A Pragmatic Analysis of Colour Terms in Nathaniel Hawthorne's *The Scarlet Letter*

A THESIS
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بسـم الله الرحمن الرحيـم

(وَمِنْ آيَاتِهِ خَلْقُ السَّمَاوَاتِ وَالْأَرْضِ وَاخْتِلَافُ أَلْسِنَتِكُمْ وَأَلْوَانِكُمْ ۚ إِنَّ فِي ذَٰلِكَ لَآيَاتٍ لِلْعَالِمِينَ)

صدق الله العظيم

سورة الروم آية 22

(And among His Signs is the creation of the heavens and the earth, and the variations in your languages and your colours: verily in that are Signs for those who know)

Al-Rum 22

Abdullah Yusuf Ali

I certify that this thesis " A Pragmatic Analysis of Colour Terms in Hawthorne's *The Scarlet Letter*" has been prepared under my supervision at the University of Anbar in partial requirement for the degree of Master of Arts in the English Language and Linguistics.

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To My Parents
To My Husband and Sons,
Suadad and Suray, the source
of my strength and inspiration

ACKNOWLEDGEMENT

Abstract

Meaning is a controversial subject in the way that there are many scholars try to handle the gap between semantics and pragmatics. This study aims to investigate the connotations of colour terms (CTs) in Nathaniel Hawthorne's *The Scarlet Letter* from pragmatic perspectives. As connotations of CTs are context-based, pragmatics is said to implicate assumptions suitable for their interpretation in the novel. To this end, a mixed method research is used. The quantitative part analyses the frequencies of CTs used in the novel as well as the words collocated with them using *Wordsmith Tools* software. The qualitative analysis is based on Allan's (2007) theoretical framework and on Allan's (2009) concept of X-phemism with its types: dysphemistic, orthophemistic, and euphemistic. All CTs, basic and secondary, used in the novel: black, white, grey, red, scarlet, crimson, yellow, blue, green, purple, golden and brown, will be analysed. The typology of colours is based on Berlin and Kay's (1969) classification. The findings have shown that the scarlet colour is most frequently used (37.3%) followed by black (17.5%). Findings also show a usual use of: white (10.9%), red (10%) grey (9.2%) and a less use of: golden (4%), green (3.3%), crimson (2.6%), yellow (2%), brown (1.6%), blue (1%) purple (0.6%). These frequencies emphasize certain ideas and notions in the novel reflected by the connotations of CTs. CTs attitude is classified into positive and negative. The concordance analysis identified two groups of CTs collocations, CTs describing physical entities and CTs describing abstract notions. Accordingly, findings of the study support that pragmatics is a plausible tool in the analysis of CTs in context. The findings also support Allan's (2007) proposition that connotation is a pragmatic category, not a semantic one since the connotative meaning accounts for all the contextual information involved in the interpretation of CTs. Adopting Allan's (2007)

theoretical framework, and Allan's (2009) classification of the connotations of CT, the study is considered an addition of a new theoretical framework for the analysis of the connotations of CTs.

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Chapter One

INTRODUCTION

1.1   Background of the Study

The subject of colour terms (henceforth CTs) has long been an important area of investigation in contemporary linguistics. Gaballo (2013, p. 1) says that " it provides insights into human cognition and categorization of reality". After the study of Berlin and Kay (1969), thousands of works have been written in which CTs are major focus. However, most of which are context-free studies and some have been tackled from an anthropological perspective (Gaballo, 2013).

However, CTs research has an interdisciplinary character in the way that it can be investigated from a cognitive, anthropological, psychological, physical, neurophysiological and linguistic perspective. As a natural phenomenon, the subject of CTs has basically been investigated in natural sciences such as physics and chemistry.

Colours are one of the ways used to communicate and convey ideas without using many words. The use of a colour can compensate using many words to convey certain ideas and emotions. Thus, colours are associated with certain objects or concepts in the real world. For example, *red* is associated with *danger*, *black* with *evil* or *devil*, *white* with *peace*, etc. The interpretation of certain colour differs according to the culture in which it is used. CTs are widely used in such a way that it may be collocated with any object. In addition, our feelings and emotions are affected by colours around us. They sometimes affect our psychological state. As the *red* colour motivates the feeling of *anger, energy, danger* (as in the red card),

the *blue* is the colour of *purity, calmness, mediation*. *Green*, on the other hand, is the colour of *nature, peace* and *safety* (Qatatsheh, 2015).

