you agree with it.

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+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 '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 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 tackle 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.
- Replacive 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- Hypothesizing

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 form.

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 Yellow Color

The yellow color is mentioned in The Glorious Quran. It occurs (5) times. The Suras and Ayas where the yellow color is presented are (5). They are listed as follows:

1-Sura AlBaqara, Part (1), Aya (69)

قَالُوا ادْعُ لَنَا رَبَّكَ يُبَيِّنْ لَنَا مَا لَوْنُهَا قَالَ إِنَّهُ يَقُولُ إِنَّهَا بَقَرَةٌ صَفَرَاءُ فَاقِعٌ لَوْنُهَا تَسُرُّ النَّظِيرِينَ -

They said: "Beseech on our behalf thy Lord to make plain to us her color." He said:" He says a fawn-colored heifer pure and rich in tone the admiration of beholders!"

2- Sura Rum, Part (21), Aya (51)

وَلَئِنْ أَرْسَلْنَا رِيحًا فَرَأَوْهُ مُصْفَرًّا لَظَلُّوا مِنْ بَعْدِهِ يَكْفُرُونَ

And if We (but) send A Wind from which They see (their tilth) Turn yellow,— behold, They become, thereafter, Ungrateful (Unbelievers)!

3- Sura Zumar, Part (23), Aya (21)

أَلَمْ تَرَ أَنَّ اللَّهَ أَنْزَلَ مِنَ السَّمَاءِ مَاءً فَسَلَكَهُ يَنَابِيعٌ فِي الْأَرْضِ ثُمَّ يُخْرِجُ بِهِ زَرْعًا مُخْتَلِفًا أَلْوَانُهُ ثُمَّ يَهِيجُ فَتَرَاهُ مُصْفَرًّا ثُمَّ يَجْعَلُهُ حُطَامًا إِنَّ فِي ذَلِكَ لَذِكْرًا لِأُولِي الْأَلْبَابِ

Seest thou not that God Sends down rain from The sky, and leads it Through springs in the earth? Then He causes to grow, Therewith, produce of various Colours : then it withers ; Thou wilt see it grow yellow ; Then He makes it Dry up and crumble away. Truly, in this, is A Message of remembrance to Men of understanding.

4- Sura Hadid, Part (29), Aya (20)

اعْلَمُوا أَنَّمَا الْحَيَاةُ الدُّنْيَا لَعِبٌ وَلَهُمْ زِينَةٌ وَتَفَاخُرٌ بَيْنَكُمْ وَتَكَاثُرٌ فِي الْأَمْوَالِ وَالْأَوْلَادِ كَمَثَلِ غَيْثٍ أَعْجَبَ الْكُفَّارَ نَبَاتُهُ ثُمَّ يَهِيجُ فَتَرَاهُ مُصْفَرًّا ثُمَّ يَكُونُ حُطَامًا وَفِي الْآخِرَةِ عَذَابٌ شَدِيدٌ وَمَغْفِرَةٌ مِّنَ اللَّهِ وَرِضْوَانٌ وَمَا الْحَيَاةُ الدُّنْيَا إِلَّا مَتَاعُ الْغُرُورِ

Know ye (all), that The life of this world Is but play and amusement, Pomp and mutual boasting And multiplying, (in rivalry) Among yourselves, riches And children: Here is a similitude: How rain and the growth Which it brings forth, delight (The hearts of) the tillers; Soon it withers; thou Wilt see it grow yellow; Then it becomes dry And crumbles away. But in the Hereafter Is a Penalty severe (For the devotees of wrong). And Forgiveness from God And (His) Good Pleasure (For the devotees of God). And what is the life Of this world, but Goods and chattels Of deception?

5- Sura Mursalat, Part (29), Aya(33)

كَأَنَّهُ جِمَالَتٌ صُفْرٌ

“As if there were (A string of) yellow camels (Marching swiftly).”

