**A Comparative Study of Colour Metaphors in English and Arabic:**

**Implications for Second Language Acquisition and Translation**

دراسة مقارنة بين التعبير الاستعاري للألوان في اللغتين الإنكليزية والعربية :

دلالات لتعلم اللغة الثانية وترجمتها

By

Mahmoud Mohamed ElMahdi Ibrahim

A thesis submitted to the Faculty of Education

in fulfilment of the requirements for the degree of

**Master of TESOL**

at

The British University in Dubai

**Dissertation Supervisor**

Professor John Mckenny

February 2017

# Declaration

I warrant that the content of this research is the direct result of my own work and that any use made in it of published or unpublished copyright material falls within the limits permitted by international copyright conventions.

I understand that a copy of my research will be deposited in the University Library for permanent retention.

I hereby agree that the material mentioned above for which I am author and copyright holder may be copied and distributed by The British University in Dubai for the purposes of research, private study or education and that The British University in Dubai may recover from purchasers the costs incurred in such copying and distribution, where appropriate.

I understand that The British University in Dubai may make a digital copy available in the institutional repository.

I understand that I may apply to the University to retain the right to withhold or to restrict access to my thesis for a period which shall not normally exceed four calendar years from the congregation at which the degree is conferred, the length of the period to be specified in the application, together with the precise reasons for making that application.

*Mahmoud Mohamed Elmahdi*
Signature of the student

# "THE GREATEST THING BY FAR IS TO BE A MASTER OF METAPHOR. IT IS A SIGN OF GENIUS."

## ~ARISTOTLE~

## **DEDICATION**

This work is dedicated to my father and mother who believed in me taught me about good and bad in this life. They always trust me and push me hard to accomplish any task. Their encouragement and advices are always echoes in my head to do my best for the welfare of my family and the entire world. It is also dedicated to my brothers Hazem, Wael and Islam as well as my twin brother ElMahdi. They always encourage me and praise my efforts.

This work is also dedicated to my lifelong and beloved wife Doaa, who overwhelmed me with her love, guidance, support, and encouragement. I am deeply grateful for the many sacrifices she made to support me. She devotes herself to help me in this hard journey and bear the full responsibility of caring for our lovely two daughters Jumana and Sara. I am very grateful for their patience, understanding, and tolerance with my busy schedule. Finally, it is dedicated to the whole world who cares for cross culture communication and believes that culture differences are not an obstacle, but it enriches the human understanding and knowledge and proves that mankind has a lot to share.

## Acknowledgement

In the name of Allah, the Merciful, the Compassionate

I wish to extend my profound gratitude and deepest appreciation to my supervisor and Head of Master of Education programmes, Prof. John McKenny who provided me with unlimited support, guidance, motivation, and encouragement. I am so honoured and privileged to have him as my supervisor and very grateful for his dedicated and unfailing efforts in making this journey a fulfilling and fruitful one. I would like to thank him for his meticulous readings of many versions of my thesis. His comments have forced me to clarify obscure thoughts, and sharpen my analytical tools. I am so indebted to him.

Also, I would like to thank all professors in the School of Education at the British University in Dubai (BUiD) for their support and encouragement. They taught me unwearyingly how to critically think, read, and write so as to enhance my academic skills as an independent and proactive researcher.

Furthermore, I would like to express my appreciation to BUiD's administrators and IT section who was extremely patient and supportive with my so many queries. And Academic Success Unit staff, who effectively taught me so many research skills, and to BUID''s library staff, whose sincere help contributed enormously to the richness of this study.

Also, I would to thank my dear friend Haytham Badr who encouraged and supported me to accomplish this journey. He is the one who started the journey with him. We encountered many obstacles, but with patience and wise voice, we succeeded to overcome such obstacles. We spent a lot of time in studying together and we got frustrated some time, but he was there to motivate me and give me the power to finish this work for humanity.

**Abstract**

---

**A Comparative Study of Colour Metaphors in English and Arabic:**

**Implications for Second Language Acquisition and Translation**

The aim of this descriptive comparison study is to analyze the colour metaphorical terms used in both English and Arabic. This study ponders upon the process of construing colours across cultures, specifically English and Arabic culture. The researcher chooses the six basic colours (white, black, red, green, yellow, and blue) to uncover the conceptual meaning underpinning the interaction between culture and language. The researcher approaches the colour terms in Arabic and English without any preconceived data. Additionally, the researcher investigates the 'X-phemisms' connotation of the six basic colour terms in both languages since the colour system of both is not identical. The results of this investigation helps the researcher to identify the most frequent type of 'X-phemisms' in Arabic and English. The researcher identified three different meanings for each colour term according to the cognitive cultural categorization (Xing, 2009). The basic meaning, the extended meaning and the additional/abstract meaning.

The results of this comparative study indicates that although the basic meaning of colours are overlapping in English and Arabic, but most of the extended meaning of colours are culture-specific. Those results also confirms the belief that our understanding includes metaphorical forms which combine all of the influences (historical, cultural, linguistic, bodily, perceptual and economic). Those multi-facet influences construct the fabric of human meaningful experiences.

The pedagogical aim of this study is to move the language learners and translators up to a higher level where they can be fully fluent and culturally aware of their target language. This study has two-fold significance. The first is to enhance knowledge of universals, variations and historical development in the field of colour terminology. In addition, it contributes to the current knowledge in the field of cross-cultural studies on language and culture, especially with regard to idiomatic expressions. The second is to give a vivid descriptive and comparative analysis of colour metaphors in both English and Arabic. It also investigates the idea of how colour metaphors are interrelated to languages, cultures and cognition.

الملخص العربي

دراسة مقارنة بين التعبير الاستعاري للألوان في اللغتين الإنكليزية والعربية :

دلالات لتعلم اللغة الثانية وترجمتها


إن الهدف من هذه الدراسة الوصفية هو دراسة ومقارنة التعابير الإستعارية للألوان في اللغتين الإنكليزية والعربية، حيث تقوم هذه الدراسة على التأمل في عملية تحليل الألوان ومعانيها عبر الثقافات وخاصة في الثقافة الإنكليزية والثقافة العربية. ولذلك فلقد قام الباحث بإختيار الألوان الستة الرئيسية (الأبيض، الأسود، الأحمر، الأخضر، الأصفر والأزرق) لإستكشاف المعنى المفاهيمي الذي يميزالعلاقة التفاعلية بين الثقافة واللغة. قام الباحث بدراسة التعابير الإصطلاحية في اللغتين بدون تصور مسبق، هذا بالإضافة إلى الباحث قام بدراسة " دلالة ومفهوم " التعابير الإستعارية للألوان الست في اللغتين من منطلق أن نظام هذه الألوان ليس متماثل في كلا اللغتين. نتائج دراسة "دلالات ومفاهيم" هذه التعابير الإستعارية ساعدت الباحث في تحديد الدلالات الأكثر شيوعاً لكل تعبير إستعاري في اللغتين ومقارنتها. تم تحديد ثلاثة مستويات لكل تعبير إستعاري لوني بحسب التصنيف الثقافي الإدراكي كالتالي : المعنى الأساسي، المعني الدلالي ، والمعنى الإستعاري/التجريدي.

نتائج هذه الدراسة المقارنة توضح أن المعنى الأساسي للألوان مشترك بين اللغتين الأنكليزية والعربية، ولكن أغلب المعاني الدلالية للألوان هي معاني خاصه بكل ثقافة. كما تؤكد هذه نتائج الدراسة على الإعتقاد البشري بأن المفهوم لدى الإنسان يشمل التعابير الإستعارية التي تشمل جميع المؤثرات (التاريخية، الثقافية، اللغوية، الجسدية، الإدراكية وأيضا الإقتصادية). هذه المؤثرات المختلفة تشكل ملامح الخبرات البشرية ودلالاتها.

إن الهدف التعليمي لهذه الدراسة هو مساعدة دارسي اللغة الإنكليزية كلغة الثانية والمترجمين والإنتقال بهم لمستوى أعلى حيث يكونوا قادرين على التحدث بطلاقة ولديهم الوعي الثقافي الكامل للغتهم الثانية. إن هذه الدراسة تنطوي على أهميتين، الأهمية الأولى هي تعزيز وتطوير المعرفة البشرية بالحقائق العالمية والمتغيرات والتطور التاريخي في مجال تعابير وإصطلاحات الألوان، بالإضافة إلى الإسهام في المعرفة الحالية في مجال الدراسات عبر الثقافات واللغات، وخاصة في مجال التعابير الإصطلاحية. الأهمية الثانية هي تقديم دراسة وصفية ملونة وبليغة وتحليل مقارن للتعابير الإستعارية للألوان في اللغتين الإنكليزية والعربية. فهذه الدراسة تعزز من مفهوم كيف أن التعابير الإستعارية للألوان تترابط بشكل وثيق باللغة والثقافة والإدراك.

## Contents

**Arabic Transcription Notations**

| ' | ء/ئـ | D | ض |
|------|------|------|------|
| A | ا | T | ط |
| B | ب | Dh | ظ |
| T | ت | a | ع |
| Th | ث | Gh | غ |
| J | ج | F | ف |
| H | ح | Q | ق |
| H | خ | K | ك |
| D | د | L | ل |
| Dh | ذ | M | م |
| R | ر | N | ن |
| Z | ز | H | هـ |
| S | س | W | و |
| Sh/ch | ش | Y | ي |
| S | ص | | |

| Short vowels | | Long vowels | |
|------|------|------|------|
| َ | A | ا | aa |
| ُ | U | و | uu |
| ِ | i | ي | ii |

Gemination: repetition of the consonant.

( + ) positive connotations
( - ) negative connotations

**Chapter 1: Introduction**

**1.1 Introduction**

Metaphor is an integral aspect of all languages and plays a vital part in everyday life. Metaphor in all languages is grounded in culture and runs in all veins of life including language, thoughts and actions. There is no language without metaphor as Goatly (1997) observed. Speakers use metaphor when talking about abstract ideas to facilitate understanding and make it more concrete (Lakoff & Johnson, 1980; Lakoff, 1993). Metaphor is a linguistic tool that mirrors the interrelationship between language and culture. Kômùr & Cimen (2009) found that 3000 is the weekly usage of metaphorical structures by people who has English as L1. This means that metaphor has become one of the most used linguistic phenomenon in the whole world; and Arabic is not an exception to this.

Metaphor entails a conceptual and neural mapping that affect human reason and imagination (Lakoff & Johnson, 1999). Conceptual metaphor theory looks at 'metaphor' as a cross domain mapping between source and target domain stored in the mind (Lan & McGregor, 2009). In this cross conceptual mapping process, culture interferes and affects the mapping process.
Colour terms are a sub category of conceptual metaphor. And since we live in a colourful world, we use a lot of colour terms literally or metaphorically in everyday life to express our emotions and feelings and to reflect some cultural aspects. Accordingly, these colour terms may have the same or different indications, values and connotations across languages (Phillip, 2006). Furthermore, those colour terms are used within conventional linguistic expressions to refer to a specific connotative meanings such as in English 'he looks blue' that means 'he is sad'; and in Arabic 'black day' that means 'bad day'.

English and Arabic are two languages with a long history; both languages contains a wide range of colour terms. Accordingly, this study aims to compare the conceptual meanings and connotations of colour terms in the two languages; and to investigate if there are similar metaphors underpinning the colour terms in both languages.

**1.2 Rational and Statement of the Research Issue.**

The rationale derives mainly from Grady's (2007) belief that comparative studies on metaphor underpins and clarifies more the similar and dissimilar aspects of the conceptual mapping system of people from different cultures. The latest developments of cognitive linguistics, especially metaphor, calls due attention to be paid to the relation among language, culture and cognition (Su, 2004; Roberson et al, 2006). Although there are a good deal of publications that investigate the colour terms, few researchers have focused on the metaphorical conceptualization of colour terms in two languages from a cross cultural perspective. The previous comparative studies compare only English with Spanish, Chinese, Russian and Iranian. As for English and Arabic, the researcher could not find more than three articles addressing this issue, comparing English colour terms with the colloquial Jordanian and Egyptian colour terms.

The aim of this research is to fill this gap and to make a descriptive comparison study of colour metaphorical terms used in both English and Arabic. The researcher will choose the six basic colours (white, black, red, green, yellow, and blue) to uncover the conceptual meaning underpinning the interaction between culture and language. Such comparison will help

educators, L2 learners and translators acquire L2 metaphor as well as help them to appreciate the two cultures.

## 1.3 Significance of the Study

Research proved that, in certain cases, a concept or linguistic term may be realized and comprehended differently by different people. Such difference is very apparent in colours among different cultures. For instance, In English culture, the colour 'green' refers to envy (Richards, 2005). English culture says 'he is green with envy'; while in Arabic culture the colour 'green' has a positive connotation and often refers to growth, health and paradise. So in Arabic, one cannot relate green with envy (which has a negative connotation) because it will be a contradiction in terms. Arabic culture says 'black jealousy'. Dissimilarities and mismatches between English and Arabic can lead to a sort of confusion and misinterpretation. This study will try to dissolve this confusion and turn it into a communication bridge for the sake of cross culture communication.

Although literature is full of publications which focus on colour terms, few have paid due attention to the conceptual and metaphorical meaning of colour terms using a cross-cultural perspective. The literature of the comparative studies of Arabic and English languages, with emphasis on metaphorical language, is still inadequate. This study has a two-fold significance, the first is to enhance knowledge of universals, variations and historical development in the field of colour terminology as well as to contribute to knowledge in the field of cross-cultural studies on language and culture, especially with regards to idiomatic expressions. The second is to give a vivid descriptive and comparative analysis of colour metaphors in both English and Arabic. It also investigates the idea of how colour metaphors are interrelated to languages, cultures and cognition.

The latest development of cognitive linguistics, especially metaphor, calls for serious action to pay due attention to the relations between language, culture and cognition (Su, 2004; Roberson et al, 2006).This comparative study adopts this spirit and will contribute to dissolve those dissimilarities by comparing the colour terms in both cultures and underpinning the similar metaphors used by both. This will help greatly in cross cultural communication and mutual understanding.

## 1.4 Theoretical framework

The theoretical framework of the present study is based the theory of cognitive linguistics. The researcher used this framework to compare the conceptualization of colour metaphors in both English and Arabic.

## 1.5 Pedagogical Relevance of the Study

Because English is considered as the lingua franca of communication worldwide, it is paramount for non-native speakers to learn how to understand and to use the correct form in order to enhance their position in the fields of education, world trade and other professions. Also, learning English becomes an inescapable necessity for those who are born into non-English speaking societies.

Like any other language, learning English does not only involve learning the linguistic forms but also the cultural connotations and social practices connected to that form. Some of these connotations and practices may be not apparent nor easily comprehended. For instance, metaphor and figurative forms present a real challenge to L2 learners and translators. If L2 learners and translators are not aware of this, they will be confused and will distort the original substance of the structure. Accordingly, there is a strong need to have a new kind of language learners and translators who can go beyond the literal meaning and appreciate the figurative dimension such as metaphor. The pedagogical aim of this study is to move language learners and translators up to a higher level where they can be fully fluent and culturally aware of their new language.

## 1.6 Research Questions

The researcher will try to achieve the aforementioned objectives through answering the following research questions:
1. Do English and Arabic colour terms have the same meanings and connotations?
2. Are there similar metaphors underpinning the colour terms in the two languages?
3. Could colour terms functions as synonyms for nonfigurative terms?
4. Which colour has euphemistic (positive) connotations and which has dysphemistic (negative) connotations?

## 1.7 Dissertation Design

This study has six chapters. Chapter one is the introduction that defines the stage and tone of the research. The second chapter reviews the relevant literature of the research issue. The third chapter defines the methodology and instrument used to collect data. The fourth chapter includes the findings and discussions. The researcher also outlines the recommendations, limitations and of the current study in chapter five.