The linguistic symbols (such as white) are related by human nature to something in the physical world (e.g. snow); it is a universal fact that snow is *white* and this description can be extended to include the descriptive word *clean* inevitably. According to this relation, the extended colour meaning "clean" entails either a negative or a positive connotation. Therefore, people in the world perceive and interpret things in the world in a similar way regardless of their language as Weirzbicka (1990, 99) asserts that "colour concepts are anchored in certain universals of human experiences". This view does not clash directly with the view of Kay and McDaniel (Kay, P., & McDaniel, C., 1978, p. 611) that "the colour perception of all people is the result of a common set of a neurophysiologic process".

Each of the two perspectives tries to explain the reason behind the evolutionary sequence found by Berlin and Kay (1969). Each one of them looks at the subject from a different angle. The first one is the neurophysiologic perspective which states that "the semantics of basic colour terms in all languages are the result of a common set of a neurophysiologic process in which differences in wavelengths of light reaching the eye are transformed into response differences in the visual nervous system" (Kay, P., & McDaniel, C., 1978, p. 617). However, the cognitive perspective which is led by Weizbicka (1990) says that "colour concepts are anchored in certain universal identifiable human experiences" (Xing, 2008, p. 1).

Accordingly, meaning is a controversial subject among researchers as they have been trying to handle the gap between the linguistic meaning (semantic) and the intended meaning (pragmatic) or between the literal

meaning of the message and what the speaker intends to convey. Some researchers, such as Jordan (1992; as cited in Crompton, 1998), preferred to rely on the semantic meaning since we cannot know what is in the mind of the speaker / writer. Other researchers, such as Hofmann (1997), asserted the importance of the invisible meaning or the non-literal meaning based on the writer's intention. Whenever language is used, there is the literal meaning and the intended meaning and there is a gap between them. The intended meaning is usually hidden behind the literal meaning. Therefore, meaning can be said to be context-dependent and intention dependent. That is, inferring the intended meaning must be made on evidence, it is not always constraints-free (Hofmann, 1997).

In this regard, a number of researchers have studied the intended meaning of colours in some literary works. Qatatsheh (2015) investigated the use of colours in Shakespeare's Venus and Adonis. He found that *purple* is used permanently to convey the feeling of sorrow caused by love. *Red* is used to convey a positive meaning as well as a negative meaning. Btoosh (2014) investigated the pragmatics of colours in Antara's poetry. He finds that black and white are used to convey meanings other than the literal meaning. They are used to refer to race and social classes. Antara with his use of these colours tried to deliver a message that it is wrong to judge things based on appearances; it is misleading. Similarly, Baghi et al. (2015) conducted a comparative study to investigate the meanings of CTs in *Akhavan Sales 's* poems. In *Akhavan Sale's* poems, colours are used to refer to social concept. They also find that black and yellow tend to have a negative meaning of depression. However, red is used positively to give the sense of victory.

In addition, Al Adailah (2012) studied the use of colours and colour connotations in standard Arabic and Jordanian Arabic. He found that *black*,

yellow, *red* and *blue* are rather used negatively, while *white* is mostly used to convey a positive message. *Green* is related to nature, so it is used positively. Another study by Hassan (2013), which handled the symbolism of purple in Emily Dickinson's poetry, showed that *purple* is used by Dickinson frequently in different ways. Dickinson, in her poem *wait till the Majesty of Death*, used *purple* to convey the sense of dignity and royalty. *Purple* is also connected to spirituality.

Moreover, Xing (2008) investigated the semantics and pragmatics of CTs in Chinese. He classified the meaning of colours into original meaning, extended meaning and abstract meaning. He concluded that the semantic extension of CTs follows a non-linear path. The original meaning or the literal meaning can develop into a number of other extended meanings and simultaneously the extended meaning can develop into a number of extended meanings. He found accidentally that all the extended as well as the abstract meanings of CTs in Chinese and English can be classified into two types: positive or negative. This fact "coincides with our understanding of the cognition between language and the physical world" (Xing, 2008, p. 14).