In Sura (1), Aya (69), the yellow color is utilized to describe the noun *cow* (البقرة). It functions as a post-modifier for that noun in order to represent the state of that cow (بقرة) through the relational verb *be* (انها). Moreover, the speech is presented through the direct method (He said, قال) to indicate the truthfulness of what is being said and leads the reader/ hearer to believe that. The verb *be* (انها) shows the significance of the color of the cow that it is a yellow one not a other thing in order to show how people are happy when they look at it. The pronoun *us* (لنا) in this Aya facilitates everyday face to face interaction and contributes in people's comprehension through creating a point of view based on the reporter.

The yellow color in Suras (2- Aya 51), (3- Aya 21), and (4- Aya, 20) turns the act of seeing the cow into happiness. It follows the mental verb *see* (فأروه، فتراه) which presupposes the state of the nouns *wind* and *plant* (ريحا، زرعاً، نباته) and how they grow yellow.

In Sura (5) and specifically Aya (33), the yellow color appears as a post-modifier to the noun *camels* (جمال). The conceptual effect of this metaphor of *camels* makes the reader/ hearer resort to cognitive strategies such as finding similarities to interpret the issue.

Again, the yellow color in Suras (2-Aya 51), (3-Aya 21), and (4-Aya 20) follows the mental verb *see* (فأروه، فتراه) which presupposes the existence of these camels in their world. In addition, in Sura (2, Aya 51) and Sura (3, Aya 21), the temporal adverbials *soon* and *thereafter* (ثم، ظلوا) depict a possible image of the world and attempt to convince reader/ hearer in their actual world.

It is possible to say that the yellow color carries two connotations. First, the positive connotation when it refers to the extent of people's pleasure. Second, the negative one when it is closely linked with those meanings of dryness and lifelessness.

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

Table 1

Tools and Syntactic Triggers used in Representing the Yellow Color

Text	Tools	Syntactic Triggers
1- AlBaqara, Aya (96) قَالُوا اذْعُ لَنَا رَبَّكَ يُبَيِّنْ لَنَا مَا لُونُهَا قَالَ إِنَّهُ يَقُولُ إِنَّهَا بَقَرَةٌ صَفْرَاءُ فَاقِعٌ لَوْنُهَا تَسُرُّ النَّاظِرِينَ	Describing	Modification: The Modified (cow, بقرة), The Modifier (yellow, صفراء)
They said: “Beseech on our behalf thy Lord to make plain to us her color.” He said: ” He says a fawn-colored heifer pure and rich in tone the admiration of	Representing State	Relational Process: Intensive Verb (be, أنها)
	Prioritizing	Cleft Sentence (a fawn- colored heifer pure, أنها بقرة صفراء فاقع لونها)

beholders!"	Assuming	Logical Presupposition: Cleft Sentence (a fawn-colored heifer pure, أنها بقرة صفراء فاقع لونها)
	Representing Participants' Speech	IS: The Verb (say, يقول), the Speech (" He said, He says, (قال أنه يقول)
2- Rum, Aya (51) لَنْ أَرْسَلْنَا رِيحًا فَرَأَوْهُ مُصْفَرًّا لَّظَلُّوا مِنْ بَعْدِهِ يَكْفُرُونَ And if We (but) send A Wind from which They see (their tilth) Turn yellow,—behold, They become, thereafter, Ungrateful (Unbelievers	Representing Action	Mental Process: Perception verb(Thy see, فرأوه)
	Assuming	Logical Presupposition: Change in the State of the Verb (see turn yellow, (فرأوه مصفرا)
	Representing Participants' Speech	DS: Reporting Clause (we send a wind (ارسلنا ريحا،
	Representing Space	Deixis: Personal Pronoun, (ظلوا , They
	Representing Time	Deixis: Temporal Word (thereafter, soon, ظلوا ثم)
3- Zumar, Aya (21) أَلَمْ تَرَ أَنَّ اللَّهَ أَنْزَلَ مِنَ السَّمَاءِ مَاءً فَسَلَكَهُ يَنَابِيعَ فِي الْأَرْضِ ثُمَّ يُخْرِجُ بِهِ زَرْعًا مُخْتَلِفًا أَلْوَانُهُ ثُمَّ يَهِيجُ فَتَرَاهُ مُصْفَرًّا ثُمَّ يَجْعَلُهُ حُطَامًا إِنَّ فِي ذَلِكَ لَذِكْرًا لِأُولِي الْأَلْبَابِ Seest thou not that God Sends down rain from The sky,then it withers; Thou wilt see it grow yellow; Then He makes it Dry up and crumble away. Truly,..... Men of understanding.	Representing Action	Mental Process: Perception Verb (see, فتراه)
	Assuming	Logical Presupposition: Change in the state of The Verb (see it grow yellow, فتراه مصفرا)
	Representing Participants' Speech	IS: (Seest thou not that , ألم تر
	Presenting Time	Deixis: Temporal Word (Then , ثم)
4- Hadid, Aya (20) اعْلَمُوا أَنَّمَا الْحَيَاةُ.....ثُمَّ يَهِيجُ فَتَرَاهُ	Representing Action	Mental Process: Perception Verb (see it. فتراه)