## Chapter 2: Literature Review

### 2.1 Introduction

Metaphor is a very sophisticated cultural phenomenon. And that makes it the main interest of many researchers in various fields including but not limited to educators, researchers, linguists, writers, rhetoricians, poets, psychologists and philosophers. Some of these provided their contributions to the knowledge we now have gathered on metaphor up to the present time. The reasons behind this interest can be explained through the following factors. The first factor can be attributed to the fact that metaphor is not a concrete idea; it is not a physical object like a chair or a window. So people cannot use their bodily sensations to feel or measure it. Another reason for this interest is that metaphor is a very complex mental process since it entails a conceptualization of an abstract idea. This process occurs in human cognition and utilizes the conceptual sense by mapping a source domain onto a target domain. The second factor can be attributed to the disagreement on the definition of metaphor and what can be considered as a metaphor. There are many linguistic forms overlap with metaphor such as metonymy and simile. The third factor is that metaphor has always been affected by the development of other research areas such as Aristotle's objectivist theories, aesthetics and critical discourse analysis. So metaphor is located outside the sensory domain and this made metaphor a rich area of research throughout history.

### 2.2 Rise of Metaphor

#### 2.2.1 The origin of metaphor

The first known use of metaphor dated back to the 15th century. According to the Etymology Online Dictionary, the term 'metaphor' is taken from the Greek word 'metaphora' which means transfer or carry over the sense of a linguistic expression to another. In terms of structure, Richards (1936) claimed that metaphor consists of two components: 'Tenor and vehicle' where tenor refers to the concept or the person to which/whom the attributes are assigned; while vehicle is the object or image that owns such attributes. To be clearer, in the famous metaphor "All the world's a stage" Shakespeare took the attributes of the stage (vehicle) and ascribed it to the world (tenor). In the book '*Metaphors we live by'*, Lakoff and Johnson (1980) used the same concept for cognitive linguistics or conceptual metaphor theory but with different terms. The two language experts used 'target (tenor) and source (vehicle)' to refer to this idea.

#### 2.2.2 The omnipresence of metaphor

Metaphor is a figure of speech used to give a rhetorical and figurative effect by applying a word or phrase to something to which it is not literally applicable (Siefring, 2005). The aim of this figurative use is to have resemblance, provide clarity, or highlight an abstract idea by ascribing concrete concepts to it with. In fact, there is a considerable debate on the definition of metaphor and this debate adds to its complexity. Because it is widely used in everyday communication, metaphor has been used in various applications that goes beyond its original nature and makes it more complicated. Furthermore, the thin line which delineates metaphor from the other forms of figurative languages is quite blurred.

## 2.3 Paradigm of Metaphor

This paradigm conceives the human mind as a container or box of symbols or mental images. Those symbols represent the external objects in the real or possible world. The objectivist view assumes that reality is external and human cognition plays no role in creating such reality and so it is independent. These hypotheses influenced the traditional theories to view metaphor and implicate that literal language is the best way to speak about reality. And since metaphor entails cross-domain mapping, so it cannot describe objective reality and cannot pass a truth condition test in the real or possible world.

Within this paradigm, there are two main approaches. The linguistic (traditional) approach includes the Aristotelian views, substitution theory and the comparison theory. The second approach is the cognitive approach represented through the interaction theory.

## 2.4 The linguistic approach

### 2.4.1. Views of Aristotle

Gordon (1990) said that any study on metaphor is a footnote to Aristotle. It is mandatory to begin with the views of Aristotle in any serious research on metaphor because most of the traditional metaphor theories have been influenced to some extent by Aristotle's views (Ortony, 1993). Furthermore, this traditional approach dominated the West from Aristotle till the early years of the 19th century. Aristotle considers words as symbols expressing an idea of a thing; and the more words that are combined, the more complex is the intended idea. (O'Callaghan, 1997). Aristotle's definition of metaphor underlies the objectivist beliefs. He assumes that metaphor is a deviant form of the traditional way of speaking (the literal way). Aristotle assumes metaphor as a special lens to capture the real essence of things or concepts. The strength of that lens differentiates each one from the other. For instance, poets have a strong lens that enables them to capture the similarities in the real world.

### 2.4.2 The Substitution Theory

This theory views metaphor as a linguistic form that entails a contradiction. This contradiction can be solved when the reader finds an appropriate equivalent or substitute. For instance, the sentence 'he is a book worm' is literally untrue and cannot be accepted. To solve this semantic riddle according to the substitution theory, the reader should fill some linguistic gaps in this form to restore the literal accepted version (Leech 1969). So this theory is a great manifestation of the objectivist paradigm since it considers literal language as the only truth; and metaphor, because it entails cross domain mapping, is not - unless the reader brings it back to the literal essence.

### 2.4.3 The Comparison Theory

This theory followed the steps of objectivist paradigm and substitution theory. It considered metaphor as a decoration of the literal truth. The comparison theory assumes that metaphor is a hidden or a short-form simile (Miller 1993). Readers can only understand the meaning if they return the metaphor to the literal meaning, namely to a way that corresponds to the real world.

## 2.5 The cognitive approach: the dominant thinking

The cognitive view or the symbol system is the latest development on metaphor (Seitz, 1998). This approach not only sees metaphor as a decoration or just a figure of speech, but also as a mode of cognition and thought (Lakoff & Johnson, 1980). This means that metaphor are projected in emotions, gestures, events and activities. Recent research introduces evidence that gives the linguistic approach the upper hand in metaphor. In the pioneering study of Lakoff and Johnson (1980), they found out that the human inclination to use metaphor in expressing their thoughts and concepts is very intrinsic and innate. Similar results were reached by Corradi Fiumara (1995). In another study conducted by Seitz (1998), it is concluded that children are able to produce and comprehend metaphor even before the development of language.

### 2.5.1 Interaction Theory

The interaction theory is the first attempt to go beyond the traditional view of metaphor. It can be traced back to 1936 when Richards published his book *The Philosophy of Rhetoric*. In his book, Richards rejects that mind is just a container of symbols and that cognition is just a mirror of external reality. He concluded that cognition is a zone where concepts and thoughts exist and interact together. Richard was the pathfinder to say that metaphor is a cognitive process and paved the way to the Conceptual metaphor.

### 2.5.2 Conceptual metaphor

Another breakthrough was made by Lakoff and Johnson (1980) and Lakoff and Turner (1989). They stressed that metaphor can be found in every vein of human life including economics, media and every day communication. They defined metaphor as a mean to express or comprehend a specific object by referring to another through the process of conceptual mapping or conceptual blending. Furthermore, Lakoff (1993) recognized metaphor as an attribute of human conceptual scheme. In this scheme, humans use metaphor to map a new domain. This new domain evolved out of two previously distinct ones and inherited their features as well as creating its own unique attributes.

### 2.5.3 Conceptual blending theory

Turner and Fauconnier (1995) proposed a framework that can explain how metaphor creates a new space or domain out of two existing domains by the theory of blending. To illustrate this, the two scholars used the phrase 'land yacht' to explain the creation of a new domain by the metaphor. In this phrase we have two existing domains. The first domain is land; while the second domain is yacht. Each domain of those has its own and unique attributes that cannot apply to the other. But the phrase 'land yacht' requires the reader to blend or map between two spaces or domains. The result of this mapping is a new domain of new attributes.
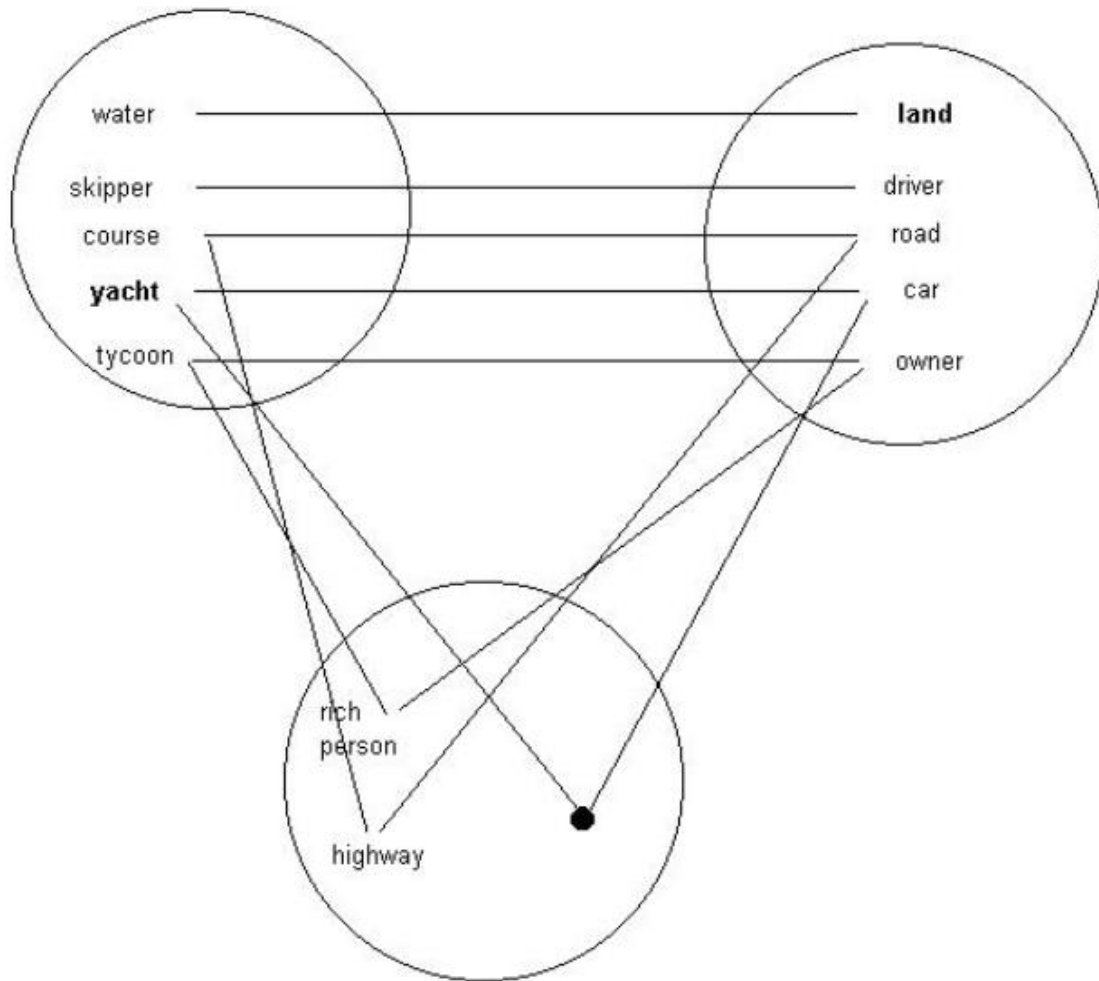
Figure 1: conceptual mapping/blending process (Turner & Fauconnier, 1995).

### 2.5.4 Conceptual blending and colour metaphors.

The conceptual blending theory proposed by Fauconnier & Turner (1998) is a cognitive process. The aim of this mental process is to construct a new meaning out of two existing concepts in order to respond to some human needs and emotions. In this process, only selected attributes of the two or more cognitive domains are chosen to shape a new space, the blend (Taylor, 2002). Colour metaphors are a good example of this blend. They are cultural-loaded terms that are specific in each culture. The same colour may have different connotations in different cultures and communities. In the same manner, colour terms may stir different emotions in different cultures. This difference in meanings and emotions among cultures may impede the process of L2 acquisition and cross-culture communication conveyed through the colour terms. Conceptual blending theory can overcome this dilemma by empowering the reader with an encyclopedic conceptual framework. This framework helps the reader unveil the emotional and cultural power yielded by colour metaphors. Colour metaphor in a specific culture is a result of blending/mapping the colour domain and emotion domain.

In the same manner, cross culture mapping of colour metaphor passes through several cognitive stages. The first stage includes blending two existing domain/inputs; namely the colour domain

(source) and emotion domain (target). The second stage is interpreting this blend by two filters; the symbolic system filter of the source language and the cultural filter of the target language. The symbolic system filter of the source language operates like a pragmatic device that uncovers the norms and emotions yielded by this colour in the source culture. While the culture filter of the target culture acts like an interpretive device that selects the correspondent colour (the same colour in some cases) that yields the same connotations in order to keep the norms between the source and target languages (House 2006). The third stage is the new cognitive space mapped from two existing domains/inputs that equates to the colour metaphor that yield the same emotions.
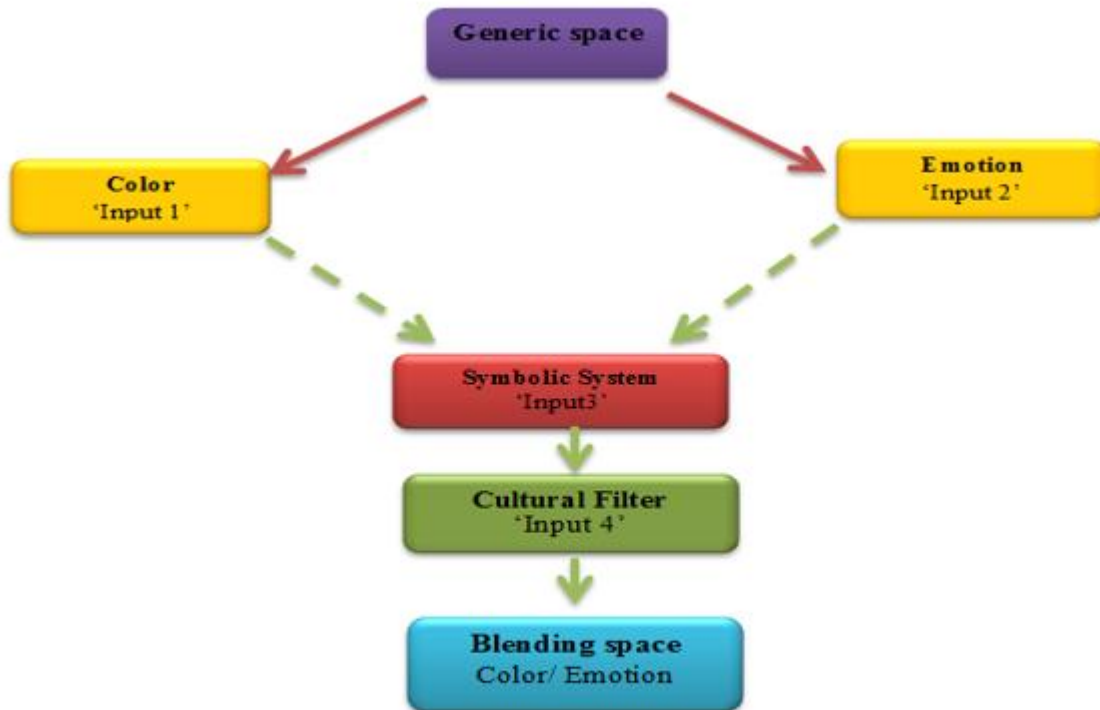


Figure 2: conceptual blending of colour metaphors cross culturally (Chatti, 2014)

## 2.6 Which possesses the truth: Metaphorical vs. Literal

There is a perpetual linguistic controversy between supporters of literal and non-literal language. This debate was mainly about which side possesses the truth. Gozzi (1999) claimed that language has two extremes: codification and incoherence. The first extreme conceives language as fixed; and it contains all clear terms. While the other one conceives it as changing and dynamic; and contains all unclear and confusing expressions. According to this view, the languages used in schools is pulled towards codification while everyday language tends towards incoherence since it uses metaphor and ellipsis frequently. But Gozzi (1999) concluded that the thin line that separates the two extremes is not well defined since there are many expressions that are accepted literally but, in fact, they have some grounding in metaphor. So no language can be described as completely codified.

The difficulty to demarcate this thin line sparked some sort of debate in linguistics. Literal language is considered as standard language while metaphorical language is nonstandard or in some cases abnormal (Katz, 1998). Another debate sparked because of the issue of truth; and which extreme possess this truth. This debate is quickly refuted by the modern proponents of cognitive linguistics who concluded that both literal and nonliteral language possess truth. The researcher believes that both extremes have the appropriate means to express 'truths' since literal language possesses the objective lens while nonliteral language possesses the subjective lens. This goes in line with the views of Langer (1951) and Lakoff and Johnson (1980) who claimed that metaphor is a creative tool used to broaden the reach of language and thought in a world full of a changing reality.