Consequently, as the subject has been investigated from different perspectives, it has not yet been addressed adequately from a pragmatic perspective as in the case with the use of CTs in literary text, hence *The Scarlet Letter*. Investigating the connotations of CTs in *The Scarlet Letter* as a literary text implies taking the author's intended meaning into account. That is, pragmatics, as a field of investigating the intended speaker/writer meaning, would be the plausible framework in terms of which the connotations of CTs in *The Scarlet Letter* are analysed.

1.2   Statement of the Problem

As literature is a form of communication, pragmatics is considered to be a powerful tool used to analyse literary works as it accounts for not only elements present in the literary works, but also the intended or inferred meaning. Accordingly, the study of the pragmatic interpretation of CTs should include the interface of various processes such as linguistic, mental, cultural and literary that can be expressed by the following disciplines: linguistics, psychology, art, and literary studies. Dealing with intentions means the involvement of the contextual features and psychology that contribute to the recognition of the intended meaning. (Btoosh, 2014, p.170)

Graessar (2002; as cited in Btoosh, 2014, p. 170) explains the idea that "themes are encoded by writers and decoded by readers"; such themes agree with the psychological theories that explain the comprehension process. Interpreting meaning by relying strongly on textual information leads to the superficial layer of colour meaning rather than to the meaning intended by writers. In addition, it studies types of meanings related to colours and try to highlight the importance of the contextual meaning or the intended meaning in analyzing literary works.

The result, then, is that thousands of literary studies have been conducted exploring the use of CTs in different literary works on colours. Out of this excessive concern with CTs, Hawthorne's *The Scarlet Letter* (the corpus of the study) is no exception. Among other pieces of American literature, *The Scarlet Letter* might be mostly distinguished in the use of CTs. Evidence in literature explicitly attributes Hawthorne's distinguished concern with colours to the impact of his society, which is, in turn, closely reflected in his careful choice of the lexical elements, colour symbols, and metaphors throughout *The Scarlet Letter*. Research on Hawthorne's works especially *The Scarlet Letter* has shown that Hawthorne is deeply affected

by the American social context mainly the religious context, the Puritan. Such impact is closely reflected in his careful and excessive choice of colours in his pioneer work *The Scarlet Letter*. The frequent use of colours throughout the novel was the very reason behind researcher's insightful argument that Hawthorne is suffering and struggling a society complex.

CTs have been an important area of investigation in contemporary linguistics. The importance of CTs lies, according to Gaballo (2013), in offering insights into categorization of reality and human cognition. CTs constitute a recognizable part of any language's vocabulary. The study of CTs is fascinating because each language divides the spectrum of colours in different ways (Janziz, 1997). Thus, CTs are considered as an interesting area of investigation since they have been dealt with by anthropologists, philosophers, scientists and linguists. Following Berlin and Kay's (1969) study, thousands of works have been written in which CTs are their major focus, in particular literary studies. However, most of which are context-free studies and some have been tackled from an anthropological perspective (Gaballo, 2013). To put it another way, researchers rely exclusively on literal or denotative meaning and textual information rather than thematic inferencing (connotation) or pragmatics in the interpretation of colours throughout his novel. Such heavy reliance on textual information is clearly due to the researchers restricted interest in the literal meanings (denotative) of colours rather than the intended meanings, hence connotative. For this reason, an attempt, within the framework of pragmatics, is made in this study to reveal the communicative meaning of CTs, and shed some light on the function that each CT may have in a certain context.

1.3   Objectives of the Study

The present study aims at:

1- Examining CTs frequency and concordance in *The Scarlet Letter*.

2- Investigating CTs' attitude, positive or negative, and the variations in the interpretation of CTs in *The Scarlet Letter* adopting Allan's concept of X-phemism.

1.4   Research Questions

The present study will try to answer the following questions:

1- What is the frequency and concordance of each CT in *The Scarlet Letter*?

2- What attitude, positive or negative, do CTs imply in *The Scarlet Letter* and how does variation in the interpretation of CTs occur in *The Scarlet Letter*?

1.5   Rationale of the Study

Studies on CTs started by context-free ones. This field has been investigated from different perspectives such as anthropological, linguistic, physical and cognitive. Recently, a context-based studies have been conducted. This study depends on different concepts in analyzing CTs in a literary text which is the concept of X-phemism. In this part, the rationale for choosing the topic of the study will be discussed. Essential questions such as why CTs? Why a pragmatic analysis? Why The Scarlet Letter? will be answered.