مُصْفَرًا ثُمَّ يَكُونُ حُطَامًا.....إِلَّا مَتَاعُ الْغُرُورِ Know ye (all), that The life of this world ; Soon it withers ; thou Wilt see it grow yellow ; Then it becomes dry And crumbles away.but Goods and chattels Of deception ?	Assuming	Logical Presupposition: Change in the stat of the Verb (see it grow yellow، فتراه مصفرا)
	Representing Participant's Speech	IS: No Reporting Clause (thou wilt see it grow yellow، فتراه مصفرا)
	Representing Time	Temporal Deixis: (Then, ثم)
5- Mursalat, Aya (33) كَأَنَّهُ جِمَالَتٌ صُفْرٌ “As if there were (A string of) yellow camels (Marching swiftly).”	Describing	Modification, The Modified (camels, جمالت) , The Modifier (yellows, صفر)
	Representing State	Relational Process: Intensive Verb(verb be) (As if there were, كأنه)
	Equating	Metaphorical Equivalence: the word (like, كأنه). (As if there were yellow camels , كأنه جمالت صفر)

4.2 Green Color

The green color is mentioned in The Glorious Quran. It occurs (8) times in (7), and (9) Ayas. The Suras and Ayas where the green color is presented are listed as follows:

1-An-am, Part (7), Ayas (99)

وَهُوَ الَّذِي أَنْزَلَ مِنَ السَّمَاءِ مَاءً فَأَخْرَجْنَا بِهِ نَبَاتَ كُلِّ شَيْءٍ فَأَخْرَجْنَا مِنْهُ خَضِرًا نُخْرِجُ مِنْهُ حَبًّا مُتَرَاكِبًا

It is He who sendeth down rain from the skies: with it We produce vegetation of all kinds: from some We produce green (crops) out of which We produce grain heaped up (at harvest);

2-Kahaf, Part (15), Aya (31)

أُولَئِكَ لَهُمْ جَنَّاتُ عَدْنٍ تَجْرِي مِنْ تَحْتِهِمُ الْأَنْهَارُ يُحَلَّوْنَ فِيهَا مِنْ أَسَاوِرَ مِنْ ذَهَبٍ وَيَلْبَسُونَ ثِيَابًا خُضْرًا مِّنْ سُنْدُسٍ وَإِسْتَبْرَقٍ مُّتَكَئِينَ فِيهَا عَلَى الْأَرَائِكِ نِعْمَ الثَّوَابُ وَحَسُنَتْ مُرْتَفَقًا

For them will be Gardens Of Eternity ; beneath them Rivers will flow : they will Be adorned therein With bracelets of gold, And they will wear Green garments of fine silk And heavy brocade ; They will recline therein On raised thrones. How good the recompense! How beautiful a couch To recline on!

3.Hajj, Part (17), Aya (63)

أَلَمْ تَرَ أَنَّ اللَّهَ أَنْزَلَ مِنَ السَّمَاءِ مَاءً فَتُصْبِحُ الْأَرْضُ مُخْضَرَّةً إِنَّ اللَّهَ لَطِيفٌ خَبِيرٌ

Seest thou not that God Sends down rain from the sky, And forthwith the earth Becomes clothed with green? For God is He Who understands The finest mysteries, and Is well-acquainted (with them).