## 2.7 Metaphor and culture

Humans not only use language to carry information and express their thoughts but also to mirror their cultural norms and values. Language is a mirror of a specific culture. Metaphor is a linguistic tool of a language and so it mirrors and relays the society's history, culture and standards (Li, 2010). Both culture and metaphor (as part of language) are interwoven together that makes the basic norms and values of a culture consistent with the metaphor of the main concepts of that culture (Lakoff & Johnson, 2003). In the same manner, culture mirrors understanding and cognitive process of a specific society. So there is a mutual relationship between culture and metaphor (as part of language). This mutual relationship could be promoted or restrained since both concepts can shape each other space.

This makes metaphor a cultural tool used by philosophers, scientists and linguists to expand the horizons of both language and cognition. According to cognitive linguistics, the universal conceptual metaphor is one of the essential mechanisms of constructing meaning; and it is widely configured by the cultural norms and standards. Culture provides a key explanation on how conceptual metaphors developed out of peoples' knowledge and how it creates a new bridge to a new space that would otherwise be difficult to reach. This new space or mapping is deeply grounded in our sensorimotor, social and cultural experience of the surrounded environment. This inference helps people conceptualize and reason abstract ideas. Lakoff and Johnson (1999) claimed that philosophy cannot be studied without metaphors. This can be applied to other sciences such as politics, economics and medicine. The researcher believes that studying metaphor includes also studying culture since they are inseparable; a theory of one that ignores the other will inevitably bring harm to both (Basso, 1976). Furthermore, Metaphor and culture interact together and this interaction leads to their mutual growth. Metaphor enriches culture, while culture gives rise to metaphor.

## 2.8 Metaphor and Second Language Acquisition

Metaphor, like language, is dynamic and changeable. This dynamic manner of metaphor poses some difficulties for L2 acquisition and translation. To overcome this challenge, the L2 learner and translator should understand the types of metaphor. There are many types of metaphor, but the researcher will focus only on three types; namely conceptual metaphor, dead metaphor and dormant metaphor. Dead metaphor is a metaphor that is overused by a specific culture and has lost its individuality to the extent that it is accepted in the dictionary. In dead metaphor, the association between vehicle and target has died and it became just like any other linguistic phrase. It is worth noting that dead metaphor may have ceased to be metaphor for one culture but

it could be living for another. The second type of metaphor is dormant metaphor. Dormant metaphor is a shortened metaphor with unclear meaning. Dormant metaphor is hibernating, but it is still alive. The third type of metaphor is conceptual metaphor. The main aim of the conceptual metaphor is to create a new meaning and dimension by merging the attributes of two different domains. Conceptual metaphor is universal and does not talk about an individual situation. On the contrary, it stands valid for each one. All cultures and languages share a great deal of conceptual metaphors but with different linguistic terms.

Whereas native speakers (Arabic or English) could easily use metaphors because they think of it as a literal language. L2 (Arabic or English) learners tend to have some problems with those metaphorical expressions since they are unfamiliar with those expressions. One of these problems is cultural discrepancies. Hogan (2002) claimed that L2 learners should learn idioms, including metaphors, in the same manner as they learn literal language. To accomplish this learning process, it is imperative for L2 learners to spend additional time in learning, have a good command of literal aspect of L2, and to have a sound exposure to L2 culture norms and values (Compaore, 2004). At the present time, most of the classrooms include students of different cultural backgrounds. So all educators should understand that challenge. They should start to expose their EFL/ESL learners to L2 norms so they will have the ability to appreciate and use L2 metaphors. Without this, All ESL/EFL learners will try to transfer the metaphors of his/her native language to L2. For instance, in a writing classroom that includes multinational students, if the teacher did not provide enough cultural exposure to the learners, all ESL/EFL learners will have differences in their writing in terms of metaphor. This is simply because all learners will try to transfer their L1 metaphor to L2.

## 2.9 Metaphor and emotions

Much research suggest that humans used metaphor to express their religious, ceremonial and spiritual situations. Visual and verbal metaphors are used from the dawn of human history to express human cultural norms and beliefs. For instance, the hieroglyphics made by pharaohs on the pyramids wall are a reference to a visual metaphor for life and death. History proved that humans use metaphor to organize and conceptualize their thoughts and experiences. Whether literal or nonliteral, metaphor can help humans to understand and describe reality. Metaphor is a cultural force that can create concepts and shape behavior. Metaphor is closely connected to cognition and imagination and that makes it a powerful cultural mean. Archer and Cohen (1998) said that metaphor can help transferring the meaning by evoking the imagination and the conceptualization process.

Since antiquity, peoples used metaphorical terms to render emotions such as fear, love, hatred, envy and jealousy (Kövecses, 2000). Cultures also associate colours to metaphor to express those emotions. The application of colour metaphor across cultures and languages makes it universal, but, at the same time, there are differences in their interpretations since all cultures have some unique norms and values. In this respect, Arabic and English are no exception. In Arabic, black expresses envy or jealousy, while in English, green expresses envy. It is worth noting that in Russian, they use the colour 'yellow' to express envy. So it can be concluded that colour metaphor is universal among all cultures and languages, but when it comes to interpretation it is still culture-specific; but this is not a common truth since there are two different views on the universality of metaphor as explained below.

## 2.10 Cross cultural studies on metaphorical language

The literature is full of studies and research on the use and understanding of cross culture metaphors. This type of research falls under the study of contrastive rhetoric originally developed by Kaplan (1966). Connor (1996) said that contrastive rhetoric is very important since it gives humanity insights into the field of L2 acquisition. This area of research still holds a vast area of virgin land for further exploration, especially in metaphor as claimed by Feng (1997). Cross cultural studies on metaphor can be divided into two conflicting intellectual camps. One claiming that metaphor is a unique product of a culture, while the other camp adopts the idea of universal metaphors. The following lines gives more details on these two intellectual camps.

### 2.10.1  Culture-Specificity vs universal Metaphor

Lakoff and Johnson (1980) suggested that many conceptual metaphors are universal since they are driven by basic human experience. While other scholars like Kuroda and Suzuki (1989) and Kovecses (2000) think that it is culture-specific since there are many differences between any two cultures. The researcher thinks that we should examine metaphor through two lenses. The first perspective sees metaphor as a universal linguistic device used to describe abstract objects. In the same sense, the mapping process of conceptual metaphor is also universal in all cultures and languages. The second perspective sees that the major force that shapes the metaphor is 'human bodily experience'. If two cultures have the same bodily experience, it is likely that the two cultures produce (near-) universal conceptual metaphors. But this does not necessarily mean that we will have the same linguistic expressions (Barcelona 2000; Maalej 2004). This study will contribute to the body of research on the commonality of cross-cultural conceptual metaphor by comparing colour metaphors in both Arabic and English language.

### 2.11  The Languages

### 2.11.1 Arabic

Arabic is the most widely spoken language of the Afro-asiatic family. Arabic is a Semitic language spoken by more than 422 million speakers around the world (UN website). According to Ethnologue, a linguistic reference, published in 2015 by Summer Institute for Linguistics, Arabic is the world's fourth most widely used language. Arabic is the official language in 26 countries (International Organization for Standardization). There are two versions of Arabic, namely standard and colloquial. Arabic is spoken in different dialects in 58 countries located in the North Africa, Middle East, Arabian Peninsula, some parts of Asia and Europe as well as other Islamic countries like Comoros. Arabic is considered as the lingua franca of the Arab world. Among the well-known Arabic dialects is Egyptian (the dialect most understood by all Arabs), Levantine and Maghreb. In the past, Arabic was spoken in Spain (Al Andalus). In the sixth century, Arabic was accepted as a literary and scientific language. It is the official language of Islam and the Holy Quran. It is one of the six official languages of the United Nations. The Arabic language day in UN is 18 December (UN website, 2016).

### 2.11.2 English

English is a west-Germanic language of the Indo-European family. English is spoken by many millions of speakers since it is considered as the lingua-franca of the world. According to Ethnologue, a linguistic reference published in 2015 by Summer Institute for Linguistics, English is the world's third most widely used language. English is the official language or one of the official language in 60 sovereign states (International Organization for Standardization). There are two version of English; namely standard and Spoken (slang). English is spoken in different dialects in 106 countries located in different parties of the world. Among the well-known dialects is English (the most understood one for ESL/EFL learners), American, Irish, Scottish and Indian. At the present time, English is the language of science and academia and that make it the most sought after second language. It is the one of the six official languages of the UN. The English language day in the UN is 23 April.

### 2.12  Metaphor in Arabic and English

Jesus used proverbs and metaphorical stories in Aramaic to simplify the complex concepts to his followers. The recorded research on metaphor was the seminal work of Aristotle in the *Poetics*. In his work, Aristotle considered metaphor as a different use of words rather than their conventional meaning.  Lakoff and Johnson (1980) moved the research to another level when they published '*Metaphors we live by'* and coined the Conceptual metaphor theory. Since then, metaphor is considered as a multi-layer linguistic form. It is a figure of speech as well as a way of thinking. Lakoff and Johnson (1980) concluded that the conceptual system is different in various cultures; and various cultures comprehend experience differently through conceptual metaphor. Accordingly, those differences will be mirrored in linguistic differences.

The history of Arabic metaphor started many centuries ago with the old Arab Bedouins. There are many collection of poems by old Arab poets who used proverbs, similes and metaphors in their poetry (Al-Krenawi, 2000). Islam emerged in the peninsula in the 7th Century AD through the prophet Mohamed. With Islam comes the Holy Quran which includes many proverbs, metaphors and similes. Aristotle's work *the Poetics* was translated into Arabic in the 9th century and this narrowed the gap between Arab and West in terms of poetry and metaphor. Alturki (1999) clarified that the prominent Arab polymath Ibn Taimia defined many metaphorical patterns in Arabic in the 13th century. In the same line, Aldoos (1998) clarified that Ibn Qutaiba, another Arab Scholar, listed different usages of metaphor used by Arabs. Arabic also proved that conceptual metaphor is universal since it contains a lot of this cognitive conceptualization. So it can be concluded that the interest in Metaphor is deeply rooted in Arabic as well as English.

### 2.13  Colour Metaphor: the very idea

Colour terms affects human bilingual communication since they no longer express the colour themselves but also entail with rich cultural associations of each nation (Zhang, 2007). This means that colour terms can either be used in the literal sense to refer to the colour or to metaphorically evoke emotions and convey different meaning. Colour terms are a cultural phenomenon resulting from the interrelationship between culture and language. This relationship leaves the colour terms with a lot of connotations (Wang, 2007).  Conceptual connotations and associations carry uncontrolled resonances and may differ from one culture to another; Arabic and English are no exception. Niemeier (1998) and Phillip (2006) said that colour metaphor is

partially grounded in reality. People refer to colour terms to express their emotions (for instance love and hatred), cultural norms and values, folk beliefs, or to strengthen the language's psychological influence. All these connotations and associations motivate human cognitions with a vivid and colourful imagination. In the process, Colours are always connected with conventional linguistic terms. For instance 'his face turned red' may means that he becomes angry.

The study of colours witnessed a breakthrough when Newton (1666) explained that the white colour is composed of seven colours, the rainbow (red, orange, yellow, green, blue, indigo and violet). Another breakthrough occurred after the publication of 'Basic colour terms' by the ethnologists Berlin and Kay (1969). Because of the revolutionary aspect of this work, colours becomes a cross-discipline field. This field stirred many scholars, linguistics, cognitive linguistics, anthropologists, psychologists and neurophysiologists. The two scholars investigated 98 languages, and they found 11 basic colour terms (BCT) as follows:
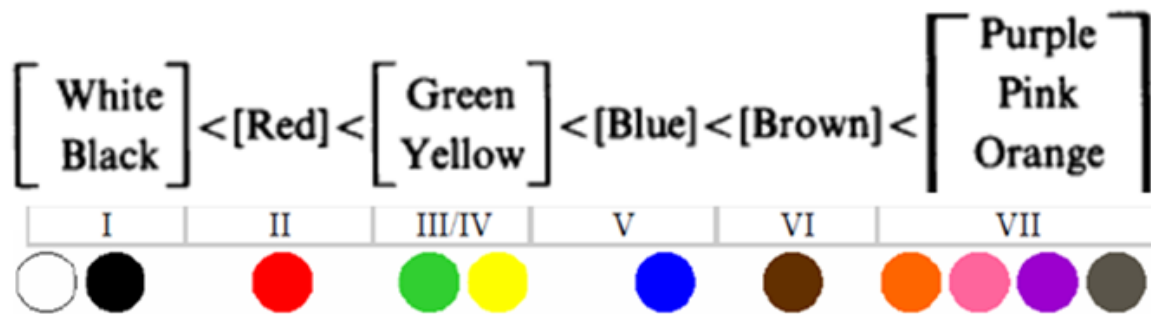


Figure 3: The colour hierarchy of Berlin & Kay

Belin and Kay defined seven chronological levels of language evolution based on basic colours used in each culture. Cultures acquire those basic colour in a fixed order. For instance, if a language/culture has only two colours, they will be black and white and so on. English Language has 11 BCT with Orange and Purple in English are taken from Latin and Arabic with a hue sense; while pink emerged sometime in the 16$^{th}$ century (Casson, 1997). Arabic includes also 11 BCT same like English. But there are strong claims in Arabic Literature to include samawee 'light blue', khuhlie 'dark blue' and zeatee 'oil green' as BCT; this needs more investigation. It is worthy of note that Slavic languages, Russian (Davies & Corbett, 1994), Turkish (Özgen & Davies, 1998) and Greek (Androulaki, 2006) includes 12 BCT (with light blue and dark blue) (Casson, 1997).

The meaning of Colour terms can be explained through the conceptual blending theory. This theory was proposed by Fauconnier & Turner (1998) as a cognitive process. The aim of this mental process is to construct a new meaning out of two existing concepts in order to respond to some human needs and emotions. In this process, only selected attributes of the two or more cognitive domains are chosen to shape a new space, the blend (Taylor, 2002). Colour metaphors are a good example of this blend. They are cultural-loaded terms that are specific in each culture. The same colour may have different connotations in different cultures and communities. In the same manner, colour terms may stir different emotions in different cultures. This difference in meanings and emotions among cultures may impede the process of cross-culture communication

conveyed through the colour terms. Conceptual blending theory can overcome this cross culture dilemma by empowering the reader with an encyclopedic conceptual framework. This framework helps the reader unveil the emotional and cultural power yielded by colour metaphors. Colour metaphor in a specific culture is a result of blending/mapping the colour domain and emotion domain.

## 2.14  Colour-based X-phemisms

Adams and Osgood (1973) investigated the connotative meaning of the basic six colours (black, white, green, blue, yellow, and red) in English and 20 other languages/cultures (in Americas, Europe and Asia) using semantic differential. The two scholars found that white colour more often has a positive connotation than black in all cultures under study. For the colour red, they found that it has a more positive and negative valence based on the context. For yellow, they found that it has a common positive valence but in Hong Kong it is always associated with pornography. Jacobs et al. (1991) claimed that some colour connotations are universal such as red associated with love and passion, while white associated with virginity and cleanliness. But there are some discrepancies among cultures. For instance, yellow associated with cowardice in American culture, while in Asian Culture it does not evoke this emotion (Kiato, 1986). Yellow also is associated with the sun in English culture, while in Chinese and Japanese red is associated with the sun. Purple refer to anger in English, while in Chinese it refers to loyalty. In another study, Saito (1996) assessed the human reaction to bright and dark colours. He found that bright colours are associated with positive connotation such as happiness and relaxation; while dark colours have negative associations such as sadness and anxiety. Kaya & Epps (2004) and Manav (2007) reached the same results of bright and dark colours and concluded that bright colours are always associated with positive valences while dark colours are associate with negative valences.