1.5.1 Why CTs?

The subject of CTs has an interdisciplinary character; therefore, it has been a subject of investigation. CTs is a phenomenon of light and sight perception. It enables us to recognize things around us and understand some hidden meanings out of them. Colours are important ingredient of nature; in addition, they have important psychological effects. CTs, as a scientific subject, has fascinated scholars as well as ordinary people. This field constitutes a recognizable part of any language's vocabulary. The high degree of interest in CTs means that they have an important position in figurative language as they occur naturally and they have consistency in their manifestation. The study of colour words is fascinating because each language divides the spectrum of colours in different ways. Linguistically, it has also attracted the attention of many scholars. The majority have investigated colours out of context. Due to the complex nature of colours, it can be interpreted in many different ways. This research is an attempt to reveal some meanings hidden behind certain context and show how meaning varies according to the context of use, the writers' intention as well as the readers' understanding.

1.5.2 Why a pragmatic analysis?

Meaning is a controversial subject that many linguists such as (Leech, 1974; Palmer, 1981; Lyons, 1981; Lobner, 2002; Akmjian et al., 2010) have discussed the problem especially defining meaning and the debate over this subject. In the 1950s and 1960s, an interest began with the contextual meaning and pragmatics. The pragmatic meaning attracts the attention of many scholars since many factors interfere with each other to arrive at this type of meaning. In this study, the interpretation of CTs tends to begin with the literal meaning and extends to cover the contextual factors alongside the intended meaning of the writer. Most of the studies in this

subject were either context-free studies or analyzing the semantic meaning of colours. Therefore, analyzing the meaning of CTs in this study is a contextual and pragmatic analysis accounting for the writers' intentions and what is implied by the use of certain colours in certain contexts.

1.5.3 Why The Scarlet Letter?

Since literature is a reflection of life, writers begin to make an interlock between linguistics and literature. *The Scarlet Letter* is a novel from the American literature written by Nathaniel Hawthorne. The reason behind choosing this novel is the excessive use of CTs starting from the title which have many implied meanings other than the denotative meaning. A close look at studies devoted to *The Scarlet Letter* shows that the thematic inferencing and notion of the intended meaning in human communication were ignored or marginalized. Thus, full analysis of such colour-based literary works needs to take into account the writer's intended meaning, hence pragmatics. In addition to the researcher's interest and knowledge about the novel.

1.6 Significance of the Study

This study is significant for researchers in linguistics in general and semantics and pragmatics in particular. It demonstrates pragmatics as a powerful tool in analyzing the meaning of CTs in the way that it accounts for all understanding of CTs in figurative use as in the case with *The Scarlet Letter.* The study is also hoped to be significant for researchers doing literary analysis specifically those investigating the symbolic and figurative use of CTs generally in all types of literary texts or works of arts and specifically Hawthorne's works, hence *The Scarlet Letter.*

1.7 Scope and Limitations of the Study

The present study is limited to the concept of meaning, hence pragmatics. In addition, it identifies the domain of the intended meaning within the scope of pragmatics. It analyses basic (black, white, red, green, blue, yellow, grey, brown and purple) and non-basic (scarlet, crimson, golden) CTs used in the novel *The Scarlet Letter* written by Nathaniel Hawthorne.

1.8 Definition of Key Terms

1. **Connotative Meaning:** Allan (2007, 1047) defines connotations of a linguistic expression as the " pragmatic effects that arise from encyclopedic knowledge about its denotation (or reference) and also from experiences, beliefs and prejudices about the context in which the expression is typically used".

2. **Colour terms (CTs)**: is a linguistic term used by researchers to refer to "the sensation caused by certain qualities of light that the eye recognizes and the brain interprets. Therefore, light and colour are inseparable" (Mahnke and Mahnke ,1987, p. ix). This field is investigated by anthropologists, philosophers, scientists, linguists …etc. It constitutes a recognizable part of any language's vocabulary. The study of colour words is fascinating because each language divides the spectrum of colours in different ways.

