

CONCEPTUAL METAPHORS OF COLOUR TERMS IN THE GLORIOUS QUR'AN

With Reference to their Realizations in English[©]

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ABSTRACT

This study sets out to investigate the conceptual metaphors of colour terms in The Glorious Qur'an as part of our experience from a cognitive-semantic perspective. Conceptual metaphors of colour are used to structure and understand the abstract concepts in terms of more clear and delineated ones. They perform an important function when they are used in The Glorious Qur'an, in that, it is characterized by its uniqueness, style and its aesthetic and rhetoric structures. Conceptual metaphors play an essential role in opening new horizons for readers to understand the deepest meanings of the Qura'nic Ayas which are used metaphorically in order to give a specific significance whether intellectual, psychological or aesthetic. It is hypothesized that conceptual metaphors of colour are commonly used in The Glorious Qur'an to facilitate the understanding of abstract concepts in terms of concrete ones. The use of conceptual metaphors in The Glorious Qur'an is meant to meet specific rhetorical meanings. To carry out the present study, eight Ayas from The Glorious Qur'an with two different translations are chosen to be analyzed in order to check to what extent the translations give equivalent translations to conceptual metaphors. Ali (1987) and Al-Hilali and Khan (1996) translations are adopted in this study. Conclusions of this study are:1) conceptual metaphors of colour have a decisive role in determining the precise meaning of the Quranic texts and 2)among the semantic significances employed by these metaphors, intellectual significances are used abundantly.

Keywords: *Conceptual Metaphors, Metaphor, Semantic Significance.*

[©] This article was submitted on: 22/10/2018 and accepted for publication on: 05/12/2018.

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1. INTRODUCTION

Metaphor provides another way for comprehending and elaborating our knowledge and experience. It is used in presenting the processes of conceptual mapping which are deepened in our cognitive mechanisms. Conceptual Metaphor Theory (henceforth, CMT) tries to explain how the mind of a language user is structured and how it deals with abstract concepts by understanding and talking about them in terms of physical things. Conceptual metaphors depend on our conceptual (everyday experience) in relation to the linguistic system so that an image in the mind of any person is completed. Meaning in cognitive semantics (henceforth, CS) is based on conventionalized conceptual structure. Thus, people have shaped mental categories using their experience of the external world are reflected by a cognitive domain to include the semantic structure (Saeed, 2003:342). The miraculous nature of the Glorious Qur'an is represented by its language. This language, unlike ordinary language, underlies a variety of meanings. Rhetoricians and linguists have shown an increasing interest in it. To the best of researchers' knowledge, no previous study has tackled structural metaphors in The Glorious Qur'an so the present study is an attempt to fill this gap.

The current study is confined to the study of conceptual metaphors of colour in The Glorious Qur'an from a cognitive function perspective. No reference is to be made to a metaphor from a traditional perspective. For conducting the present study, two translations of The Glorious Qur'an are chosen; Ali (1987) and Al-Hilali and Khan (1996).

2. Metaphor Between Traditional and Cognitive Theories

In traditional theories of metaphor, there are two basic theories: substitution theories and interaction theories. These theories share the same basic idea that

metaphor is a linguistic phenomenon rather than a conceptual one. There is no better place to begin than with Aristotle's theory of metaphor. He is considered as the first thinker who elaborates a theory of metaphor, in his work *The Poetics*. Aristotle is the first scholar who gives a scientific account to metaphor. He does not consider metaphor as something related to language function rather than to rhetoric logic. As a linguistic phenomenon, metaphor is used in art and poetry (Punter, 2007:12). Aristotle (Aristotle cited in : ibid) says that "It is the one thing that cannot be learnt from others, and it is also a sign of genius since metaphor implies an intuitive perception of similarities and dissimilarities."