Allan and Burridge (2006) adopted a different perspective since they investigated the English colour terms in the sense of 'X-phemisms'. The two scholars classified language into two types: acceptable and unacceptable language. The acceptable language is divided into two: 1) orthophemism: formal literal language (straight) and, 2) euphemisms: colloquial figurative language (nice talking). The speaker uses orthophemisms and euphemisms to be polite and to avoid offensive language as well as saving the audience's face. While the unacceptable language is described as dysphemism: refers to offensive (figurative/literal) language. For instance the speaker said "you look sad" this is orthophemism, if he said "you look blue" this is euphemism, and if he said "you looks very miserable" this is dysphemism. Allan (2009) concluded that the offensive connotation of colour terms 'dysphemism' is more frequent than 'euphemisms'. In this study, the researcher will also investigate the 'X-phemisms' connotation of the six basic colour terms (black, white, yellow, red, green and blue) in both Arabic and English since the colour system of both is not identical. The results of this investigation will help the researcher to identify the most frequent type of 'X-phemisms' in Arabic and English. Also in some cases, the researcher will occasionally include some examples of the connotations of colour terms in other languages for the sake of extending the horizon of cross culture communication.

**Chapter Three : Methodology**

**3.1 Research design**
Research design is like the logic that helps in collecting the data and finally to draw the conclusion (Yin, 1984). It is like a glue that holds the major parts of the research together (Trochim, 2006). This study is designed in a particular way in order to increase the possibilities and chances for the data collection process. The researcher carefully followed a specific procedure in order to have accurate and valid results. This procedure guarantees meaningful results that can be reproduced by other researchers as well. The current study is a descriptive research.

It is descriptive since the researcher will collect data without manipulating the environment. The researcher will approach the subject without any preconceived ideas. This type of studies is the best one to collect data that involves associations and relationships among things in the world. It is identical to capture the naturally occurring behaviours and attitudes. Usually, this type of study is done before the empirical studies in order to decide what specific elements to be manipulated and included in an experiment. As Bickman and Rog (1998) explained that empirical studies can find answers to 'why/how questions' while descriptive studies find answers to 'what' questions. Since metaphor, as a part of language, is a social phenomenon that entails mapping between sensorimotor, social and cultural experiences of the surrounded environment. So the researcher will investigate the subject using qualitative method. Qualitative research is the most suitable method to study a social phenomenon in its naturally occurring context as defined by Denzin and Lincoln, 2003. The two scholars claimed that qualitative method includes understanding the meaning of a word or phrase as well as understanding the concepts expressed by a specific society or community. Some scholars marginalized qualitative research and considered it less scientific and less rigorous. But Maykut and Morehouse (1994) refuted this claim by explaining that the philosophical side of qualitative research is less known and that makes it less familiar. Qualitative research is preferred when dealing with fields like cultural anthropology, ethnography, psychology, and even medical science among other fields. The researcher will investigate the conceptual meaning of colour metaphors between Arabic and English. To do so, the four research questions will be answered through the qualitative method.

Also, the researcher will adopt the inductive approach in presenting and analyzing the colour metaphors. The researcher will begin first with the basic meaning of a colour and then the connotations of the extended meaning for that colour. After that the researcher will try to capture all metaphors of this colour in both languages. Then the researcher will try to align each colour metaphor in English with its equivalent in Arabic. The colour metaphors in both the Holy Quran and The Bible are also projected in terms of meanings and frequencies.

**3.2 Suitability of Research Design to the Study**
The aforementioned research design is considered by the researcher as the most appropriate design to find the ultimate answers for the research questions. The researcher also made use of the methods in the prior studies on colour metaphors in both Arabic and English. Those studies helped the researcher to decide on the methods and approaches of data collection and analysis. It guided the researcher in determining the representative sample; and crafting his analysis and discussion. It is worth mentioning that the representative sample is more demanded for the quantitative research. The studies on metaphors are mostly qualitative such as studies made by

Feng (1997) and Compaore (2004). To guarantee having a representative sample, the researcher collected the data from different sources that ensured different perspectives and different degrees of metaphor usage.

### 3.3 Research Tools and Data Collection

The research tool used by the researcher in order to collect the data is the researcher himself. The inductive approach is used by introducing the general domain which is the colour itself; followed by its meaning and psychological effect. Then the phrases that include colour metaphors are captured; and finally the researcher will mention some citations of intertextual colour metaphor and its conceptual meanings in both the Holy Quran and the Bible. The process is exploratory and the final product is descriptive.

The researcher will use different sources to collect data including English dictionaries such as Oxford Dictionary of Idioms for learners of English (Siefring, 2nd Eds., 2005), The Oxford Dictionary of Proverbs (Speake,5th Eds., 2008), Online Etymology Dictionary, and Dictionary of Colours and Names Associated with Them. Arabic dictionaries includes Lisan AlArab (Dictionary of Arabic Language), Dictionary of Colours of Arabs, and the online Dictionary of Arabic Semantics (Qamous AlMa'aany). It is true that dictionaries cannot faithfully reflect the natural system of any language, but they are still a reasonable source of data that helps the researcher to have an overall understanding for the connotations of colour terms. The researcher will also draw data from other sources like newspapers, online website, books, novels, folklore proverbs, research articles, PhDs, social and humanities studies. The current study will also include colour metaphors citations from the Holy Quran and the Bible since they are the source of intertextual conceptual metaphor. In short, intertextual conceptual metaphor refers to understanding current experience through past experiences by mapping attributes of the past experience onto the contemporary one. The researcher will also use informal interviews by asking colleagues, friends, and relatives in an informal setting about the Arabic colour terms and their connotations, either negative or positive. Regarding the English colour metaphors, my supervisor is a native speaker of English and has an extensive experience in teaching English as a second language and metaphor. So he will help the researcher in validating the English colour metaphors against the ones used by the native speakers.

In a completely informal and stress-free setting, the researcher asked his colleagues, friends, and relatives about their psychological evaluation of each colour, the connotation of each colour either positive or negative or both. Then the researcher asked the informants to support their evaluation by providing linguistic expressions or proverbs that include colour metaphors. The researcher meets the informants in natural settings like their home, in the street or in their offices. The colours used in this study are selected based on the most common and frequent colours in Arabic culture (namely *asswad* "black", *abyad* "white", *azraq* "blue", *ahmar* "red", *akhdar* "green, *asfar*, "yellow") .

As for the online resources, the researcher searched different newspapers and online websites to capture as much data as possible and to validate the data collected from the interviews. Also, the researcher searched different books, novels, and folklore proverbs as well as linguistic research articles, PhDs and social and humanities studies. The researcher used various resources for many reasons such as to enrich the researcher's understanding regarding the meanings and connotations of colour terms; and to validate the findings of the interviews with those of

electronic resources and studies. In addition, various resources of data collection enables the researcher to have a representative sample of the whole and at the same time it reinforces the study findings.

## 3.4 Process of Data analysis

The bulk of the research on cognitive semantics has focused on the process that takes place in the human mind and projects different types of information. Social interactions and culture provides a significant input to this cognitive process as explained by Wilson & Keil (1999). Since metaphor is part of a language and since colours are part of a culture; so it can be concluded that colour metaphor is a cultural linguistic expression that affects the cognitive process. Colour terms may relay different meanings in different cultures in the same situations. For instance, one colour term might be perceived in a specific way in English culture and in a completely different manner in Arabic culture. In the same way, colour terms may be determined by the context in which they are used. That provides each colour term with a multitude of extended meanings other than its etymological or dictionary meaning.

This study will ponder upon the process of construing colours across cultures, specifically English and Arabic culture. The current study will focus on the six most basic colours in both languages. The researcher identified three different meanings for each colour term according to the cognitive cultural categorization (Xing, 2009). The basic meaning is the original and etymological meaning; the extended meaning is the connotations extended from the basic one through the previous experiences; and the additional/abstract meaning is the metaphorical meaning that is further abstracted from the extended one. Kress and Leeuwen (2006) claimed that colours have the power to 'affect'. They have the power to do action or to relay interpersonal meaning. This 'affect' has an interpersonal meta-function as defined by Halliday (1973). This means that each colour refers to a mode. This is in line with the meaning of 'colour' /lawan/ in the Arabic dictionary Lisan Al Arab. In this dictionary, the word 'colours' /alwan/ can also mean 'the types of human character'. It says that the word 'changing colour' /mutalwin/ means the person is changing his personality continuously; namely 'protean'. The six colours under investigation are *aswad* "black", *abyad* "white", *azraq* "blue", *ahmar* "red", *akhdar* "green, *asfar*, "yellow").

## 3.5 Stages of data Analysis

Since the current study is a descriptive and inductive one, so the researcher followed a specific order in analyzing and comparing the Arabic and English colour metaphors using the cognitive cultural categorization. This order includes two stages as follows:

Stage 1: Qualitative findings:
The basic meaning:
    1- The basic meaning and psychological effect of the colour.

The extended meaning:
    2- Connotations of the colour (Positive valences or negative valences).
    3- Political and cultural associations of the colour.

The abstract meaning:

4- Phrases that include colour metaphors in English; and explaining its conceptual mapping, metaphorical meanings and connotations qualitatively.

5- Phrases that include colour metaphors in Arabic; and explaining its conceptual mapping, metaphorical meanings and connotations qualitatively.

6- English and Arabic connotation were compared to each other to find out similarities and dissimilarities.

7- Colour metaphor citations from the Quran and the Bible and its connotations

Stage 2: Quantitative findings:

8- The frequency of each colour in both the Holy Quran and the Bible.

**Chapter four: Findings and Discussion**

**Stage 1: Qualitative Findings**

In this section, the researcher will present qualitative and descriptive findings. The aim of these findings is to answer the four research questions which are:

**4.1 White is good / Abyad (masculine), Bay'daa (feminine) /:**

Berlin and Kay (1969) studied the colour terms in 100 languages and they found 11 basic colour terms (BCT). All languages have some or all of these basic colours. They also concluded that black and white terms are shared in all languages. Xing (2009) and Tao (1994) arrived at the same result and claimed that black and white have the oldest etymological date among all other colours in all languages. Both Arabic and English have the 11 basic colours; but for the purpose of the study, the researcher will focus on 6 basic colours.

The colours 'black and White' are achromatic colours. White /abyad (masculine) or baydaa (feminine)/ is the brightest colour and black /Aswad (masculine) or Sawdaa (feminine)/ is the darkest colour. White is the outcome of reflecting back most of the light; while black is the outcome of absence or complete absorption of light. In nature, white can be considered as protagonist, while black is the antagonist in most cases. Both colours are used as metaphors in English and Arabic cultures to map specific cultural and social norms and values onto a new target domain. This new domain is the juxtaposition of two ideas that develop a new insight (domain) onto a new (or existing) reality.

**4.1.1 Basic meaning (+ ):**
In both English and Arabic, the basic meaning of the colour 'white' is psychologically and emotionally associated with peace, innocence, harmless goodness, evil-free matters, clarity, visibility, piety, happiness, purity and holiness. It is a symbol of nature, luck, cleanliness and optimism. Plato (360 B.C.) said that white is suitable to God. So the orthophemistic use of the colour 'white' is always positive in both English and Arabic. There is no difference in English and Arabic for using the basic meaning of the colour 'white'.'White' colour is always associated with nature and is used with similar meaning in English and Arabic such as:
- White cotton
- White clouds
- White crystal
- White egg
- White angels
- White paper (reference to blank paper)
- White rice
- White coat
- Whites (reference to white clothes)
- White gowns
- White bear
- White ant
- White damp (carbon monoxide)

### 4.1.2 Extended meaning (+):

The purity, cleanliness and holiness of the colour 'white' has been extended to linguistic expressions to give it a positive connotation. If a person, an object, or a something is white, this means that it is clean and pure. So the colour 'white' add a positive connotation to the genitive. In Arabic and English cultures, the bride wear white gowns in the wedding as a sign of cleanliness and virginity. Also, Muslims wear white cloth 'abaiah' during prayers as reference to holiness and respecting Allah. In Christianity, the Pope wear a white cassock as a reference of holiness, cleanliness and goodness. Besides the euphemistic use of 'white', there also some dysphemistic uses; 'white' could mean illness in English culture and blindness in Arabic culture. White is used in euphemisms more than dysphemism in both English and Arabic. However, white is the only colour allowed for widows in India. In East Asia, it symbolizes mourning and death as explained by Paul and Okan (2010). The same case in Japan - white carnation is a sign of death.

### 4.1.3 The abstract meaning (+ -):

The values of the colour 'white' have been used to construe more abstract ideas in both English and Arabic. The researcher classified the extended meaning of the colour' white' into four levels: 1) terms found only in English culture, 2) terms found only in Arabic culture, 3) common expressions with the same connotations., and 4) intextual colour metaphor in the Holy Quran and the Bible.

a. Terms found only in English culture:
- White Christmas: orthophemistic use of 'white' to refer to the appearance of snow on Christmas day or in terms of politics it means radically conservative.
- White smith (tinsmith): the person who polishes tin and metal without using fire in most cases.
- White face: means he is ill because his face looks white. The Arabic equivalent is yellow face.
- White elephant: a possession that is expensive and holds no value for its owner. In Thailand, the white elephant is considered sacred and cannot be involved into work. So any Thai who has a white elephant will feed and take care of it without getting benefit from it. And because a white elephant requires too much money to take care of it, eventually it will make the courtier unfortunate and financially ruined.
- White magic: the magic that harms no one is white; unlike black magic that harms every one.
- White sale: it is a sale takes place in January and includes different sales on white bed items and white large appliances.
- White coffee: coffee with milk.
- Bleed white: to take everything from somebody, especially money.
- In the white phase: a project still unfinished.
- White alarm: it means, in military sector, it is safe now.
- White-livered: or as Shakespeare coined it in Macbeth 'Lilly-liver'd Boy' it is a reference to lack of courage or in other terms cowardice. In the middle ages, people thought that the liver is responsible for emotions and creating blood. So the poorly functioning liver makes liver appears with less blood or white.
- Whiteout: 0-visibility.

- White wine: wine from green or yellow grapes
- To show the white feather: coward person.
- White hot: to be very hot or enthusiastic.
- White paper: a report on a specific subject.
- White coat rule: a law in US that prevent doctors or actors to wear white coat to participate in television advertisements for medical products. This is an orthophemistic use of the colour 'white'.

b.  <u>Terms found only in Arabic culture:</u>
- White hearted person/white heart: forgiving person, with pure heart or don't trouble yourself about it.
- He has a White hand: generous person who gives money to poor people.
- White hand campaign: it is a campaign aimed at enhancing the women's right in Arabic world.
- The white / AlAbyad/: the sword since it is colourless.
- Have a White day: have a good/lucky day.
- White news: to express person's surprise about good news or sometimes it means something equivalent to "Dear me" in English. Sometimes it is politely used to express bad news especially in Egyptian culture.
- The white nights: nights with full moon 13, 14, and 15 (in the Islamic month).
- What a White night: a lovely surprise.
- One thousand white days: what a good surprise.
- The two Whites /AlAbyadan/: reference to milk and water.
- The white land: land without vegetation.
- The white evident / Hoja Baydaa /: clear, evident
- The white Line  /Al Khait AlAbyad /: is used orthophemistically to indicate the appearance of day light and fading of the black light.
- He will whiten your face: he will make you proud. In English, white face means pale out of fear.
- White eye: the person is blind because he has eye cataract disease. This disease makes the human eye appears white.
- A white-eyed woman: could be dysphemistically used to describe a female who is rude and disrespectful of others (used in Jordan).
- A white person/whites: a person of Caucasian race.
- A white cheque: complete freedom of action in doing something. The English equivalent is blank cheque.
- Tea with white water: it means that we put tea first in the cup, then sugar. After that we spur hot water on the back of the spoon so the tea will not be mixed and water stay white or transparent.
- White arms or weapons /AlSilah AlAbyad/: is a weapon used in hand-to-hand combat such as a bladed weapon or a blunt weapon. The English equivalent is a melee weapon.
- White death / AlMawt AlAbyad/: sudden death; while in English it means Tuberculosis or white shark.
- The white water /Al Maa'a AlAbyad/ : reference to eye cataract disease that causes blindness.

c. <u>Common expressions with the same connotations:</u>
- To show the 'white flag' is an international sign for cease fire or peace.
- White record /Safha Baydaa/: impeccable and law-abiding person.
- To be in the white list: to be an impeccable person, has a security clearance or it is acceptable items.
- White lie: harmless lie told out politeness. (-)
- White hair: indication to a wise old man
- White goods/white ware: reference to household items, such as linens, towels, and large appliances of the kitchen.
- White dove: symbol of peace and good intentions.
- White-collar: related to desk jobs.
- The white gold: platinum.
- White slavery /AlRaqiq AlAbyad /: reference to human trafficking especially women who have white complexion.
- White blood cells: those cells appear white after the process of centrifugation; so it is an orthophemistic use.
- White noise / daw'daa bayda'a/: static noise
- It was a White night: sleepless night.
- White bread: bread made of refined wheat flour without bran.
- Whiter than white /nasih albayad /: he is a clean person.
- Keep your white penny for your black day (English culture) = white piaster is useful on a black day /Alqersh AlAbyad Yinfa fi AlYoum AlAswad/ (Arabic culture).

d. <u>Intertextual conceptual metaphor in the Holy Quran and the Bible:</u>
The plural from 'colours' /Alwan/ mentioned in the Holy Quran 7 times in 6 verses; which is considered as a divine signal to the seven colours that form the white light. The most interesting thing is that the plural form of 'colours' mentioned in the Holy Quran includes all creatures of Allah: human skin colours, human languages, animals, bees, crops, fruits, and mountains. The singular form 'colour' /Lawn/ mentioned 2 times in verse 69 of AlBaqra chapter. The six basic colours (white, black, yellow, red, green, and blue) mentioned in the Holy Quran – the total number of all colours is 34 times. The colour 'white' comes in the first stage with 12 times in 12 different verses. The euphemistic use is predominant since, as it is explained before, the Arabic culture consider the colour 'white' as sign of goodness, optimism, purity and heaven. The exceptional dysphemistic use of the colour 'white' mentioned in Chapter 12, verse 84 during the story of Joseph. The colour 'white' used with Jacob's eyes to connote blindness. Because Jacob lost his son Joseph, he cried heavily and his eyes turned white with sorrow because of cataract disease. The following are the connotations of colour 'white' as mentioned in the Holy Quran:
- To refer to the basic meaning or to the extended meaning that connotes goodness, purity and clarity.
- To refer to the white thread that differentiates the dawn of the night.
- To describe the happy faces in the Judgment Day.
- To refer to cataract disease as in Joseph story.