3. **The Scarlet Letter**: is considered one of the best-known American novels in the nineteenth century written by Nathaniel Hawthorne. It was published on 16 March 1850 and said to be the "best seller" by the standards of the nineteenth century. It is defined by the use of CTs as a technique adopted by Hawthorne to convey some specific, hidden and intended meaning.

4. **X-phemisms**: is a linguistic term used to represent a non-literal category form. Some of them are associated with other categories of non-literal forms such as metonymies, metaphors, irony, idioms, etc…. (Bagasheva, 2012). Allan, 2012 claimed that X-phemism influences language change by raising new expressions, or even new meanings for old expressions, and causing some existing vocabularies to be abandoned. Some types of X-phemisms are figurative, others may cause a semantic change or show remarkable inventiveness. X-phemism is motivated by a speaker's desire to be seen as taking a particular stance as well as playfulness.

1.9 Research Layout

This study consists of two main parts: the first part is the Theoretical Background, which represents the materials from Chapter 1 till the end of Chapter 3. As for Chapter 1, it represents an introduction about the subject matter and the theoretical framework. This chapter begins with a background to the study followed by the statement of the problem, objectives of the study and the research questions. These topics are followed by the rationale of the study, which provides answers to three primary questions: why colour terms? why a pragmatic analysis? and why *The Scarlet Letter*? The answers will justify adopting the field of the study, the data for analysis, and the theoretical framework. Then, the significance, the scope and limitations, and finally definitions of key terms.

Leading on from chapter one, a review of the types of meaning including semantics and pragmatics, denotative and connotative, literal and contextual are introduced, colour terms and some past studies concerning this topic, semantics of colour terms and pragmatics of colour terms,

figurative uses of colour terms and literary pragmatics are presented in chapter two. Finally, it ends with a summary for the chapter.

Chapter 3 consists of two parts: the first one is the theoretical framework of the study exploring denotation and connotation from a pragmatic perspective adopting Allan's concept of X-phemism and connotation. The second part is the methodology of the study. Finally, comes the diagram that displays altogether the conceptual and theoretical framework of the study.

Chapter 4 represents the second part of the thesis. It presents the Analysis and Findings. This chapter is devoted for analysing the data elicited from the text of the novel in accordance with the two objectives of the study.

Chapter 5 is The Conclusions and Recommendations. This chapter answers the research questions, summarizes the conclusions and ends with a set of Suggestions for Further Research. Finally, the list of References and the Appendices are displayed.

Chapter Two

LITERATURE REVIEW

2.1 Introduction

The aim of this chapter is to give an overview of past studies on CTs in order to highlight the problem and the gap of the study. As the subject of CTs has been investigated from different perspectives, this study deals with mostly related studies, from the linguistic, semantic and pragmatic angles. However, the study focuses on semantic and pragmatic studies since it adopts a pragmatic analysis of CTs. Then, the review presents the most relevant and important topics explored by scholars that have a considerable connection to the problem statement. These topics include: the distinction between semantics and pragmatics, the definition of meaning, types of meaning, defining CTs, figurative uses of CTs, literary pragmatics and finally ends with a summary. Therefore, this chapter consists of two parts: the first one is a review of past studies on CTs and some related topics, while, the second part offers pragmatics as a complementary tool to semantics in the interpretation of CTs, hence the pragmatic meaning of CTs in Hawthorne's *The Scarlet Letter*. Presenting pragmatics besides semantics as a promising tool of analysis will be carried out through critically evaluating the past studies.

2.2 Semantics and Pragmatics

The distinction between semantics and pragmatics has long been discussed by linguists from different perspectives. Charles Morris (1938, 1955; as cited in Saeed, 2016, p. 15) provided a definition for semantics and pragmatics in his division of semiotics: syntax, semantics, and

pragmatics. Syntax describes the formal relation of signs to each other. Semantics shows the relation of the applicable signs to their objects. Finally, pragmatics is the relation of signs to interpreters. He generalized his definition of pragmatics into "the relation of signs to users". Semantics studies the conventional meaning of words, phrases and sentences. It is concerned with general meaning which is a result of the unity of form and content. Pragmatics, on the other hand, focuses on the invisible meaning which is a result of the cooperation among several factors in addition to form and meaning such as the speakers' intention and taking into account the listeners' (or readers') understanding of the meaning (Yule, 2006).