Aristotle (1962:64) defines metaphor as "giving the thing a name that belongs to something else: the transference being either genus to specific, or from specific to genus, or from specific to specific or on grounds of analogy." Four basic ideas can be identified from Aristotle's definition; first, the metaphorical transfer takes place on the level of the word, not on the level of the sentence, so metaphor is a matter of a word. Second, metaphoric transfer of names to objects, these names properly do not belong to that objects. Third and an important feature of Aristotle's metaphor is built on similarities between two things. Fourth the idea which is derived from this definition is that metaphor depends on 'resemblance' that makes readers or hearers talk beyond 'usual' rhetoric and linguistics direction sheds light on decorum and correctness (Salih, 2005:14).

Yu (1995:10) summarizes the important features of the traditional or classical theory of metaphor by saying that substitution theory of metaphor traces back to Aristotle who regards metaphor as an 'implicit' analogy and similarity between two things. These theories have the same feature in considering metaphor as a linguistic phenomenon rather than a conceptual process. CMT, against the traditional theory of metaphor, appears to prove an empirical evidence that metaphor is something related to cognition. Metaphor becomes widely

known since the publication of *Metaphor We Live By*, by Lakoff and Johnson(1980). Lakoff and Johnson (1980:3) prove the wrong assumptions of traditional theory because as it regards metaphor as a literary device used by poets and writers rather than being used in our thought and action in everyday experiences. They (ibid) also, show that our "conceptual system and ordinary language are metaphorical in nature."

Gibbs (1999:202) views metaphor as a mental mapping in which we built our understanding on two domains of experience by structuring our knowledge from one domain of experience 'target' in terms of more concrete one 'source' usually from a different kind. Langacker (1987:488) illustrates what is meant by domains by saying that "it is a coherent area of conceptualization relative to which semantic units may be characterized". Yu(1995:14) mentions that the conceptual theory of metaphor is a conceptual phenomenon rather than a linguistic one. Metaphor according to this theory, is a systematic process between two domains both of them are found in our daily experiences.

Lakoff and Johnson (2003:8) give an example of how metaphor is found in our daily experiences. One can start with the concept of TIME and conceptual metaphor (1) TIME IS MONEY

a -*Time is money.*

b- *You're wasting my time.*

These examples show that the concept of 'TIME' used not with the word 'MONEY', but has many linguistic expressions because time is always associated with work so it is compared with money.

Traditional theories of metaphor receive many criticisms by many linguists and writers. One of them is that of Lakoff (cited in Yu,1995:10) who points out that traditional theories are built on literary-figurative distinction because they define the word literal as "an idealized and oversimplified model of language and

thought" including the terms such as conventional, ordinary, non-metaphorical and what is called truth-conditional.

3. Metaphors of Colour

The study of colour terms has a very long history in Western countries, nearly 2500 years ago, colour is systematically studied for the first time as a basic cognitive domain. Aristotle holds the view that simple colours are originally related to some basic elements in the physical world and the nature of these colours result of a mixture of black and white (Aristotle, 1950:80).

Newton (cited in, *ibid*: np) in 1666 for the rest of his time in his life distinguished seven colour in order: red, orange, yellow, green blue and purple, that pushed forwards the study of colour a great deal. The following figure describes their order

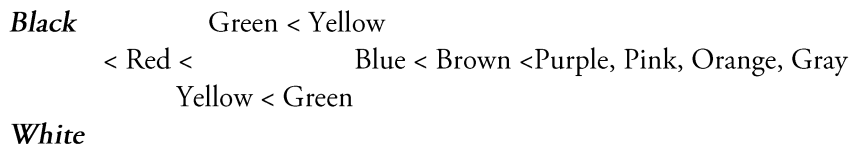


Figure: 1 (He, 2011: 1805).

This figure tells that, if a language only has two colour words, they must be black and white; if the language has the third colour word, it must be red; if it has the fourth one, it must be green or yellow, and the rest may be used also.

Berlin and Kay (1969: 4-5) in their book *Basic Colour Terms*, define basic colours as a set of a coherent hierarchy for different colour terms. They basically deal with what they call "the basic colour terms in language". Their study is based on the analysis of colour words in 98 languages from around the world. They also indicate that the maximum numbers of colour terms are about 11 basic colour which can be used in language.