4-Yusuf, Part (20), Aya (43)

وَقَالَ الْمَلِكُ إِنِّي أَرَى سَبْعَ بَقَرَاتٍ سِمَانٍ يَأْكُلُهُنَّ سَبْعٌ عِجَافٌ وَسَبْعَ سُنبُلَاتٍ خُضْرٍ وَأُخَرَ يَابِسَاتٍ (٢٠)

The king (of Egypt) said: "I do see (in a vision) Seven fat kine, whom seven Lean ones devour, —and seven Green ears of corn, and seven (others) With;

5-Ya-Sin, Part (23), Aya(80)

الَّذِي جَعَلَ لَكُم مِّنَ الشَّجَرِ الْأَخْضَرِ نَارًا فَإِذَا أَنْتُمْ مِّنْهُ تُوقِدُونَ

"The same Who produces For you fire out of The green tree, when behold! Ye

6-Rahmaan, Part (29), Aya(64,76)

مُدْهَامَّتَانِ (٦٤)

Dark-green in colour (From plentiful watering).

مُتَكِنِينَ عَلَى رَفْرَفٍ خُضْرٍ وَعَبْقَرِيٍّ حِسَانٍ (٧٦)

Reclining on green Cushions And rich Carpets of beauty.

7-Insan (Dahar), Part (29), Aya (21)

عَالِيَهُمْ ثِيَابٌ سُنْدُسٌ خُضْرٌ وَإِسْتَبْرَقٌ وَحُلُواْ أَسَاوِرَ مِن فِضَّةٍ وَسَقَاهُمْ رَبُّهُمْ شَرَابًا طَهُورًا

Upon them will be Green Garments of fine silk And heavy brocade, And they will be adorned With Bracelets of silver; And their Lord will Give to them to drink Of a Wine Pure and Holy.

In Sura (1) and Aya (99), the green color functions as a post-modifier to the noun *Vegetation* (نبات) to represent the process of sending down the rain to produce green crops and to identify the action of that process by the material verb *we produce* (أخرجنا). Aya follows that verb to presuppose the sending of rain causes the production of green vegetation. In addition, the Aya sheds the light on the process of rain down to reinforce the reader/hearer's attention of Allah's ability to grow different things in the sentence: *It is He who sendeth down rain from the skies* (وهو الذي انزل من السماء ماء). Therefore, Aya utilized an indirect method of reporting the faithful speech to illustrate Allah's gift of producing different plants for humans. Through the pronoun *we out of* (اخرجنا), the Aya offers the proximity of making the reader/hearer susceptible to that speaker's ideology.

Sura (2) and specifically Aya (31), illustrates the green color to describe the clothes of those people who are in Paradise. It functions as a post-modifier to that noun *garments* (ثيابا). Aya utilizes the verb of material *wear* (يلبسون) to represent the action of that process and depict the bliss they were in. Moreover, the verb is used to presuppose the finding of such bliss as a reward for those who are in Paradis. By adopting an indirect method by the Aya, the original and a verbatim speech is presented. In addition, a personal pronoun *they will wear* (يلبسون) depicts in what state those people are, to make the reader/hearer imagine a possible world and believe that.

Again, in Sura (3) and Aya (31), the green color is utilized to describe the noun *the earth* (الارض) and function as a post-modifier for it. The mental verb *becomes* (فتصبح) identifies the event of what is happening with the earth. Moreover, the earth (الارض) is equated with a green color (مخضرة) to give an image of the state of the earth. The determiner in the noun *earth* (الارض) presupposes an image of the earth and to make the reader/hearer creates a clear and close picture of it in their actual world, specifically when the sky rains. The Aya adopts the indirect method in

presenting the original speech to enable the reader/hearer to resort a mental image to find a similar thing in interpreting an issue in their real world and believe it.