The word semantics is defined in many different ways according to the interest of the scholars who try to define it. According to Leech (1983), semantics has an absolute meaning. This meaning can be expressed by morphological, syntactic and phonological means. On the other hand, pragmatics is a type of meaning which accounts for the situation of the utterance. Thus, pragmatic meaning cannot all the time be understood by the meaning of its parts. However, Leech proposed that semantics and pragmatics are complementary fields of study. In line with Leech, Saeed (2016) stated that the distinction between semantics and pragmatics is very difficult and controversial since both of them are concerned with meaning as transmitted through language. There is no clear boundary between them. He defined pragmatics as the "field that studies how hearers fill out the semantic structure with contextual information" (Saeed, 2016, p. 16). Therefore, they are considered to be complementary and related fields of study.

As far as the speaker's competence is concerned, Akmajian et al. (2010) defined semantics as the systematic study of meaning which is concerned mainly with the competence of the speaker to use the language system to produce meaningful utterances, and to comprehend others'

utterances. Whereas, Pragmatics mainly focuses on the person's ability to derive meanings from a specific kind of speech situation, recognize what the speaker is referring to, relate new information to what has gone before, interpret what is said from the background knowledge about the speaker and the topic of the discourse and to infer or 'fill in' information that the speaker takes for granted and does not bother to say. Akmajian et al. (2010, p. 363) preferred to use the term pragmatics to refer to the study of "language use" which is particularly the study of the relation between the structure of the language and the context.

On the basis of the difference between what is said and what is intended, Salmon (2015) discussed this subject as follows: semantics is the meaning of the word or sentence as it is said by the speaker. Pragmatics is the meaning intended by the speaker (or the writer) and understood by the listener (or reader). In the same token, Carnap (1941; as cited in Saeed, 2016) explained the difference between semantics and pragmatics as being a matter of including or excluding the relation of the speakers and hearers. Therefore, the relation between semantics and pragmatics is represented by the distinction between the sentence meaning (the linguistic meaning) and the speaker's meaning.

Other scholars go further believing that semantics covers much more aspects. Wittgenstein (1958, p. 43) asserted that "the meaning of a word is its use in the language". Falk (1978, p. 261) identified the factors which participate in meaning identification. They are: (a)meaning derived from the linguistic performance, (b) the speakers' or writers' intention, (c) background knowledge shared by speakers or writers and listeners or readers, (d) what the participants expect, (e) other matters related to the general context.

Finally, on the basis of context, Allan (2019) said that pragmatics is the study of the context-dependent meaning of the linguistic expressions used

in speaking or writing while semantics studies entities in isolation which means to deal with the type of decontextualized and abstract information which may be given in a dictionary. Having reviewed some stances of scholars on the distinction between semantics and pragmatics, Allan's view seems to be in coincidence with the objectives of the study. Besides, scholars' views on semantics and pragmatics implicate that meaning is of different types, an issue that will be addressed in the following section.

2.3 Types of Meaning

Since language use is one of the features that distinguish humans from animals, understanding language is the key to understand humanity and how people manipulate linguistic forms to convey varieties of meanings. Human communication has been a subject of study for many scholars tackling this subject from different perspectives or disciplines such as linguistics, anthropology, sociolinguistics, pragmatics, psycholinguistics and many others. The essential function of communication is to convey feelings, ideas and attitudes of the writer (or speaker) to the reader (or listener) by means of language (Akmajian et al., 2010). Accordingly, different functions of communication will show different types of meaning. That is, the complexity of meaning is reflected by the different functions the language communicates. This caused linguists to suggest different categorizations of meaning.

The word meaning is defined by Rivers (1968) as a reference to things, feelings, ideas communicated by people by means of saying and doing. Meaning is a controversial subject since it has been a subject of debate among linguists since there is no agreement about a specific definition of the word meaning. Leech (1974) mentioned that some people would like to refer to the study of meaning in a wide sense as semantics; others prefer to apply the term semantics to the logical or conceptual meaning only

which means to limit the scope of this term. Therefore, he broke word meaning in its widest sense into seven types of meaning:

1- Conceptual meaning or sense: this type of meaning is used to express the logical, cognitive or denotative content.