Colour terms play an important role by expressing the words' meaning, strengthen languages' influence, describe things and they are rich with cultural

associations, that is to say, they can be used either metaphorically to convey their associative meanings which refer to different colour or literally (Rasekh,2011:213). Colour terms are usually used to depict the colour objects in the world, every object in the world has its own colour, especially people living in a colourful world. There are huge differences of colour words to describe the colourful things in the world. Conceptual metaphors of colour in The Glorious Qur'an as a language with a long history are both abundant in the basic colour term (He, 2011:1804).

Conceptual metaphors are the mapping of the logic in one domain (usually, but not always a concrete domain) into another abstract domain (Taylor,2004:20). As a universal phenomenon, colour is an essential part of human experience and plays a vital role in people everyday life. People always use colour words to express their understanding and thought e.g

He is blacked hearted

(ibid:24).

In the example above, these colour terms do not refer to a colour by itself but are used metaphorically, a black heart is associated with evil and negative meaning in all societies.

4. Metaphor in Arabic

Arabs before Islam know the term *البلاغة* 'Al-Balagha' and its measures. This term helps them to understand and criticize any speech depending on their experiences. According to many Arab rhetoricians *علم البيان* Ilmu-Bayan (the science of tropes) is the science that deals with the art of expressing oneself eloquently and explicitly without ambiguity (Al-Hashimi, 2008:55).

Metaphor is considered one of the rhetorical devices of Ilmu- Bayan, which is related to the cognitive transference. Through this concept, one can comprehend any speech by using the minimum number of words to reflect the deeper meaning.

Al-Jurjani (1954: 29) defines الاستعارة (metaphor) as a word which has a known basic meaning is in the language, is temporarily lent as it was, to something other than the original object.

Abdul-Raouf (2006:218) mentions the term الاستعارة (metaphor) is derived from the verb أعار (to borrow), i.e., borrowing a feature from someone or something and apply it to someone or something else. Arab rhetoricians divide metaphor into many types: explicit, implicit and proverbial metaphor. One of these types is an explicit metaphor. This type is firstly recognized by Al-Jurjani (1969:106) who explains the process of exchanging made between two things in order to make something like another without any reference to the thing that we borrow its features. Matlub (1964:268) defines explicit metaphor as transference of meaning from its original use in language for a different purpose. This purpose is either to describe meaning or to exaggerate by referring to their realization using a minimum number of words. He (ibid) also comments that this type of metaphor gives speech aesthetic and artistic values, especially in expressing the meanings of The Glorious Qur'an.

As-Sakaki (1937:176) divides explicit metaphor into two types: investigative and imaginative. Investigative means that likening must be something tangible. It is either sensory or mental. Imaginative means likening is something abstract, which cannot be realized. In this type, the source domain exists in the sentence, but target domain is elliptical as it depends on our everyday experiences. Another type of Arabic metaphor is an implicit metaphor. Al-Jurjani

is the first one who recognizes this type, but Al- Sakaki is the one who names it as *Al- Istiara Almakania*. Al-Jurjani (1969:106) considers this type as liking processes that cannot exceed out of one's imagination, by adding something that does not exist in the feature of likening. This type exists in The Glorious Qur'an in many Ayas. It reflects sensory experience in our life to depict reasonable and moral images by changing the sensory and visual image. The context in The Glorious Qur'an in example (4), in addition to its linguistic and aesthetic values, has a strong overtone that affects the hearer/reader understanding and the processes of imagination like this Ayah:

﴿الَّذِينَ يَنْفُضُونَ عَهْدَ اللَّهِ مِنْ بَعْدِ مِيثَاقِهِ وَيُقْطِعُونَ مَا أَمَرَ اللَّهُ بِهِ أَنْ يُوصَلَ وَيُفْسِدُونَ فِي الْأَرْضِ أُولَٰئِكَ هُمُ الْخَاسِرُونَ﴾ (البقرة: ٢٧)

"Those who break Allah convent after ratifying it, and serve what Allah has ordered to be joined (as regards Allah religion of Islamic monotheism) and to practice it laws on the earth and also regards keep", "good relations with kith and kin, and do mischief on earth, it is they who are losers" (AL-Hilali and Khan, 1996:7).