Sura (4) and Aya (43) uses the green color to describe the noun *ears of corns* (سنبلات) and function as a post modifier of that noun to represent their state through a relational verb. The seven green ears of corn are listed with the seven obese siblings, seven slim siblings, and other seven in order to demonstrate how these items contrast with one another and cause the reader or listener to draw comparisons between them.. The Aya adopts the direct method of reporting what the king said by the verb *said* (قال) in presenting the truthfulness of what is said about these things. Additionally, it employs the pronoun *I* (أني) to denote a verbatim reproduction of the original speech, allowing the reader or listener to understand what the speaker saw and convey the speech's proximity.

Again Sura (5) and mainly Aya (80) utilizes the green color to describe the noun *the trees* (الشجر) and function as a post-modifier of that noun to show what is done with these trees through an action verb *produce* (جعل). The clause *the- green-tree* (-ال- شجر ال- اخضر) presupposes the existence of the trees and the production of the fire from them to reinforce the reader/hearer to believe in Allah's ability of what He wants, nothing prevents Him. Indirect representation of speech is chosen to show the verbatim text to make the reader/hearer present an identical image in their actual world and believe it.

Sura (6) presents the green color in two Ayas, but in a different presentation. The number of the first Aya in which the color mentioned is (64). It displays the green color in the word *dams*, which means two havens are very green, and from the intensity of their green, they appear to be black due to their abundant watering. Therefore, it is used to name these two heavens and identify their color. Whilst the second Aya, which is numbered (76), utilizes the color to describe the noun *cushions* (رفر) and identify the state of these cushions as a green one (رفر خضر) and function as a post-modifier for them. Furthermore, they are depicted as an equal to a color of the beauty of nature to enable the reader/hearer to make contact between them and that beauty in their real life. Additionally, the Aya adopts indirect method in presenting the original and faithful speech to make the reader/hearer resort to a wonderful image in their brain and believe what is said based on the reporter.

Again, Sura (7) and specifically Aya (21) uses the color to describe the noun *garments* (ثياب) and represents their state through the use of relational verb *be green* (خضر). As a consequence, the Aya uses the color of these garments to reflect the condition of the Paradise inhabitants' clothes. Satin is made from silk and is one among the things that follow the obvious fashion rules. It is how the righteous are described. Therefore, the Aya presents that speech through an indirect method to focus its reader/hearer's attention on blessing those people in Paradise.

The appearance of the green color in the Glorious Quran probably carries two connotations. First, the positive connotation correlates with the extent of the earth's prosperity as well as the clothes of those people of Paradise. Second, the negative one mainly relates to those Ayas, which represent Allah Almighty's ability to create

things and perish them. Table 2 below, identifies the tools and their syntactic triggers through which the green color is represented in The Glorious Quran.:

Table 2

Tools and Syntactic Triggers used in Representing the Green Color

Text	Tool	Syntactic Triggers
1-An-am, Aya(99) وَهُوَ الَّذِي أَنْزَلَ مِنَ السَّمَاءِ مَاءً فَأَخْرَجْنَا بِهِ نَبَاتَ كُلِّ شَيْءٍ فَأَخْرَجْنَا مِنْهُ خَضِرًا مِّنْ سُندُسٍ وَإِسْتَبْرَقٍ It is He who sendeth down rain from the skies: with it We produce vegetation of all kinds: from some We produce green (crops) out of which We produce;	Describing	Modification: The Modified Vegetation(نبات), The Modifier Green (خضرا)
	Representing Action	Material Process: Intention Verb, We Out of (اخرجنا)
	Assuming	Logical Presupposition: Cleft Sentence, It is He Who Sendeth Down (وهو الذي انزل)
	Prioritizing	Cleft Sentence: It is He Who Sendeth Down (وهو الذي انزل)
	Presenting Participant's Speech	FIS: No Reporting Clause
	Presenting Space,	Dixies: Personal Pronoun, We (نا)
2-Kahaf, Aya(31) أُولَٰئِكَ لَهُمْ جَنَّاتُ عَدْنٍ تَجْرِي مِنْ تَحْتِهَا الْأَنْهَارُ يُحَلَّوْنَ فِيهَا مِنْ أَسَاوِرَ مِنْ ذَهَبٍ وَيَلْبَسُونَ ثِيَابًا خَضِرًا For them will be Gardens Of Eternity ; beneath them Rivers will flow : they will Be adorned therein With bracelets of gold, And they will wear Green garments of fine silk And heavy brocade ;	Describing	Modification: The Modified Garments (ثيابا), The Modifier Green(خضرا)
	Representing Action	Material Process: Intention Verb, They Will Wear (يلبسون)
	Assuming	Logical Presupposition: Cleft Sentence, Them Will (اولئك)
	Presenting Participant's Speech	FIS: No Reporting Clause,
	Representing Space	Personal Dixies, Personal Pronoun, They Will Be Wear(يلبسون)
3-Hajj, Aya(63) أَلَمْ تَرَ أَنَّ اللَّهَ أَنْزَلَ مِنَ السَّمَاءِ مَاءً فَتُصْبِحُ الْأَرْضُ مُخْضَرَّةً Seest thou not that God Sends down rain	Describing	Modification: The Modified The Earth(الارض), The Modifier Clothed With Green (مخضرة)
	Representing Event	Relational Process: Intensive Verb, Become-s (تصبح)