- To describe the mountains.
- To describe faces as a symbol of good deeds.
- To describe the hands of Moses and to confirm that he has no Albinism**.**
- To describe the drinks of paradise.
- To describe the beauty of women of paradise.

As for the KJV Bible, the colour 'white' mentioned 75 times; 29 of which are in the New Testament (http://www.biblestudy.org/bible-study-by-topic/meaning-of-colors-in-the-bible/meaning-of-color-white.html ). The euphemistic use is predominant since, as it is explained before, the English speaking culture considers the colour 'white' as a sign of goodness, purity wisdom and holiness. The following are the connotations of the colour 'white' as mentioned in Bible:

- Used to describe natural objects and animals.
- Used to connote purity, righteousness and heaven.
- Used to connote refinement and unblemished.
- Used with horse to describe victory.
- Used to mean hypocrite in "whited sepulcher".



**English Culture**

- Snow
- Illness
- Invaluable
- Large appliances
- Milk
- Forced to pay lot of money
- Unfinished
- Safe or no harm
- Cowardice
- Hot or enthusiastic

**Common Terms**

- white flag
- White record
- white list
- White lie
- White goods
- White dove
- White-collar
- White slavery
- White blood cells
- White noise
- White night

**Arabic Culture**

- forgiving person
- generous person
- the sword
- lucky day
- What a nice surprise
- nights with full moon
- without vegetation
- clear evident
- make you proud
- blindness
- melee weapon
- sudden death

**Universal**
**White**
1.Colour of naturally white entities:
- White cotton
- White clouds
- White crystal
- White egg

- Optimism.
- purity.
- Righteousness
- Wisdom.
- Holiness or dedication to God.
- Joy.

**Intertextual conceptual metaphor in Bible**

- goodness, purity and clarity
- The white thread=dawn
- White faces: reference to good deeds.
- Blindness
- Describe mountains
- Describe the drinks of paradise.
- Beauty of Paradise's women.
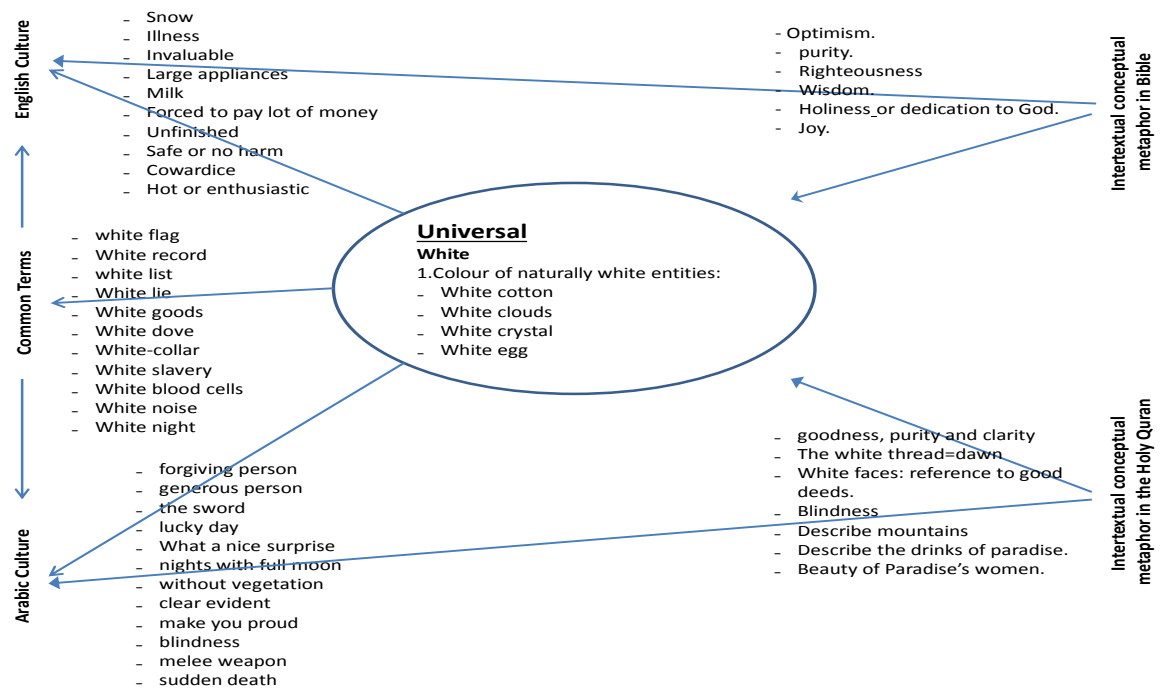
**Intertextual conceptual metaphor in the Holy Quran**

Figure 4: Radial Network of Metaphorical Extensions of "White". (Adapted from Niemeier 1998:131)

## 4.2 Black is evil /*asswad (masculine), Saw'daa (feminine)* /

### 4.2.1 Basic meaning ( + - ):
In both English and Arabic, the basic meaning of the colour 'black' is psychologically and emotionally associated with darkness, night, the unknown, death, ambiguity, impurity, destruction, troubles, bad luck, poverty, corruption, wicked acts, power, and seriousness. It is a symbol of evil, slavery, grief, death, misery, dirtiness, misfortune, pessimism, bad deeds and racial discrimination. It has a negative connotation in most cases. There is no difference in English and Arabic for using the basic meaning of the colour 'black'.
Black colour is used with similar meaning in English and Arabic such as:
- Black tie
- Black suit
- Black eyes
- Black cat
- Black tea
- Dark night

### 4.2.2 Extended meaning (+ -):
The sadness, impurity, sorrow and bad luck of the colour ''black' has been extended to linguistic expressions to give a negative connotation. If a person or an event is described as black, this means that his deed is bad or it is miserable. In Elizabethan times, black was a sign of dirty and wicked natures (Jordan, 1997). In many languages it is directly related to depression, pessimism or anger (Soriano and Valenzuela 2009). All types of evil deeds happen under the cover of night, because they can be done easily and unseen. So the colour 'black' adds a negative connotation to the genitive. In Arabic and English culture, people wear black cloth in funerals as a sign of deep sadness and grief. In Japan, Ninja fighters wear black cloth to cover their identity. However, it is also a sign of activeness, energy since black colour absorbs all colours and holds the natural energy. Priests (in Christianity) and Imams (in Islam) wear black cassock to symbolize their devoutness, seriousness and giving up the joys and colours of life for the sake of helping other people to find the right path. Also, black colour can evoke strong emotions; it gives some weight and strength to the genitive (Eiseman, 2009). Black is used in dysphemism more than euphemisms in both English and Arabic.

### 4.2.3 The abstract meaning (+ -):
a. Terms found only in English culture:
- Black-faced: a description to dark-skinned peoples of Africa. It could be a racial description if it used in African or Arab countries.
- Blackout: an electricity failure or information made hidden from the public.
- Blackball: voting against someone in a secret manner to prevent him from becoming a member of a club.
- Blackmail: to demand payment or action by means of a threat.
- To give somebody a black look: a look full of contempt or hatred. The equivalent in Arabic culture is a 'blue look'. While black look in Arabic means that the persons is very pessimistic.

- Black Friday: the day after Thanksgiving. In Arabic culture, they call it white Friday since Friday is a blessed day in Arabic culture.
- Black look: angry look.
- The Blackshirts: Mussolini's Fascist militia.

b.  Terms found only in Arabic culture:
- Your day (night) is black /yomak Isswid or Liltak Sodaa/: you will face a lot of troubles.
- Black news /ya khabar isswid/: bad news.
- The black thread /Al Khait AlAswad/: the night; while the white thread is the day used in Muslim countries to know the timings of fasting during the month of Ramadan.
- Black deeds: bad deeds.
- Black luck: bad luck.
- Black hand /yadon sawdaaa/: person who is not clean.
- May Allah will black your face: damn you because you let me down (in GCC region).
- He has a black heart /Aswad AlQalb/: person who does not forgive easily and his heart is full of hatred.
- He has a black liver /Aswad AlKabid /: he is an enemy.
- The two blacks: the water and the date (nominative case) or the scorpion and the snake ( accusative case) .
- The black land /Ardon Sawda/: reference to the cultivated land since Arabs in the past used the colour 'black' to refer to the colour 'dark green' of crops. 'Dark green' look black from a distance. In the times of Pharaohs, Egypt was known as the 'dark land' reference to the black soil around the bed of the Nile River.
- The Black freezing /saqeea alAswad/: severe freezing resulting in the death of vegetation.
- Black deeds / Aamalak AlSawda/: your shameful deed.
- Black paper / miswadd'a/: means draft paper.
- Black seed /AlHaba AlSawda/: a type of spices it is known as black cumin or Nigella Sativa in western countries.
- Black eyes/hair (woman): it is a sign of beauty in Arab world. It is increasingly used in poems and songs (+).
- Black cat: a bad omen especially if it is passed in front of you. Unlike England, where it is considered a good luck.
- 'The liar gets only the blackness of his face' /ma yinu:b il-kaddab 'ilia sawa:d wishshu/.
- 'Being in debt means black cheeks' /'il-di:n sawa:d-il-xaddi:n/, which means that debt causes one misery and shame (Taymour, 1956, p. 235).
- Antra poems: the interesting thing is the euphemistic use of colour 'black' in the poems of Antara, the famous Arab poet, is the predominant. (+)

c.  Common expressions with the same connotations:
- Black magic: evil and bad magic.
- Black cloud: reference to a problem is imminent.
- Black widow: type of female spider that kills her male after mating.

- Black gold: petrol in GCC area.
- Black Death: which is used dysphemistically as a lexical alternative to plague.
- Black market: shadow market for illegal transactions.
- Black list: reference to a bad man or dangerous goods.
- Black hell: a reference to a place full of extreme grief, sadness, fires and torture. It is used by Shakespeare in King Lear '*In hell-black night endured*'.
- Black comedy: creating comedy out of a tragic event or situation.
- Black coffee: coffee without milk
- Black belt: the highest awarded belt in the martial arts.
- Black sheep (and black cat in Arabic culture /Qet'ta sawdaa /): a bad character in an otherwise respectable group. It is constructed around the fact that shepherds dislike black sheep because black wool is not as valuable as white wool (Oxford Dictionary of Idioms).
- Black mark against somebody /Noqta /sawdaa /: fault or mistake.

d. <u>Intertextual conceptual metaphor in the Holy Quran and the Bible:</u>
The colour 'black' mentioned 7 times; 6 times were used to describe the face and how it denotes the bad deeds. The dysphemistic use is predominant since, as it is explained before, the Arabic culture consider the colour 'black' as a sign of badness, pessimism, bad deeds and hell. The following are the connotations of colour 'black' as mentioned in the Holy Quran:
   - To describe a face because of evil and bad deeds either in this world or afterlife.
   - To describe the face of liars to Allah.
   - The black thread to describe the beginning of night.
   - To connotes misery and distress for those who consider girls as bad luck.
   - To describe mountains as dark black.

As for the KJV Bible, the colour 'black' is mentioned 18 times; 3 of which are in the New Testament. The dysphemistic use is predominant since, as it is explained before, the English culture consider the colour 'black' as sign of sadness, impurity, sorrow and evil. The following are the connotations of the colour 'white' as mentioned in Bible:
   - To connote dark or darkness.
   - To refer to famine generally.
   - Famine resulted from war
   - Mourning and grief.
   - A period without revelation from God.
   - To refer to a place where the spirits of evil doers stay as a punishment for their rebellion.

**4.3 Yellow is cowardice and envy /Asf'ar (masculine), Saf'raa (feminine) /**

**4.3.1 Basic meaning  ( + ):**
In both Arabic and English, the basic meaning of colour 'yellow' is psychologically and emotionally associated with positive connotations such as sunshine, gold, hope, energy, and wealth. It is a symbol of summer, sun, activity, precious materials, harvest of wheat, cheer, desert, camels and autumn (Danger, 1968). In the Arab world, the yellow camels are the best ones. In autumn, the leaves of the trees turning into yellow as a sign for a new life (Ibrahim, 2008). When the wheat turned into yellow, this means that it is ripened; but in other crops yellow may mean disease. It is very attractive to birds and insects.
Yellow colour is always associated with nature and is used with similar expressions in English and Arabic:
- The yellow sun
- Yellow hair (or blond)
- Yellow flowers
- Yellow rose

**4.3.2 Extended meaning (+ -):**
The extended meaning of the colour 'yellow' indicates positive and negative connotations. As for the positive connotations, yellow refers to warmth, activity and energy. The positive connotations of the colour 'yellow' has been extended to linguistic expressions, road signs and paintings because of its high visibility and energy. School buses and taxi caps are painted in yellow to be seen from a distance. In ancient Egypt, woman is always depicted with yellow (gold) face and skin; while men with brown (or red) faces.  In China, it refers to the Emperor; and only the imperial family are allowed to wear yellow. Also, the Chinese use yellow carpet to welcome guests not red since it refers to royalty and glory (Chang, 1987). In Thailand, it represents Buddhism and wisdom.

But the colour 'yellow' has also some common dysphemistic connotations such as cowardice, envy, fear, greed and warning (Kalat, 2005). It refers to dishonesty, cowardice, betrayal, jealousy, deceit, illness and danger. These negative connotations have been mapped onto language. Any sign painted in yellow, it has something to do with safety and accident prevention. In football, the yellow penalty card is a warning before expulsion. In the past France, traitors' doors were painted yellow. In Hong Kong Cantonese, the colour '*yellow'* is associated with pornography. In Germany, Italy, Japan, The Netherlands, and Turkey is a sign of envy; but in English it is a sign of cowardice (Soriano and Valenzuela, 2009; Osgood et al. 1975). In France, it is a sign of infidelity; while in Russia, it is a sign of jealousy (Paul and Okan, 2010). In Arabic, the dysphemistic use of yellow is more common than the euphemistic use. Also, the orthophemistic use of yellow is occasionally found. This result is not in line with Allan (2009) who says that in English 'yellow' is nearly always orthophemistic but occasionally dysphemistic. To conclude, the colour 'yellow' has both positive and negative connotations. These different connotations and valences are the result of the etymological impacts of human behaviour on language and culture.