The phrase 'break Allah convent 'is used for expressing meaning, and introduce it in a sensory visual image by the transference of the sensory domain (rope) for another domain in order to express Allah's pact as faith.

Abu Musa (1980:230) describes another type of metaphor known as proverbial metaphor. He says that this type is concerned with analyzing sensory image with all its causes, effects, actions, and all its aspects by making a comparison between two images. This type is not concerned with replacing one word with another, but it is concerned with the processes that are more comprehensive by mixing two or more states with each other in order to have the exact image.

5. Data Analysis, Discussions and Findings

In this section, the data will be analyzed referring to their interpretations and discussions. To facilitate cross-reference in the analysis, this data is represented in tables below.

5.1 The Model Adopted

The model adopted in the current study is a three-dimensional one. First, Lakoff and Johnson's *Metaphor We Live By* in its two editions (1980) and (2003) is adapted to study conceptual metaphors in The Glorious Qur'an. The second dimension of the model is related to Arabic which depends on Al-Hayani (2016), who classifies those meanings into three types intellectual, psychological and aesthetic. For the sake of this study, the term 'semantic significance' will be used instead of 'rhetorical meaning' to achieve congruity of terms in that the present study adopts a cognitive rather than a traditional approach of metaphor. Third, regarding the type of translation, Newmarks' (1988) model of translation is adopted. The Quranic translations Ali (1987) and Al-Hilali and Khan (1996) will be referred to as 1, and 2 respectively in the tables of the data analysis.

5.2 Data Analysis and Discussions

SL Text (1)

﴿وَتَوَلَّىٰ عَنْهُمْ وَقَالَ يَا أَسْفَىٰ عَلَىٰ يُوسُفَ وَإِبيضَّتْ عَيْنَاهُ مِنَ الحُزْنِ فَهُوَ كَظِيمٌ﴾ (يوسف: ٨٤).

TL Texts

1- "And He turned away from them, and said: "How great is My grief for Joseph!" and His eyes became white with sorrow, and He fell into silent melancholy" (Ali,1987:582).

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

INTERPRETATION

Jacob, the Prophet, turned away from them and said: oh my grief for (Joseph), and was blinded because of his sorrow and sadness. (Inb-Ashur,1984:42-43Vol,12).

DISCUSSION

The metaphorical expression in this Aya is used for expressing the degree of grief and sadness of Jacob, the prophet, for losing his son. In this Aya, the degree of sadness is understood through the colour (White). Translation (1) is semantic because they faithfully translate the word ابيضت while (2) is communicative. The semantic significance is psychological because it describes how strong the relationship between the father and his son, and how the loss of Joseph affects his father by leaving him in grief and sorrow.

The process of conceptual mapping here helps one understand emotions as colour but through two domains. The source domain 'WHITE COLOR' helps to understand the target domain 'SADNESS'.

Table (1) Analysis of the domain of Sadness

	Translation(1)		Translation(2)
Type of Translation	Semantic	+	-
	Communicative	-	+
Semantic Significance	Intellectual	-	-
	Psychological	+	+
	Aesthetic	-	-
Conceptual Mapping	Source Domain	White Color	White Colour
	Target Domain	SADNESS	SADNESS

SL Text (2)

﴿يَوْمَ تَبْيَضُّ وُجُوهٌ وَتَسْوَدُّ وُجُوهٌ فَأَمَّا الَّذِينَ اسْوَدَّتْ وُجُوهُهُمْ أَكْفَرْتُمْ بَعْدَ إِيمَانِكُمْ فَذُوقُوا الْعَذَابَ بِمَا كُنْتُمْ تَكْفُرُونَ﴾ (آل عمران: ١٠٦).

TL Texts

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

2.“ On the Day when some faces will be (lit up with) white, and some faces will be (in the gloom of) black: To those whose faces will be black, (will be said): Did ye reject Faith after accepting it? Taste then the penalty for rejecting Faith” (Ali, 1987:150)

INTERPRETATION

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

DISCUSSION

In this Aya, there are other types of conceptual metaphors white colour which is different from the previous Aya that referred to in the text (1). Through the white colour, the happiness of believers is understood. All translations are semantics by translating the words faithfully. The semantic significance is intellectual because it is used to make reader Imagine how the white colour is associated with faith and happiness. The processes of conceptual mapping are made by means of two

domains. The source domain WHITE COLOUR helps readers to understand the target domain THE HAPPINESS OF BELIEVERS.