from the sky, And forthwith the earth Becomes clothed with green ?	Equating	Intensive Relational Equivalence, Become-s (تصبح)
	Assuming	Existential Presupposition: The-Earth (ال-ارض)
	Presenting Participant's Speech	FIS: No Reporting Clause Seest Thou Not That God Sends (الم تر ان الله ارسل)
4-Yusuf,Aya(43) قَالَ الْمَلِكُ إِنِّي أَرَى سَبْعَ بَقَرَاتٍ سِمَانٍ يَأْكُلُهُنَّ سَبْعٌ عَجَافٌ وَسَبْعُ سُنبُلَاتٍ خُضَرٍ وَأُخَرَ يَابِسَاتٍ) ٢٠ The king (of Egypt) said : “ I do see (in a vision) Seven fat kine, whom seven Lean ones devour,—and seven Green ears of corn, and seven (others) With;	Describing	Modification:The Modified, Seven Ears of Corn (سبع سنبلات), The Modifier, Green(خضر)
	Representing State	Relational Process: Intensive Verb, Whom seven (سبع سمان)
	Equating	Appositional Equivalence: X, Y.... Z, Seven Green
	Contrasting	Explicit Appositional: Ears of Corn, Seven Fat Kine, Seven Lean, Seven Others (سبع سنبلات، سبع بقرات، أخر (يابسات)
	Enumerating	X, Y...And Z, Seven Fat Kine, and Seven Green Ears of Corn, and Seven Others سبع بقرات وسبع عجاف وسبع سنبلات و (أخر يابسات)
	Presenting Participant's Speech	DS.: Reporting Clause, The King Said (وقال الملك)
	Representing Space	Dixies: Personal Pronoun, I (أني)
5-Ya-Sin,Aya(80) الَّذِي جَعَلَ لَكُم مِّنَ الشَّجَرِ الْأَخْضَرِ نَارًا فَإِذَا أَنْتُمْ مِّنْهُ تُوقَدُونَ “The same Who produces For you fire out of The green tree, when behold! Ye	Describing	Modification, The Modified The Tree (الشجر), The Modifier The Green (الاخضر)
	Representing Action	Material Process: Intention Verb, Produces(جعل)
	Contrasting	Transitional Opposite: X Becomes Y, The Green Tree Becomes Fire (جعل لكم من الشجر الاخضر نارا (الذي جعل لكم)
	Assuming	Existential Presupposition The Determiner The-Green (ال - اخضر)