**4.3.3 The abstract meaning (+ -):**

a. <u>Terms found only in English culture:</u>
- Yellowbellied: a cowardly manner (very scarce in English).
- Yellow streak: coward person.
- Yellowdog contract: a contract which denies the employee some rights.
- Yellow people: Asiatic people.
- Yellow Dog Democrat: person who is a hard-core Democrat.

b. <u>Terms found only in Arabic culture:</u>
- The yellow palace /AlTharaya AlSaf'ra/: a colloquial Egyptian expression to refer to the mental hospital.
- Yellow as lemon /Asfar zay AlLaimona/: means fearful, sick or has anemia.
- Yellow-eyed /Ay'non Safra /: is an envious eye. While in English, the envious eye is always green.
- Yellow smile /Dehka Safra /: to smile in an insincere way (same connotations in Germany, Italian, Portuguese, France and Romanian).
- Yellow camels: are good and healthy black camels; Arabs always conceive black camels as yellow camels.
- The yellow /Al Safra'o/: the gold, Arabs say 'he has no yellow nor white' meaning he has no gold nor silver.
- The two yellows /Al Asfran/: the gold and saffron.
- Yellow snack (for woman): envy and jealousy or a woman who hurts others.
- The yellow /AlSafra/: is a symptom for problems of liver; the English equivalent is jaundice. It happens to newborn children during the first week and it is not a problem.

c. <u>Common expressions with the same connotations:</u>
- The book's pages are yellow: reference to the age of the book.
- Yellow face: sick (-)
- Yellow journalism: press that spread lies.
- Yellow pens: journalist who are writing lies or exaggerate the matters to fulfill the interests of others
- Yellow leaves: means infected with disease or dry.
- Yellow flag/jack: international sign to show that it the vessel is under quarantine.
- Yellow air: cholera disease.
- Yellow gemstones.
- Yellow Peril: it is an ideological and racial call for the white race to unite against the Asian enemy. By the time, it becomes a xenophobia aroused from the Chinese armed men's aim to expel European colonists from China.
- Yellow fever /Al Homa al saf'ra/ : is a viral disease spread by the bite of an infected female mosquito. It destroys the liver and this turn the skin into yellow.

d. <u>Intertextual conceptual metaphor in the Holy Quran and the Bible:</u>
The colour 'yellow' mentioned 5 times. The dysphemistic use is predominant. The following are the connotations of colour 'yellow' as mentioned in the Holy Quran:
- It connotes happiness since it is a bright colour when it used with animals.
- It connotes destruction if it is used with wind.

- It connote decay and dryness if it used with plants and crops.
- Used to describe the spark of hell and to connote that it is like the yellow camels in size and height.

As for the KJV Bible, the colour 'yellow' is mentioned at least 2 times. The following are the connotations of the colour 'yellow' as mentioned in Bible:

- To represent gold or something valuable.
- Something infected with leprosy.

## 4.4 Red is bloody and angry / Ah'mar (masculine), Ham'raa (feminine)/

### 4.4.1 Basic meaning ( + - ):

Red is a special colour because it has an evocative and mixed feelings. The basic meaning of the colour 'red' is psychologically and emotionally associated with blood, sacrifice, danger, fire, anxiety, revenge, hardships, warning, desire for attacking, desire for killing, excitement, action, appetizing and temptation (Omar, 1982). It is a symbol of blood, love, beauty, revenge, killing, anger, speed, racing and alertness (Houghton, 2007). This is an apparent contradiction between two extremes, namely love and death. That makes the colour 'red' a special colour since in any extreme the one must undergo through the feelings of the other. This is a metaphor indicating that love will not be achieved until the two lovers undergo the same difficulty and stress of death, the lovers will experience war feelings during love (Lane, 1865). That's the beauty of colour metaphor; to live the feelings and emotions of the two extremes at the same time.

Red colour is used with similar meaning in English and Arabic such as:

- Red rose
- Red car
- Red dress
- Red tie
- The red sea
- Red blood
- Red planet (Mars).

### 4.4.2 Extended meaning (+ -):

The mixed feelings of the colour 'red' have been extended to English and Arabic to connote both positive and negative valences. People use red roses to express their love. Valentine's Day is predominant with the colour red all over the world and this in line with Smith (2009) who suggests that the color 'red' holds its place in culture too. He said that this colour increases heartbeat and blood pressure. A red dress denotes beauty and hot emotions. Red is a favorite colour in foods also, it is used instead of brown to express the brownish colour in the Arab world. In the same context, red is used instead of white to express the beauty in women. Red Crescent and Red Cross symbolized hospital and medics. In ancient Egypt, men were depicted with red or brown skin to refer to power and strength. In India, red is used with married women. In Russia, red is the equivalent of beauty. In Germany and Nigeria, red means unlucky; while it means lucky in Denmark, Argentina and China (Paul & Okan, 2010).

Red colour is used in both English and Arabic to connote negative and positive meanings (Eiseman, 2009; Smith, 2009). Red face means angry face. Red penalty card, in football, means expulsion. Red colour in traffic means stop. Red with road signs denotes danger or alertness. Red

alert denotes the highest level of danger. In communication, there is a red telephone used for emergency. Red is associated with the Bolsheviks and Communism to refer to the shed blood of the proletarian workers. Itten (1961) said that the color of revolution is red since it is connected with spilled blood. Crisp and Chang (1987) explained that if white refers to purity, then red refers to impurity as in 'red light district'. Red pajamas are worn by those prisoners convicted and awaiting the death penalty in Arabic culture. In Zulu, the angry heart is said to be *red* (Taylor and Mbense, 1998). So awareness of the connotations of the colour 'red' in different cultures is paramount, otherwise there might be a misunderstanding or a break in communication. To confirm this point, the researcher Yao (2010) studied the English translation of a Chinese novel titled 'Hong Lou Meng or the story of the stone' to stress the importance of cultural awareness in terms of colours. Yao said that the positive connotations of red in the original novel has lost in the English translation because the predominant use of red in English culture is dysphemistic unlike the Chinese one. So colour may be a matter of context as defined by Elliot et al. (2007). To conclude, the dysphemism use (negative meaning) of colour 'red' seems to be predominant in English and Arabic (Al-Adaileh, 2012).

**4.4.3 The abstract meaning (+ -):**
   a. Terms found only in English culture:
- Red rag to a bull: something infuriates/incites you like the red rag to a bull.
- Red with anger: anger is always red in English culture.
- Red in tooth and claw: merciless conflict (Oxford dictionary).
- Nature is red in tooth and claw: untamed nature which is inherently violent.
- Red cheeks: shy
- Red eye flight: overnight flight.
- Red light district: area for prostitution
- To be 'in the red': a term to describe having a negative balance in one's bank account
- Red letter day: reference to holidays and special days.
- Red herring: something is used to mislead or distract somebody.
- Caught red-handed: clearly guilty or caught while doing something illegal. Red symbolizes blood since the blood is still on the hands of the murderer.
- Red tape: complexity and the delays of the official bureaucratic routine.
- Red hot: expert or busy.

   b. Terms found only in Arabic culture:
- Show the red eye: /yewarrilo alAin alHamra / to warn or threaten somebody.
- Red night/evening /lila Hamra/: a night is probably borrowed from the English expression "painting the town red," i.e., celebrating "boisterously, especially by making a round of stops at bars and nightclubs" (Random House Dictionary, 1956).
- Red day /AlHamra/: very hot day in the summer. This term is used by the Nobel Winner Nagib Mahfouz in his novel 'the thief and the dog'.
- Red wax seal /shama AlAhmar /: the closure of law-violating institutions or shops.
- Red death /AlMawt AlAhmar/: painful death.
- Red hair: in Saudi Arabia means suspected person.
- The two reds /AlAhmran/: gold and saffron or bread and meat.

- The rays below red /AlAsha Taht AlHamra/: X-rays.
- Red camels /AlGemal AlHomr/: white good camels.
- Red pajama//Al Pejama AlHamra/ : the death penalty in courts.
- Red year /AlSana AlHamra/ : a year of a severe drought because it turns the leaves into red.
- To make potato red /yeham'mar al patatis/: to fry potato. The English equivalent is 'French fries'.
- Redness and wetness /Hamar wi Halwa/: is a colloquial Egyptian expression used to praise watermelons.
- It is red outside, but it is rotten inside /min barra Hamra Hamra wi min guwwa halla halla/: meaning Appearances are deceptive.
- The beauty is red /'al-Husnu 'aHmar/:is an Arabic proverb that describe beauty with red.
- The red woman /Humayraa/: a nickname used by Prophet Mohamed to praise his wife 'Aisha'. When talking about beauty, Arabs used the colour 'red' instead of 'white' since white' denotes illness. *Lisan al-'Arab* (Ibn Manzur, 1982) says that "red and white are antonyms".
- Red Indians /AlHonod AlHomr/: the Native Americans of America continent.

c. <u>Common expressions with the same connotations:</u>
- Red Queen Hypothesis : a character in Lewis Carroll's book; an evolutionary hypothesis to the advantage of sex at the level of individuals, and the constant evolutionary arms race between competing species.
- Red-faced: one is embarrassed or shameful since blood flushes automatically to the face. Redness of face should be distinguished from that caused by anger or illness.
- Red line: it is not allowed to access this area or to speak about this issue.
- Red/ Scarlet fever: disease.
- Not have a red cent: bankrupt person.
- Not worth a red cent: having no value
- Red flag: a warning of danger
- Red revolution: socialist revolution led by China and Russia. The western term for this is green revolution that refers to the new technological solutions that promised to ease hunger around the world.
- Seeing red: to be angered
- Redbrick: to be new.
- The red ribbon: is an international symbol of AIDS awareness.
- Red carpet treatment: giving privileged treatment to an important person.
- To fight in tooth and claw (tooth and nail US): struggle to survive.

d. <u>Intertextual conceptual metaphor in the Holy Quran and the Bible:</u>
The colour 'red' occurs once. The following are the connotations of colour 'red' as mentioned in the Holy Quran:
   - To describe the colour of mountains
As for the KJV Bible, the colour 'red' mentioned 53 times; 6 of which are in the New Testament. The following are the connotations of colour 'red' as mentioned in Bible:

- Used to describe blood or dark.
- To refer to fire or flame.
- Reference to wine.
- Reference to the Red Sea.

## 4.5 Green is envy and peace /Akh'dar (masculine); Khad'ra (feminine)/

### 4.5.1  Basic meaning ( + ):

In both English and Arabic culture, the basic meaning of colour 'green' has parallel semantic values (Carruthers & Sarah 1996). It is psychologically and emotionally associated with crops, plants, spring, trees, harmony, growth, safety, peace, health, and rebirth (Carruthers & Sarah 1996; Allan, 2009). It is a symbol of peace, nature, fertility, and safety. Green colour is used with similar meaning in English and Arabic such as:

- Green tea
- Green leaves
- The green tree
- Green apple
- Green salad
- Green light (in traffic signs)
- The green corn (in India)

### 4.5.2  Extended meaning (+ -):

In Arabic, most of the connotations of the colour 'green' indicate positive valences (euphemisms) that symbolizes environment, peace, safety, optimism, goodness, paradise, energy, youth, growth and health. These positive connotations have been extended to linguistic expressions. In the Gulf countries, where there are vast deserts, the colour 'green' is much appreciated. In the Muslim world, the domes of mosques are depicted in green. In the Holy Quran, green always associated with Paradise. In the same context, believers in Paradise wear fine green silk. It is also widely used in Arab flags to refer to the green and promising future of the country. The green light of traffic sign means safety in both Arabic and English. In ancient Egypt, green was a symbol of rebirth, vegetation and goodness; 'the great green' was used for Osiris and she is always depicted as green. In the same context, Eye of Horus was depicted as green as well. Rudolf Steiner described 'Green' as the dead image of life. Environmentalists adopted the colour 'green' to name their ecological movement. It is worth mentioning that in Arabic culture, 'black heart' are full of envy and jealousy; 'blue enemy' means a ferocious enemy; while yellow eyes means envy eyes.

While in English, most of the connotations indicates negative valences (dysphemism) that signifies envy, sickness and inexperience. Allan (2009) also added the connotations of unripe to the colour green. Philip (2006) mentioned a positive connotation in the term 'green fingers' that mean a skilled gardener. It can be concluded that the euphemistic use of colour green is predominant in Arabic culture comparing to the dysphemistic use; while the dysphemistic use is

predominant in English culture compared to the euphemistic use. Also, there is a common dysphemistic use of green in both cultures which means inexperienced and immatured.

Worldwide, green refers to danger or disease In Malaysia (Paul and Okan, 2010). In Thailand, it refers to an angry person. In Spain, it refers to envy (Soriano and Valenzuela, 2009). Green colour is used also in politics; the Irish tricolour national flag contains three colours: green (representing the Irish Catholics), white (signifying the peace) and orange (signifying Irish Protestant).

### 4.5.3 The abstract meaning (+ -):

a. <u>Terms found only in English culture:</u>

- Greenmail: it is an economic practice to purchase a voting stake in a firm to counter the threat of hostile takeover.
- Greenhorn: is a term used by mountain men in the Old West to describe the new settlers coming from the city and who are lacking experience and training.
- Green room: is like a waiting lounge for performers in a theater or studio.
- Greener pastures: a new better job.
- Green around the gills: to look sick or pale.
- Green with envy: In English culture, Green is always connected with envy since Shakespeare coined the term 'green-eyed monster' in Othello. A lot of resources suggest that in this sentence, Shakespeare was making a metonym between an envy and jealous man and a green-eyed cat that playing with its prey before killing it.
- Green: could also mean inexperience and gullibility. In Hamlet, Shakespeare used this connotation in the following sentence "You speak like a green girl". In the same vein, Shakespeare's *Anthony and Cleopatra* (1606) contains this connotations "CLEOPATRA: My salad days, when I was green in judgment". It is an obvious allusion to youthfulness and immature.
- To be green: could mean envy, sickness or inexperience. The polysemy of this term requires a clear indication to which meaning is intended.
- Green house: a structure made of transparent material used for plants that require special climate conditions to grow.
- Turn green: means sickness. The equivalent in Arabic is to turn yellow.
- Green food: could mean unprocessed food.
- Green old age: vigorous person used for old people.
- Green shoots: the first recovery sign for a badly performing economy.
- Green channels: a passage at the airport for arriving passenger who do not have goods to declare (for tax purposes).
- Green field: is something new and open for new investments.

b. <u>Terms found only in Arabic culture:</u>

- Green hand: generous person. In English, this term means inexperience.
- The green petroleum: reference to Olive trees (used in Jordan).
- Green wood /Oodo Akhda /: reference to inexperience (slang Arabic).
- Green grapes /Enab Akhdar /: the equivalent in English is 'white grapes'.
- The two greens /al Akhdran /: the sea and the night.