Table (2) Analysis the domain of Happiness of Believers

Type of Translation	Translation(1)		Translation(2)
Semantic Significance	Semantic	+	+
	Communicative	-	-
	Intellectual	+	+
	Psychological	-	-
	Aesthetic	-	-
Conceptual Mapping	Source Domain	White Color	White Colour
	Target Domain	HAPPINESS OF BELIEVERS	HAPPINESS OF BELIEVERS

SL Text (3)

﴿وَأَمَّا الَّذِينَ ابْيَضَّتْ وُجُوهُهُمْ فَفِي رَحْمَةِ اللَّهِ هُمْ فِيهَا خَالِدُونَ﴾ (آل عمران : ١٠٧)

TL Texts

1. “ But those whose faces will be (lit with) white, they will be in (the light of) Allah’s mercy: therein to dwell (forever)” (Ali,1987:150).
2. “ And for those whose faces will become white, they will be in Allah’s Mercy (Paradise), therein they shall dwell forever” (Al-Hilali and Khan, 1996:98).

INTERPRETATION

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

DISCUSSION

By means of metaphorical phrase ابيضت وجوههم (those whose faces will become white), the meaning of the rule of the right way of Islam is understood. From everyday experience, the connection between these two concepts makes the meaning more understandable. All translations are semantic by translating the Aya faithfully. The semantic significance is aesthetic because it helps the reader to connect the beauty of the white colour of the faces of disbelievers with following the right way of Islam. By the processing, the conceptual mapping of the target domain THE RIGHT WAY OF ISLAM is understood through the WHITE COLOUR.

Table (3)Alysis the domain of the right way of Islam

Type of Translation	Translation(1)		Translation(2)
	Communicative	+	+
Semantic Significance	Intellectual	-	-
	Psychological	-	-
	Aesthetic	+	+
Conceptual Mapping	Source Domain	White Color	White Colour
	Target Domain	THE RIGHT WAY OF ISLAM	THE RIGHT WAY OF ISLAM

TL Text (4)

﴿يَوْمَ تَبْيَضُّ وُجُوهٌُ وَتَسْوَدُّ وُجُوهٌُ فَأَمَّا الَّذِينَ اسْوَدَّتْ وُجُوهُهُمْ أَكَفَرْتُمْ بَعْدَ إِيمَانِكُمْ فَذُوقُوا الْعَذَابَ بِمَا كُنْتُمْ تَكْفُرُونَ﴾ (آل عمران : ١٠٦).

TL Texts

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

2. “ On the Day when some faces will be (lit up with) white, and some faces will be (in the gloom of) black: To those whose faces will be black, (will be said): Did ye reject Faith after accepting it? Taste then the penalty for rejecting Faith” (Ali, 1987:150)

INTERPRETATION

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

DISCUSSION

The black colour is used metaphorically in this Ayah. The word اسودت (will be blacked) means the sins of disbelieves and the black colour of their newsstand which is contaminant by their sins. All translations are semantic. The semantic significance is intellectual because this Aya emphasizes the facts of the judgment day so people should take responsibility for their choice of being Muslims or not. By means of source domain, BLACK COLOUR the target domain THE SINS OF DISBELIEVERS are understood so, the processes of conceptual mapping are being completed.