2- Associative meaning which is divided into five types of meaning:

a- Connotative meaning which refers to "what is communicated by virtue of what language refers to".

b- Stylistic meaning which refers to "what is communicated of the social circumstances of language use".

c- Affective meaning which refers to "what is communicated of the feelings and attitudes of the speaker/writer".

d- Reflected meaning which refers to "what is communicated through associations with another sense of the same expression".

e- Collocative meaning which refers to "what is communicated through association with words which tend to occur in the environment of another word".

3- Thematic meaning which refers to "what is communicated by the way in which the message is organized in terms of order and emphasis".
(Leech, 1974, p. 26)

Janziz (1997, p. 22) explained that Firth's theory about meaning is based on the assumption that language "springs from the concept of meaning as the function of a linguistic item in its context of use". Therefore, his central point is the concentration on the fact that every linguistic unit has a function which determines its meaning which is called the context of situation. He stressed that meaning by collocation is not at all the same thing as contextual meaning, which is the functional relation of the sentence to the processes of a context of situation in the context of

culture (Firth, 1957, p. 195 cited in Janziz, 1997, p. 22). In order to explore the major types of meaning, they will be briefly discussed in a form of dichotomies in the following sub-sections.

2.3.1 Literal and Contextual Meaning

Racanti (2004) classified meaning into three types: literal meaning, minimal meaning and contextual meaning. Literal meaning is conventional constant which is truth conditional meaning; for example, the literal meaning of the word *turtle* is determined by its conventional meaning in English. Knowledge of the linguistic convention of the language is the way to determine its meaning since the combination of its form and content is arbitrary. The literal meaning of this word is constant regardless of the speaker and the situation in which it is used. As a result, literal meaning is obviously considered as semantic meaning. As far as the minimal meaning is concerned, this type of meaning implies a minimal departure from the literal meaning to include contextual factors in the analysis of meaning. As for contextual meaning, it is the meaning determined by the context in which a word or a sentence is uttered (Racanti, 2004).

Philip (2006, pp. 66-67) suggested that the notion of literal meaning is considered very problematic mainly when talking about colour words. He proposed that "the only true literal meaning of a colour term is found in its iconic capacity"; for example, *the sky is blue*, *the sun is yellow*, *blood is red*. Based on this idea, he said that there is no literal meaning of CTs beyond the representation of hue. She suggested to use the term prototypical meaning instead of literal. While prototypical red is considered the colour of blood, there are many extended meanings for this term used to refer to a range of different hues, although they may be related. Black and white are used to refer to race although human skin appears in

different colours such as pink, brown, yellow and red. This issue will further be addressed in the following section.

2.3.2 Denotative and Connotative Meaning

Among the different classifications of meaning, two types are introduced: denotation and connotation. Allan (2019, p.102) defined denotation as " what a lexeme is normally used to refer to"; for example, *my mom* denotes the woman who bore me. Crystal (2003) said that denotative meaning is the meaning identified by the "relationship between a linguistic unit (especially a lexical item) and the non-linguistic entities to which it refers". Therefore, the equivalent term to the denotative meaning is the referential meaning. For example, the denotative meaning of the word *pen* might be 'an instrument used for writing'.

Ulmann (1972; as cited in Al-Dilaimy H., 2020) argued that proper names are filled with connotation ones they are applied to persons or places familiar to both the speaker and the hearer. However out of any context, they will often imply nothing at all.

On the other hand, Crystal (2003) explained that connotative meaning refers to the emotional associations whether personal or communal as part of the meaning suggested by a lexical item. Leech (1974, p.14) defines it as the "communicative value an expression has by virtue of what it refers to, over and above its purely conceptual content". Although many studies have adopted pragmatics in the analysis of the connotations of CTs, some of them have not yet considered the fact that connotations are pragmatic effects and not semantic. However, Allan's (2007) assertion, there has been no extended discussion elsewhere that connotations are pragmatic effects, though it is often implicit. That is, most linguists consider connotation as semantic effects. Allan (2009, p. 1047) defined connotations of a linguistic

expression as the "pragmatic effects that arise from encyclopedic knowledge about its denotation (or reference) and also from experiences, beliefs and prejudices about the context in which the expression is typically used". For example, black has the connotation of: death, darkness, night, evil, deeds besides its use as a connotation of human skin colour. Red is linked to blood, fire and danger. Scarlet is said to have negative connotations because scarlet woman in the 16 century was used to refer to a woman with "loose morals". Therefore, in Hawthorne's *The Scarlet Letter*, scarlet A is used as a badge of committing adultery (Allan, 2009).