- The night became green /Ikhdar AlLayl/: it becomes darker. In Arabic, green is sometimes used to refer to dark black or blue in order to avoid the pessimism relayed by the two colours.

c. <u>Common expressions with the same connotations:</u>
- Green light: to give permission.
- Green belt: a policy to control urbanization and set specific area for vegetation.
- Green is used with electricity, energy, vehicles, buildings, economy and political parties to indicate the support for environment, ecological issues and recycling concepts.
- Green fingers (UK)/thumbs (US): successful plant growing or a natural skill for gardening.
- Green fruit: unripe and unpalatable.
- To be green: inexperience person.
- US green card: permanent residency.

d. <u>Intertextual conceptual metaphor in the Holy Quran and the Bible:</u>
The colour 'green' occurs 8 times. 6 times were used to describe the face and how it denotes to the bad deeds. The euphemistic use is predominant since, as it is explained before, the Arabic culture consider the colour 'green' as sign of peace, greenery, and heaven. The following are the connotations of colour 'green' as mentioned in the Holy Quran:
  - To describe the cloth of people of Paradise as a reference to the bliss.
  - To describe healthy plants.
  - To describe green trees and how it can be used to set fire.
  - To describe green ears as a reference to good years full of vegetation.
As for the Bible, the colour 'green' mentioned 88 times. The euphemistic use is predominant since the colour 'green' is a sign of natural growth, maturity and life. But it is also used to refer to denote disease. The following are the connotations of colour 'green' as mentioned in Bible:
  - Used to describe trees and grass.
  - Used to describe edible plants.
  - Used to describe disease

## 4.6 Blue is sadness and envy /Az'raq (masculin), Zar'qaa (feminine)/

### 4.6.1 Basic meaning ( + - ):
In both English and Arabic the basic meaning of colour 'blue' is psychologically often associated with coolness, youth, health, masculine, innocence, and confidence. It is the colour of nature as described by James (2004). It is a symbol of sea, sky, men, relaxation, tranquility, positivism and cleanness. The basic meaning of blue colour is used with similar meanings in English and Arabic:
- Blue sky
- Blue Nile
- Blue River
- Blue eyes

- Blue flowers
- Blue oak
- Deep blue sea (-)

## 4.6.2 Extended meaning (+ -):

The feelings of the colour *light 'blue'* have been extended to English and Arabic to connote both positive and negative valences. Most of hospitals have an internal blue paint to give patients coolness and calm. Blue is a masculine colour since all boys, men and male doctors wear blue cloth. The colour blue helps humans to relax and have some psychological tranquility. And since the colour 'blue' is at the cooling end of the spectrum, it is symbolically connected with truth and relaxation (Chatti, 2014). Ancient Egyptians had three sacred colours: red, green and blue. Red is a sign of blood that gives life, green is a sign of green plants and crops, and blue is a sign of sky where the alleged gods of Ancient Egypt swim, protect and bless people. However, the colour *dark 'blue'* has negative connotations and is always associated with sadness (in English); and envy (in Arabic). Dark blue is always pessimistic in Egyptian culture.

After analyzing the connotations of the blue metaphor is English and Arabic, the researcher can conclude that the dysphemistic use of color blue in Arabic is the predominant comparing to euphemistic one. Unlike Arabic, Allan (2009) explained that blue in English is always euphemistic and rarely dysphemistic.

## 4.6.3 The abstract meaning (+ -):
a. Terms found only in English culture:
- Looks blue/blue devils: he is sad.
- Baby blues: irritable and anxious mood comes to the mother after the birth even though her baby is good. Post-natal depression.
- Blue fool : madman.
- Blue movie: pornography.
- Out of the blue: unexpected.
- Blue comedy: jokes about socially taboo subjects.
- Once in a blue moon: an event that occurs infrequently.
- Blue plate special (US): a special priced meal at a restaurant changes daily.
- Bluestocking: educated and intellectual woman.
- Blue rinse: usually refers to the blue hair dye used by elderly women.
- Blue Monday: the Monday of the last full week of January which is considered as the most depressing day of the year.
- Blueprint: a detailed design of an object or idea.

b. Terms found only in Arabic culture:
- Blue blooded /Dam Azraq/: a colloquial Arabic expression to refer to black hearted. (-)
- Blue eyes person: reference to an envious person or ferocious enemy in Arabic culture. The etymology of this word comes from the wars with Greeks. Greeks are famous with their blue eyes and they were a ferocious enemy to Arabs. (-)
- Blue enemy /Ado Azraq/: is a ferocious enemy.

- His fang is blue / Nabu Azraq /: deceitful person. (-)
- If someone's face turned blue: it means he may be sick.
- The blue demons is dancing in his eyes /AlShiateen AlZorq Biylabo Odam Eny/: refers to an extremely angry person.
- I will turn your day blue /Ana Hakhli Youmak Azraq/: he will beat or hurt him.
- The blue flies will not know his place /el-deban al-azraq mish ha yehrafro taariq /: he will hide him very well.
- Are you gonna give me blue /hateshtaghly fi al-azraq !/ : you are playing tricks.
- Blue bead /kharaza zarqa /: a sign for protection against any evil eye or envious person. It is a blue stone used originally by Pharaohs to protect them from evil eyes (Aldred, 1978). Nowadays, it is widely used by Arabs with the same euphemistic (positive) connotations in order to protect their cars, children and homes against ill-wish looks.
- The blue water: an eye disease; the English equivalent is Glaucoma.

c. Common expressions with the same connotations:
- Person of a blue blood /Dam Azraq/: person of a noble birth or a member of aristocracy. In the novel 'The thief and the dogs', The Nobel Winner and the Egyptian Writer Nagib Mahfouz used this term to connote a noble person. It is a reference to those noble men who have fair complexion with blue veins.
- I will give him black and blue /hatala elbala elazraq ala get'tito /: I will beat him strongly.
- Blue collar /Ashab AlYaqat AlZorq/: workers
- The blue hour /AlSa's AlZarqaa/: the early twilight each morning and the late dusk each evening.

d. Intertextual conceptual metaphor in the Holy Quran and the Bible:
The colour 'blue' occurs 1 time that connotes dysphemism. It is worth mentioning that the Bible does not include the colour 'blue'. The following is the only reference to blue in the Holy Quran:
  - To describe the eyes of disbelievers in the resurrection day. It connotes blindness out of fear and gloom.
As for the KJV Bible, the colour 'blue' is mentioned 50 times in the Old Testament. The euphemistic use is predominant since the colour 'blue' is a sign of God, royalty, and riches. The following are the connotations of colour 'blue' as mentioned in Bible:
  - Used to describe hangings.
  - Used to refer to holy covering.
  - Corruption through vanity and idolatry.

**Stage 2: Quantitative Findings:**

The following charts show the frequency of each colour in English and Arabic in the Holy Quran and Bible using the aforementioned information.
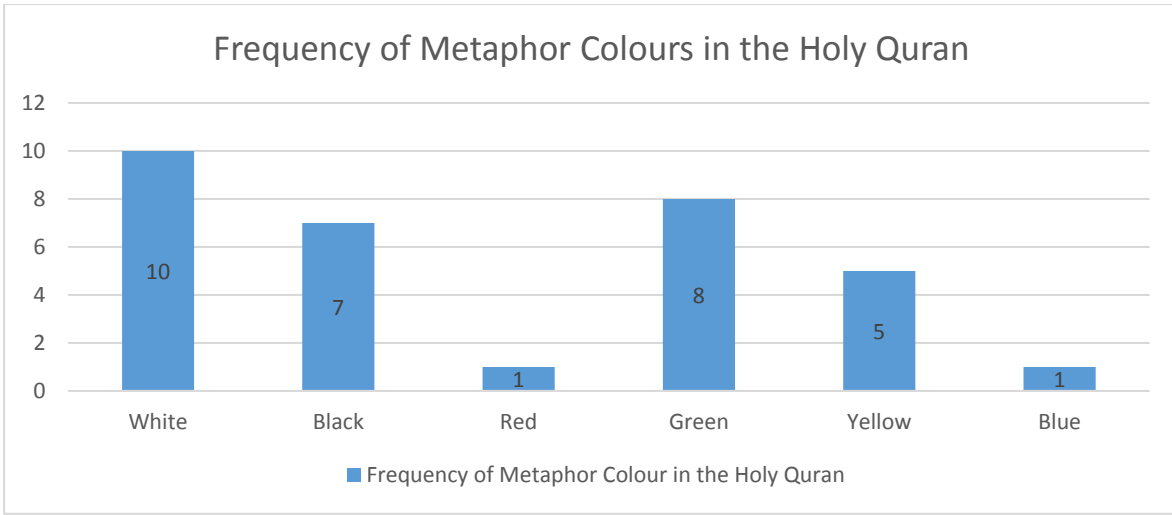


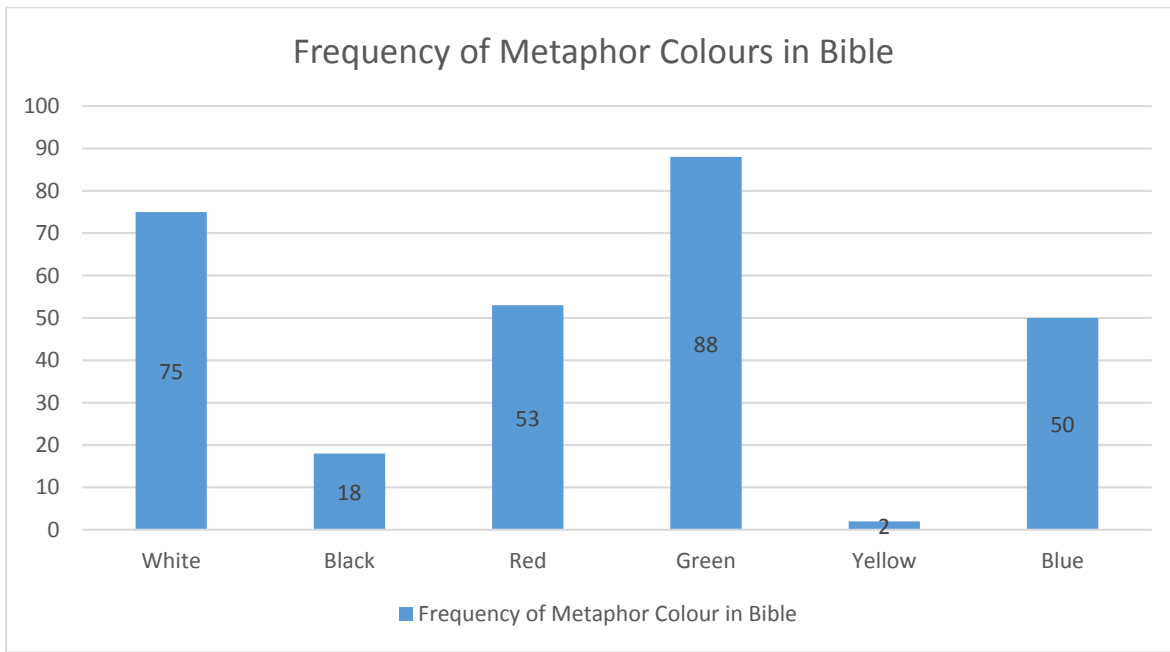Figure 5: Frequency of Metaphor Colours in the Holy Quran



Figure 6 : Frequency of Metaphor colours in Bible

## Chapter 5: Conclusion and Recommendations

### 5.1 Summary and Conclusions
The rationale of this study derives mainly from Grady's (2007) belief that comparative studies on metaphor underpin and clarify more the similar and dissimilar aspects of the conceptual mapping system of people from different cultures. This study has two-fold significance. The first is to enhance knowledge of universals, variations and historical development in the field of colour terminology. In addition, it contributes to the current knowledge in the field of cross-cultural studies on language and culture, especially with regard to idiomatic expressions. The second is to give a vivid descriptive and comparative analysis of colour metaphors in both English and Arabic. It also investigates the idea of how colour metaphors are interrelated to languages, cultures and cognition.

This study is a descriptive comparative study of colour metaphorical terms used in both English and Arabic. The researcher chooses the six basic colours (white, black, red, green, yellow, and blue) to uncover the conceptual meaning underpinning the interaction between culture and language. Such comparison will help educators, L2 learners and translators acquire L2 pragmatics and metaphors as well as help them to appreciate the two cultures.

As for the basic meaning of colours, all colours (white, black, yellow, red, green, blue) are used in similar ways and associated with nature in both English and Arabic. As for the extended meaning, White is used in euphemisms more than dysphemism in both English and Arabic. Besides the euphemistic use of 'white', there are also some dysphemistic uses; 'white' could mean illness in English culture and blindness in Arabic culture. Black is used in dysphemism more than euphemisms in both English and Arabic. And it connotes dysphemism more than any other colours. In Arabic, the dysphemistic use of yellow is more common than the euphemistic use since it connotes envy and illness Also, the orthophemistic use of yellow is occasionally found. This result is not in line with Allan (2009) who says that in English 'yellow' is nearly always orthophemistic but occasionally dysphemistic. Regarding the colour red, it is used in both English and Arabic to connote negative and positive meanings. However, the dysphemism use (negative meaning) of colour 'red' seems to be predominant in English and Arabic. In Arabic, most of the connotations of the colour 'green' indicate positive valences (euphemisms); While in English, most of the connotations indicate negative valences (dysphemism) that signifies envy, sickness and inexperience. There is a common dysphemistic use of green in both cultures which means inexperienced and immature. The dysphemistic use of color blue in Arabic is the predominant use compared to the euphemistic one. It connotes envy and evil. Unlike Arabic, Allan (2009) explained that blue in English is always euphemistic and rarely dysphemistic. However, the colour dark 'blue' has negative connotations and is always associated with sadness (in English); and envy (in Arabic). Dark blue is always pessimistic in Egyptian culture.

The results of this comparative study indicates that although the basic meaning of colours are overlapping in English and Arabic, but most of the extended meaning of colours are culture-specific. Those results also confirms the belief that our understanding includes metaphorical forms which combine all of the influences (historical, cultural, linguistic, bodily, perceptual and

economic). Those multi-facet influences construct the fabric of human meaningful experiences (Johnson, 1987).

## 5.2 Recommendations

**1.** Metaphor is part of the pragmatics of any language and culture. It is a linguistic phenomenon that should be taught explicitly in our schools as part of the English curriculum since it helps the learners to overcome many language and cultural barriers as well as helping them to master the second language.

**2.** All language teachers should be aware of the metaphor when they assign readings for their students.

**3.** Also, all schools of translation in general and translators in particular should teach and study the pragmatics (including colour metaphors) of the target language to be aware of this linguistic phenomenon. This study will enable the translators to fully understand the targeted meaning.

**4.** Teaching metaphor will have a good impact on pragmatic competence.

**5.** To achieve the best possible outcome in the teaching process, teachers should expose their students to the appropriate and relevant input.

## 5.3 Limitations and future research

**1.** The researcher focuses only the six main colours (white, black, red, yellow, green, blue); so more research is needed on the colour metaphors of elaborate colour terms.

**2.** The current study does not include the colour metaphors of songs. Songs are a rich environment for metaphors.

**3.** The frequency of each colour terms in both Arabic and English is not included in the study. Such quantitative results will shed more light on the similarities and dissimilarities of colour metaphors in both languages.

**4.** Also the etymology of each colour terms in not thoroughly studied. This type of data will help researchers, educators, learners and linguistics to understand more the both cultures.

**5.** The current study did include the element of 'gender' into the results. The colours could connote different meanings to females and also to males.

## References

Adams, F.M. and Osgood, C.E. (1973). A cross-cultural study of the affective meanings of color. *Journal of Cross-Cultural Psychology*, vol. 4, no. 2, 135-156.

Aladoos, Y.A. (1998). *AlMajaz AlMursal wa alkenaya: alabad wa almarifa algamalia.* المجاز المرسل والكناية الأبعاد والمعرفة والجمالية, Amman: Alahliyah.

Al-Krenawi, A. (2000). Bedouin-Arab clients' use of proverbs in the therapeutic setting. *International Journal for the Advancement of Counseling*, 22(2), 91-102.

Ali, Y. A. (1965). *The Holy Kuran*: text. Translation and commentary. Mecca: The Muslim World League.

Allan, K. (2009). The connotations of English colour terms: Colour-based X-phemisms. J*ournal of Pragmatics*. Vol. 41.pp. 626–37.

Allan, K. and Burridge, K. (2006). *Forbidden words: taboo and the censoring of language*. Cambridge: Cambridge University Press.

Alturki, I. M. (1999). *Inkar almajaz End Ibn Taimia bain albalagh wa aldars allughawi.* إنكار المجاز عند ابن تيمية بين البلاغة والدرس اللغوي. Riyadh: Dar Almearaj International Publishing, 112-113.

Al-Adaileh, B. (2012). *The connotations of Arabic colour terms*. Linguistica.

Androulaki, A., Gômez-Pestaña, N., Mitsakis, C., Lillo Jover, J., Coventry, K., and Davies, I. R. L. (2006). Basic colour terms in Modern Greek: Twelve Terms. *Journal of Greek Linguistics*. Vol. 7, pp. 3-47.