Table (4) Analysis the domain of the sins of disbelievers

	Translation(1)		Translation(2)
Type of Translation	Semantic	+	-
	Communicative	-	+
Semantic Significance	Intellectual	+	-
	Psychological	-	-

	Aesthetic	-	-
Conceptual Mapping	Source Domain	Black Colour	Black Colour
	Target Domain	THE SINS OF DISBELIEVERS	THE SINS OF DISBELIEVERS

SL Text (5)

﴿وَإِذَا بُشِّرَ أَحَدُهُمْ بِمَا صَرَبَ لِلرَّحْمَنِ مَثَلًا ظَلَّ وَجْهُهُ مُسْوَدًّا وَهُوَ كَظِيمٌ﴾ (الزخرف: ١٧)

TL Texts

1. “ When the news is brought to one of them of (the birth of) what he sets up as a likeness to (Allah) Most Gracious, his face darkens, and he is filled with inward grief!” (Ali,1987:1327).
2. “ And if one of them is informed of the news of (the birth of a girl) that which he sets forth as a parable to the Most Gracious (Allah), his face becomes dark, and he is filled with grief!” (Al-Hilali and Khan, 1996:641).

INTERPRETATION

If one of the disbelievers is informed that a baby girl has been born, he becomes filled with grief. His face is described as being black because of indignation. Black, in this case, is associated with shame and dissatisfaction. However, disbelievers used to say that angels are the daughters of Allah. This is because they have considered girls to be weak so they try to associate Allah with girls (As-Saboni,1976:236).

DISCUSSION

The words *مسودا وجهه* are used metaphorically in order to illustrate how the disbelievers full of grief and sorrow. Through this metaphorical expression, the image in the mind of the reader is completed. All translations are communicative because they describe the reasons behind the blacked disbeliever's face. The semantic significance is psychological because it describes the psychological state

of disbelievers. The processes of conceptual mapping here are done in the mind of the speakers through the source domain BLACK COLOUR the target domain GREIF AND SORROW is understood.

Table (5) Analysis the domain of grief and sorrow

	Translation(1)		Translation(2)
Type of Translation	Semantic	-	-
	Communicative	+	+
Semantic Significnce	Intellectual	-	-
	Psychological	+	+
	Aesthetic	-	-
Conceptual Mapping	Source Domain	Black Colour	Black Colour
	Target Domain	GRIEF AND SORROW	GRIEF AND SORROW

SL Text (6)

﴿وَإِذَا بُشِّرَ أَحَدُهُم بِالْأُنثَىٰ ظَلَّ وَجْهُهُ مُسْوَدًّا وَهُوَ كَظِيمٌ﴾ (النحل: ٥٨)

TL Texts

- 1.“ When the news is brought to one of them, of (the birth of) a female (child), his face darkens, and he is filled with inward grief!” (Ali, 1987:670).
- 2.“ And when the news of (the birth of) a female (child) is brought to any of them, his face becomes dark, and he is filled with inward grief!” (Al-Hilali and Khan, 1996:354).

INTERPRETATION

The above verse tells about the manner of disbelievers whenever one of them is announced that a baby girl is born. His face becomes full of sorrow. It was described as (black) in the verse to refer to the degree of shame and indignation he feels (As-Saboni,1976:121).

DISCUSSION

The black colour in this Aya is described differently from the previous Aya in order to emphasise how Islam is the religion of balances between all members of society. All translations are communicative because the colour term is omitted. The semantic significance is intellectual because it makes one think of the concept of shame in term of black face of people and how the Quranic metaphors help complete the image. Through the source domain BLACK COLOUR the target domain SHAME the processes of conceptual mapping are completed.

Table (6) Analysis the domain of shame

	Translation(1)		Translation(2)
Type of Translation	Semantic	-	-
	Communicative	+	+
Semantic Significance	Intellectual	+	+
	Psychological	-	-
	Aesthetic	-	-
Conceptual Mapping	Source Domain	Black Colour	Black Colour
	Target Domain	SHAME	SHAME

SL Text (7)

﴿يَوْمَ يُنْفَخُ فِي الصُّورِ ۚ وَنَحْشُرُ الْمُجْرِمِينَ يَوْمَئِذٍ زُرْقًا﴾ (طه: ١٠٢).

TL Texts

- 1- "The Day when the trumpet will be sounded: that Day, we shall gather the sinful, blear-eyed (with terror)" (Ali, 1987:211).
- 2- " The Day when the Trumpet will be blown (the Second blowing): that Day, We shall gather the Mujrimun (criminals, polytheists, sinners, disbelievers in the Oneness of Allah) blue or blind-eyed with thirst" (Al-Hilali and Khan, 1996:418).