	Presenting Participant's Speech	FIS: No Reporting Clause
6-Rahmaan a-Aya(64) Dark-green in colour (From plentiful watering).	Naming	Choice the Color To Name The Noun The Two Havens (جنتان)
	Equating	Metaphorical Equivalence, X is Y
b-Aya(76) مُتَكِينِينَ عَلَى رَفْرَفٍ خُضِرٍ وَعَبَقَرِيٍّ حِسَانٍ Reclining on green Cushions And rich Carpets of beauty.	Naming	Choice The Color To Name The Noun, Cushions (رفرف)
	Describing	Modification: The Modified, Cushion(رفرف), The Modifier Green (خضرا)
	Equating	Metaphorical Equivalence X is Y, Cushion Green (رفرف خضر)
	Presenting Participant's Speech	FIS, No Reporting Clause
7-Insan,Aya(21) عَالِيَهُمْ ثِيَابٌ سُنْدُسٍ خُضِرٌ وَإِسْتَبْرَقٌ وَخُلُوا أَسَاوِرَ مِنْ فِضَّةٍ Upon them will be Green Garments of fine silk And heavy brocade, And they will be adorned With Bracelets of silver	Describing	Modification, The Modified Garments of Fine Silk (ثياب سندس), The Modifier Green (خضر)
	Representing State	Relational Process: Intensive Verb Be(عالي-هم) Silk (عاليهم ثياب سندس خضر)
	Presenting Participant's Speech	FIS, No Reporting Clause

5 RESULTS AND DISSCUSTION

5.1 Colors in The Glorious Quran

The frequency and percentage of occurrence of yellow and green 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. Green color is presented the highest frequency in the data since it amounts 9 times (64,28%). In contrast, yellow color is the least frequent as it records only 5 times (35,72%). Green color is mentioned indirectly by using other words in Sura Rahman Aya (64): **Dark-green in colour** مُدْهَامَتَانِ.

Table 3

Colors According to Their Appearance in The Glorious Quran

Color	No. Sura	No. Ayas	Fr.	Pr.
Yellow color	5	5	5	35.72%
Green color	7	9	9	64,28%
2	13	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 tool is naming and describing since it amounts 12 times (20,69%), and the lowest frequent is exemplifying and enumerating at amount 1times (1,73%). Whereas, representing actions state, events and presenting others' speech and thought toots are recorded 11 times (18,96%). While, assuming and implying tool is recorded 8 times (13, 79%). The frequent and percentage in finding equating and contrasting is recorded the amount 7 times (12,07%). Finally, representing time, space, and society is recorded amount 6 times (10,35%). While, negating and hypothesizing tools are recorded zero occurrence in presenting 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	12	20,69%
2	Representing Actions, State, Events	11	18,96 %
3	Equating and Contrasting	7	12,07%
4	Exemplifying and Enumerating	1	1,73%
5	Prioritizing	2	3,45%
6	Assuming and Implying	8	13,79%
7	Negating	0	0
8	Hypothesizing	0	0
9	Presenting Othres' Speech and Thoughts	11	18,96%
10	Representing Time, Space, Society	6	10,35%
Total		58	100%

5.3 Themes and Ideologies

Concerning the results of analyzing colors and their apperances 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 yellow color appears to carry two connotations, each one presents specific themes lead to a special ideology. The positive connotation records the amount up to 1 times (20%). It indicates joy, pleasure, happiness, and positivity. It gives optimism and wealth. It is usually associated with the color of the sun and gold because sun gives light and warm; gold indicates good social state. The negative connotation records the amount 4 times (80%) which indicates corruption and destruction in the wind, dryness and crushing if it is in the crops. These meanings lead to show the

annihilation and mortality to present Allah's power to destroy everything after it flourishes. In contrast, green color appears to carry a positive connotation in all its presentation and in percentage (100%). It refers to stability, peace, tranquility, life, renewal, and vitality. Additionally, all its presentations are characterized by tenderness, pampering, and cuddle.

Table 5

Frequencies of Colors in Relation to their Connotations

Colors	Fr.	Types of Connotations	Fr.	Pr.	Total Pr.
Yellow Color	5	Negative	4	80%	100%
		Positive	1	20%	
Green Color	8	Positive	8	100%	100%
		Negative	0	0	

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**. Green color is the most frequent than yellow one in The Glorious Quran. This conclusion proves the validity of hypothesis **No.1**.

3. Green color is mentioned in The Glorious Quran to represent Allah's power of creating the world in a beautiful picture through other words. So the hypothesis **No.1** is valid in the present study.

4. Each color has a specific connotation. Green color presents only positive coontation in all its appearance, in contrast, yellow carries positive and negative connotations. This conclusion proves the validity of hypothesis **No.2**.

5. 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.2**.

6. 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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