Archer, M. and Cohen, R. (1998). Sidelined on the (judicial) bench: sports metaphors in judicial opinions. *American Business Law Journal*, vol. 35 (2), pp. 225-248.

Aristotle. (1950). *Rhetoric and Poetics*. Translated by M.C. Butcher, in Nahm Ed.

Barcelona, A. (2000). *Metaphor and metonymy at the crossroads*: a cognitive perspective. Berlin: Mouton de Gruyter.

Basso, K. H. (1976). *Wise words of the Western Apache*: metaphor and semantic theory. In K. H. Basso & H. Selby (Eds.), Meaning in anthropology (pp. 93-121). Albuquerque: University of New Mexico Press.

Berlin, B., and Kay, P. (1969). *Basic colour terms*: their universality and evolution. Berkeley: University of California Press.

Bickman, L, and Debra J. R. (1998) *Handbook of applied social research methods*. Thousand Oaks, CA: Sage Publications.

Carruthers, G. and Sarah B. (1996). The colour of money and nature of value: greenbacks and gold in Postbellum America. *The American Journal of Sociology*, vol. 101, p. 6.

Casson, R.W. (1997): *Color shift*: evolution of English color terms from brightness to hue. In: Hardin, C.L., Maffi, L. *Color Categories in thought and language*, pp. 224–239. Cambridge University Press, Cambridge

Chatti, S. (2014). *Translating color metaphors*: A cognitive perspective.

Chan, A. H. S. and Courtney, A. J. (2001). Colour associations for Hong Kong Chinese. *International Journal of Industrial Ergonomics.* Vol. 28.pp. 70-165.

Compaore, M.L.F. (2004). *A cross cultural analysis of metaphor in language*. Ph. D. Dissertation. Indiana University of Pennsylvania.

Connor, U. (1996). *Contrastive rhetoric*: cross-cultural aspects of second language writing. New York: Cambridge University Press.

Corradi Fiumara, G. (1995). *The metaphoric process*: connections between language and life. London & New York: Routledge.

Creswell, J. (2003). *Research design*: qualitative, quantitative and mixed methods approaches (2nd ed.). Thousand Oaks, CA: SAGE Publications.

Crisp, P. and Chang, Z. Y. (1987). Patterns of connotations in Chinese and English colour terms. *Chinese University Educational Journal.* Vol. 15, pp. 50–9.

Croft, W. (1993) The role of domains in the interpretation of metaphors and metonymies. *Cognitive Linguistics*, vol. 4, pp. 335-370.

Danger, E. P. (1968). *Using colors to sell*. London: Gower.

Davies, I. R. L., & Corbett, G. G. (1994). The basic color terms of Russian. *Linguistics*, vol. 32, pp. 63-89.

Denzin, N. & Lincoln, Y.(2003). *Landscape of qualitative research*: theories and issues. (2nd ed.). Thousand Oaks, CA: Sage.

Eiseman, L. (2009). *Color blog*.

Ellis, N. C. (2004). *The processes of second language acquisition*. In VanPatten, B., Williams, J., Rott, S. & Overstreet , M. (Eds). Form-meaning connections in second language acquisition. Mahwah, N.J.: Lawrence Erlbaum Associates.

Elliot, A. J., Maier, M. A., Moller, A. C., Friedman, R. & Meinhardt, J. (2007). Colour and psychological functioning: the effect of red on performance attainment". *Journal of Experimental Psychology: General.* Vol. 136 (1), pp. 154–68.

Fauconnier, G. & Turner, M. (1998). Conceptual integration networks. *Cognitive Science.* Vol. 22, pp.133–87.

Feng, M. (1997). *Metaphorical thinking across languages and cultures*: its implications for ESL/EFL writing. Ph. D. Dissertation. State University of New York at Buffalo.

Goatly, A. (1997). *The language of metaphors*. London. Routledge.

Gozzi, R. Jr. (1999). The power of metaphor in the age of electronic media. *ETC*: *A Review of General Semantics*. vol. 56 (4), p. 380.

Gordon, P. (1990). The enigma of Aristotelian metaphor: A deconstructive analysis. *Metaphor and Symbolic Activity*. Vol. 5, pp.83-90.

Grady, J. E. (2007). Metaphor. In Geeraerts, D. & Cuyckens, H. *The Oxford handbook of cognitive linguistics.*. New York: Oxford University Press. pp. 188-213.

Halliday, M. A. K. (1973). *Explorations in the functions of Language*. London: Edward Arnold.

Halliday, M. A. K. (1985). *Language, context and text: aspects of language as social semiotic*. Geelong: Deakin University Press. Chapter 2.

Hesse-Biber, S. N. (2010). *Mixed methods research: merging theory with practice*. New York: Guilford Press.

Hogan, P. (2002). A *minimal, lexicalist / constituent transfer account of metaphor*. Style.

House, J. (2006). *Text and context in translation*. *Journal of Pragmatics.* Vol. 38, pp. 338-358.

Houghton, M. (2007). *The American Heritage Dictionary of the English Language* (4th ed., 2000, 2007). Houghton Mifflin Company.

Ibrahim, M. (2008). *Adab Abdul Aziz A. Derasah Mauthuiaa Faneiah*. Al-Refaee press. Al-Riyadh. p. 223.

Ibn Manzur M. ibn M. a. (1982). *Lisan Al-'Arab*. Cairo: Dar al-Ma'arif.

Itten, J. (1961). *The art of color*. New York.

Jacobs, L., Keown, C., Worthley, R. and Ghymn, K.-II. (1991). Cross-cultural colour comparisons: global marketers beware!. *International Marketing Review*. Vol. 8:3.pp. 21–30.

James, M. (2004). *Celtic mythology*. A dictionary of Celtic Mythology. In James M. (ed.) (1998), 2004.

Johnson, B., and Christensen, L. (2012). *Educational research: quantitative, qualitative, and mixed approaches*. Los Angeles, CA: SAGE publication.

Johnson, R. B., and Onwuegbuzie, A. J. (2004). *Mixed methods research: A research paradigm whose time has come*. Educational Researcher, 33 (7), 14-26.

Jordan, Z. (1997). *Situated embodiment*: studies in the emergence of spatial meaning. Stockholm: Gotab Press

Kalat, J.W. (2005). *Introduction to psychology*. Thomson Wadsworth, 105.ISBN 053462460X.

Kaplan, R. B. (1966). *Cultural thought patterns in intercultural education*. Language Learning, 16, 1-20.

Katz, A. (1998). *Figurative language and figurative thought*: a review. Oxford & New York: Oxford University Press.

Kaya, N. and EPPS, H. (2004). Relationship between colour and emotion: a study of college students. *College Student Journal.* Vol. 38, pp. 396–405.

Kiato, K. and Kiato, S. K. (1986). *A study of colour association differences between Americans and Japanese*. Human Communications Studies vol. 13, pp. 59–75.

Kômùr. S. and Cimen. S. S. (2009). *Using conceptual metaphors in teaching idioms in a foreign language Context*. Muğla Sıtkı Koçman Üniversitesi. pp. 205-222

Kövecses, Z. (2000). The concept of anger: universal or culture specific? *Psychopathology*. Vol. 33, pp. 159-170.

Kövecses, Z. (2003). *Metaphor and emotion: language, culture, and body in human feeling. Cambridge:* Cambridge University Press.

Kövecses, Z. (2005). *Metaphor in culture*: universality and variation. Cambridge: Cambridge University Press.

Kress, G. and Van L. T. (2006). *Reading images, the grammar of visual design*. London: Routledge.

Kuroda, Y. and Suzuki, T. (1989). *Language and attitude*: a study in Arabic, English, and Japanese on the role of language. In Crowell, D., Kobayashi, D. & Topping, D. *Thinking across cultures* (pp. 147-161). Hillsdale, NJ: Lawrence Erlbaum Associates.

Lakoff. G. and Johnson, M. (1980). *The tenet of conceptual metaphor theory*.

Lakoff, G. (1987). *Women, fire and dangerous things*: what categories reveal about the Mind, Chicago, University of Chicago Press.

Lakoff, G. and Turner, M. (1989). *More than cool reason*: a field guide to poetic metaphor. Chicago: University of Chicago Press.

Lakoff, G. (1993). *The contemporary theory of metaphor*. In Ortony, A. Metaphor and Thought (2nd Eds.). New York: Cambridge University Press

Lakoff. G. and Johnson, M. (2003). *Metaphor we live by*. Chicago: University of Chicago Press.

Lakoff. G. and Johnson, M. (2003). *The contemporary theory of metaphor George Lakoff Introduction*.

Lakoff. G. and Johnson, M (1999). *Philosophy in the flesh*: the embodied mind and its challenge to western thought. New York: Basic Books.

Lane, E. W. (1865). *An Arabic-English lexicon*. Edinburgh: Williams & Norgate.

Lan, L. and  McGregor. (2009). *Color Metaphor in Business Discourse*. Language for Professional Communication: Research, practice and training. Hong Kong Polytechnic University. pp. 11-24.

Langer, S. K. (1951). *Philosophy in a new key*. New York: Mentor.

Leech, G. N. (1969) *A Linguistic guide to English poetry*. Harlow: Longman.

Lewis , M. P. (2015). *Ethnologue*: languages of the world. (18th ed) Dallas: SIL International (formerly Summer Institute for Linguistics).

Li, X. (2010). Conceptual metaphor theory and teaching English and Chinese idiom. *Language Teaching and Researc.* Vol. 1(3), pp. 206-210.

Maalej, Z. (1999). Metaphoric discourse in the age of cognitive linguistics, with special reference to Tunisian Arabic (TA). *Journal of Literary Semantics*, vol. xxvii/3, pp.189-206.

Maalej, Z. (2004). Figurative language in anger expressions in Tunisian Arabic: an extended view of embodiment. *Metaphor and Symbol*. Vol. 19/1, pp. 51-75.

Mahfouz, N (1987). *The thief and the dogs*. (Translated by Le Gassick, T. et al and Introduced by Le Gassick, T. 1984). Cairo:  The American University in Cairo Press.

Manav, B. (2007). Colour-emotion associations and colour preferences: a case study for residences. *Colour Research & Application.* Vol. 32, pp. 144–50.

Maykut, P. & Morehouse, R. (1994). *Beginning qualitative research*: a philosophic and practical guide. London: Falmer Press.

Miller, G. A. (1993). *Images and models, similes and metaphors,* in Andrew Ortony (ed, 2" Edition) *Metaphor and Thought*. Cambridge: Cambridge University Press, pp.357-400.

Niemeier, S. (1998). Colourless green ideas metonymise furiously. *Rostocker Beiträge zur Sprachwissenschaft*. Vol. 5, pp. 119-146.

O'Callaghan, J. (1997). The problem of language and mental representation in Aristotle and St. Thomas. *The Review of Metaphysics*. vol. 50 (3), p. 499.

Omar, A. M. (1997). *The language and the colour*. Cairo: Aalam AlKutub.

Ortony, A. (1993). *Metaphor, language and thought*, in A. Ortony (ed) *Metaphor and Thought* (2" edition). Cambridge: Cambridge University Press, pp.1-16.

Osgood , C. E., May, W. S. and Miron, M. S. (1975). *Cross-cultural universals of affective meaning*. Chicago: University of Illinois Press.

Özgen, E., and Davies, I. R. (1998). *Turkish color terms*: test of Berlin and Kay's theory of color universals and linguistic relativity. Linguistics, 36, 919-956.

Partridge, E. (1955). *Shakespeare's Bawdy*. London: Routledge & Kegan Paul.

Paul, S. and Okan, A. (2010). Colour: cross cultural marketing perspectives as to what governs our response to it. *Proceedings of ASBBS Annual Conference*: Las Vegas, Vol. 17, pp. 950–4.

Philip, G. (2006). Connotative meaning in English and Italian colour-word metaphors. *Metaphorik*. Vol 10, pp. 59–93.

Pitchford N. & Biggam C. P. Progress in colour studies: *Psychological Aspects*. Amsterdam: John Benjamins. Vol. 2, pp.159-172.

Plato (360 B.C. a). *Laws*. Available: http://classics.mit.edu/Plato/laws.html. Accessed 30 Dec 2016.

Plato (360 B.C. b). *Phaedrus*. Available: http://classics.mit.edu/Plato/phaedrus.html. Accessed 30 Dec 2016.

Punch, K.F. (2005) *Introduction to social research*, 2nd edn. Sage Publications Limited, London, UK.

Richards, I. A. (1936, 2005). *The philosophy of rhetoric*. Oxford: Oxford University Press.

Roberson, D., Davidoff, J., Davies, I. R. L., & Shapiro, L. R. (2006). *Colour categories and category acquisition in Himba and English*. In N. J.

Saito, M. (1996). Comparative studies on colour preferences in Japan and other Asian regions with special emphasis on the preference for white. *Colour Research & Application*. Vol. 21, pp.35–49.

Seitz, J. (1998). *Nonverbal metaphor*: a review of theories and evidence. Genetic, social, and general psychology Mmonographs.

Shakespeare, W. (1600). *As you like it*. London: Oxford University Press.

Siefring, J. (2005). *The Oxford dictionary of idioms*. (2nd Eds.).New York: Oxford University Press.

Smith, K. (2009). *Color messages and meanings*. Sensational colours (Web page: www.sensationalcolor.com/color-meaning)..

Soriano, C. and Valenzuela, J. (2009). Emotion and colour across languages: Implicit associations in Spanish colour terms. *Social Science Information* Vol. 48:3. pp. 421–45.

Soanes & Hawker, S. (2008). *Compact Oxford Dictionary of Current English* (3rd Eds.) New York: Oxford University Press.

Speake, J. (2008). *The Oxford dictionary of proverbs*. (5th Eds.). Oxford: Oxford University Press.

Stein J. and Urdang . L. (1956). *The Random House dictionary of the English language*. New York: Random House.

Stevenson, A (2010). *Oxford Dictionary of English* (3 ed). New York: Oxford University Press

Su, L. (2004). Cultural effects as seen in Chinese metaphors. *Intercultural Communication Studies*. Vol. 13, pp. 61-66.

Tao, W. (1994). Colour Terms in Shang Oracle Bone Inscriptions. *Bulletin of the School of Oriental and African Languages*. Vol. 59(1), pp. 63-101.

Taylor, J. R. and Mbense, T. M. (1998). *Red dogs and rotten mealies*: How Zulus talk about anger. speaking of emotion (eds. Athanasiadou, A. and Tabakowska, E.). pp. 191–26. Berlin: Mouton de Gruyter.

Taylor, J. R. (2002). *Cognitive grammar*. New York: Oxford University Press.

Taymur, Ahmad. (1956). *Al-'amthal al-'ammiya al-misriya mashruha wamurattaba 'ala al-harf al-awwal min al-mathal*. Cairo: Matabi' Dar al- Kitab al-'Arabi.

Trochim, M.K. (2006). *Research methods knowledge base*. Mason. Atomic Dog Publications.

Turner, M. & Fauconnier, G. (1995). Conceptual integration and formal expression. *Journal of Metaphor and Symbolic* Activity, vol. 10 (3).

Wang, J. (2007). Analysis on the connotations of color terms in English and Chinese language. *Asian Social Science*, vol. 3, 4, pp.46-48

Wilson, R & Keil F. (1999). *MIT encyclopedia of the cognitive sciences*. Cambridge, Mass: MIT Press.

Xing, J. Z. (2009). *Semantics and pragmatics of color Terms in Chinese*. In J. Z. Xing (Ed.), Studies of Chinese Linguistics: Functional Approaches. pp. 87–102. Hong Kong: Hong Kong University Press.

Yao, Q. (2010). Cultural awareness in dealing with the color "red" – with reference to the translation of Hong Lou Meng. *Journal of Language Teaching and Research*. vol. 1/5, pp. 647-650.

Yin, R.K., (1984). *Case study research*: design and methods. Beverly Hills, Calif: Sage publications.

Zhang, (2007). A cultural comparison of color terms and their translation. *US- China Foreign Language*, vol. 4, 5, pp.28-32.