INTERPRETATION

Disbelievers will be gathered on the Resurrection Day having ugly faces with blue eyes and black complexion (As-Saboni,1976:390).

DISCUSSION

The metaphorical colour terms in this Aya ; blue colour which is derived from our everyday experience the blue colour usually associates with ugliness. Quranic interpretation reprints them as ' criminals' in which blue colour is considered as a part of their characters. Translation (1) is communicative whereas translation (2) is semantic. The semantic significance is psychological because it describes the state of disbelievers in the judgment day. The target domain 'FEAR AND THE HIGHEST DEGREE OF THIRST' should be understood in terms of the source domain 'BLUE COLOR'. The reader does not understand the emotions of fear and thirst in term of blue colour unless s/he has accumulated experience of the interpretation of The Glorious Qur'an.

Table (7) Analysis of the domain “the degree of fear and highest degree of thirsty”

	Translation(1)		Translation(2)
Type of Translation	Semantic	-	+
	Communicative	+	-
Semantic Significance	Intellectual	-	-
	Psychological	+	+
	Aesthetic	-	-
Conceptual Mapping	Source Domain	Blue Colour	Blue Colour
	Target Domain	FEAR & THE HIGHEST DEGREE OF THIRST	FEAR & THE HIGHEST DEGREE OF THIRST

SL Text (8)

﴿أَلَمْ تَرَ أَنَّ اللَّهَ أَنْزَلَ مِنَ السَّمَاءِ مَاءً فَتُصْبِحُ الْأَرْضُ مُخْضَرَّةً ۗ إِنَّ اللَّهَ لَطِيفٌ خَبِيرٌ﴾ (الحج: ٦٣)

TL Texts

1. “ See thou not that Allah sends down rain from the sky, and forthwith the earth becomes clothed with green? For Allah is He Who understands the finest mysteries, and is well-acquainted (with them)” (Ali,1987:868).

2. “ See you not that Allah sends down water (rain) from the sky, and then the earth becomes green? Verily, Allah is the Most Kind and Courteous, Well-Acquainted with all things” (Al-Hilali and Khan, 1996:444-45).

INTERPRETATION

Humans are urged to observe the signs given by Allah through nature. These signs lead them to believe in Him, the Great Creator. The descendant rain and the consequent flourish of the earth as a result of that is an example. Verily, Allah is the All-Aware and the Most Kind (As-Saboni,1976:297).

DISCUSSION

The metaphorical expression in this Aya comes as a natural phenomenon in order to describe the perfect of Great Creator which is understood through the green colour. All translations are semantic. The semantic significance is aesthetic by describing the beauty of the earth through green colour. Through source domain GREEN COLOUR the target domain THE POWER OF ALLAH is understood so, the processes of conceptual mapping are completed.

Table (8) Analysis the domain of the power of Allah

	Translation(1)		Translation(2)
Type of Translation	Semantic	+	+
	Communicative	-	-
Semantic Significance	Intellectual	-	-
	Psychological	-	-
	Aesthetic	+	+
Conceptual Mapping	Source Domain	Green Colour	Green Colour
	Target Domain	THE POWER OF ALLAH	THE POWER OF ALLAH

5.3 Findings

Below are the important findings of the analysis conducted:

- 1- Results of the analysis indicate that both Semantic and communicative translations of conceptual metaphors of colour in The Glorious Qur'an are employed by the two translators in different ways. The frequency of appearance of semantic translation in Ali's interpretation (1987) of structural metaphors amounts to (5) and a percentage of (62,555%) while he translates communicatively other Ayas that stand as (37,555%). Al-Hilali and Khan, in their turn, use semantic translation in translating structural metaphors with a frequency of (6) and a percentage of (75%) whereas communicative translation appears one time with a percentage of (25%). The most frequent exploitation of semantic translation is represented by Al-Hilali and Khan .Though Ali shows the least recurrent rates of semantic translation, the frequency of communicative translation conceptual metaphors of colour is greater as compared to the other two translators. The abundant use of semantic translation more than communicative translation by Al-Hilali and Khan may be attributed to the fact that they are non-native speakers of Arabic with different mental categories that are shaped by different cultures. This leads them to depend more on their linguistic knowledge. Figure (1) provides a picture of the distribution of semantic and communicative translations of structural metaphors in The Glorious Qur'an employed by the three translators

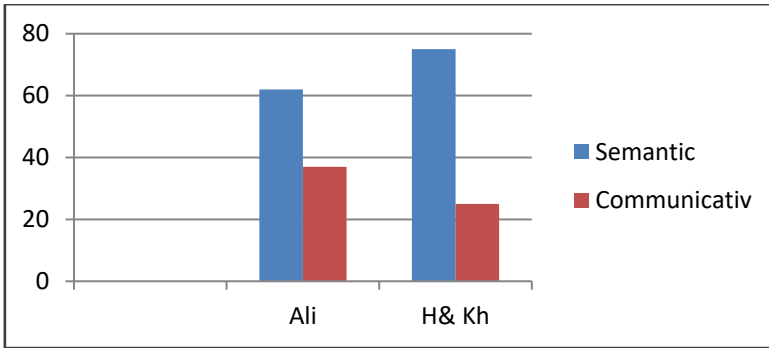


Figure (1): The Distribution of the Semantic and Communicative Translations of Conceptual Metaphors of Colour in The Glorious Qur'an Employed by the Two Translators

2- Among the semantic significances performed by conceptual metaphors of colour in The Glorious Qur'an, the highest exploitation is represented by intellectual significances with a percentage of (37,555%). This may be attributed to the fact that intellectual significance has a strong effect on the meaning because it makes readers understand the deeper meanings of any Aya, and also of psychological significance have an appearance with a percentage of (37,555%). Conceptual metaphors of colour which are of aesthetic significance are identified with percentage of (25%). Figure (2) shows the percentages of the types of semantic significance of structural metaphors in The Glorious Qur'an.

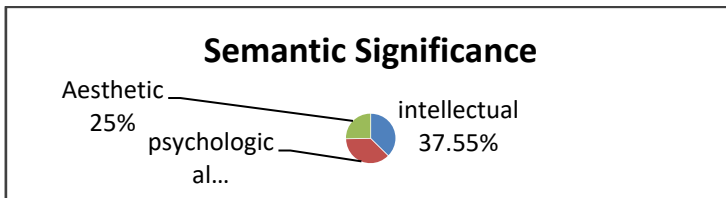


Figure (2) The Percentages of the Types of Semantic Significance of Conceptual Metaphors of colour in The Glorious Qur'an

3- Conceptual metaphors have a crucial role in determining the meaning of some abstract domains by means of concrete domains (Cf. Ayas No 1,2,3,5).

- 4- Throughout the analysis, results show that semantic translation is employed by Ali more than a communicative translation of conceptual metaphors of colour.
- 5- Al-Hilali and Khan make use of semantic translation more than the other two translators in translating conceptual metaphors of colour.

6. CONCLUSIONS

Based on the analysis made in the previous section, the study has come up with the following conclusions

- 1- In translating conceptual metaphors of colour in the Glorious Qur'an, Al-Hilali and Khan make use of semantic translation more than communicative translation.
- 2- Ali shows the least employment of semantic translation in translating conceptual metaphors of colour in The Glorious Qur'an. In this regard, they exploit communicative translation more than the other two translators.
- 3- It is demonstrated that among semantic significances employed by means of conceptual metaphors of colour in The Glorious Qur'an, intellectual and psychological significances show the most abundant use.
- 4- Results of the study show that conceptual metaphors of colour facilitate understanding The Qur'anic Ayas.
- 5- Conceptual metaphors of colour have a decisive role in determining the precise meaning of the Quranic texts.
- 6- The employment of conceptual metaphors of colour in The Glorious Qur'an represents one of the aspects of its uniqueness and inimitability.
- 7- It seems that communicative translation is more effective than semantic translation in translating conceptual metaphors of colour as the latter

poses restricted ways of using vocabularies by translators to reveal the intended meaning.

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