This means that identifying the connotations of a word, according to Allan (2007), means to identify the attitude of the community towards it. Pragmatic meaning is of essential significance to this study as being a subject of research in modern linguistics. In cognitive and theoretical branches of linguistics, the pragmatic meaning is not limited to the traditional definition as it violates Grice's maxims of truth conditions as being a central mark for metaphoricity. Psycholinguistics, instead, places much emphasis on the implications of the speaker's meaning, as their main emphasis is language interpretation and processing. After the neo-Firthian tradition, applied linguists have considered that language has only meaning when it is in use, and that it is principally pragmatic in function (Philip, 2003).

Where literature is a reflection of life, literary writers have always been inspired to produce their works (Qatatsheh, 2015). Poets and writers used colours to make the image clearer for readers as in *The Scarlet Letter* when Hawthorne, for example, used *red* to reflect the feeling of being burned, feeling hot and agony due to the physical characteristics of this colour as being a hot colour, green is used as a symbol of relief and nature, and white and grey are used to indicate age such as in: white hair, grey beard and

white brow. Therefore, the use of colours in the literary context is not surprising since colours are considered to be one of the ingredients of real life. The following section is devoted to give an extended account on the subject of *colour terms*.

2.4 On Defining CTs

The field of CTs is considered as an interesting area of investigation. CTs' essence and manifestation are investigated by Aristotle who also used earlier sources to cite. The origins of CTs symbolism and connotations go so far back in time. Therefore, it is not possible to find out where they came from. Colours, as an object of optics study, have been studied broadly since Newton. Their applications in clinical and experimental psychology have still been dealt with in modern studies as well as their effects on behavioral patterns and in the study of synesthesia. They have been dealt with by anthropologists, philosophers, scientists and linguists. They constitute a recognizable part of any language's vocabulary. The high degree of interest in CTs means that they have an important position in figurative language as they occur naturally and they have consistency in their manifestation. The study of colour words is fascinating because each language divides the spectrum of colours in different ways. The division differs from one culture to another depending on how members of a specific culture perceive colours as they are affected by the environment as well as culture. Therefore, the categorization of colours in English is not the same as the categorization found in other languages (Janziz, 1997).

Consequently, the definitions of the colour words are not referring to other CTs but they refer to natural objects. For example, the colour term red in most, if not all, dictionaries is defined in relation to blood and in relation to other mostly natural objects. This colour is defined in Webster

as: " a colour whose hue resembles that of fresh blood or the ruby or is that of the long wave extreme of the visible spectrum". Similarly, the OED (Oxford English Dictionary) defines red as: "The colour which appears at the lower or least refracted end of the visible spectrum, and is familiar in nature as that of blood, fire, various flowers […] and ripe fruits". This type of definitions is used for: black, white, green, red, blue, yellow and brown. Therefore, this group of CTs consists of the Primary Basic CTs. Interestingly, grey is defined in the same way in which it is related to ashes. This definition is somehow surprising because obviously grey can be defined as a colour between white and black. This definition is in coincidence with Wierzbicka's (1996, p. 330) view in which he suggested that the meaning of basic CTs represents quotations incorporating "fundamental and visually salient features of human environment: the sky, the sun, vegetation, fire, the sea, the naked earth, the earth covered with snow" (Steinvall, 2002).

Accordingly, research on CTs may be divided into two approaches: the universalist and the relativist. Some studies suggest that languages share the general cross-cultural connotative meanings of basic colour terms. Kay and McDaniel (1978) proposed that there are semantic universals about CTs which are biologically based. Researchers such as (Berlin & Kay, 1969; Weirzbeca, 1990; Kay & McDaniel, 1978) followed the universalist approach. They believed that there is a "correlation between semantic fields and the structured units of words denoting the semantic content" (Lyons, 1981, p. 155). The researchers focused on the division of the semantic field of colours in particular languages. They tried to find the relation between the units of the semantic field. They found out that the range of the primary or basic colours in any language varies from two to eleven: white, black, red, yellow, green, blue, brown, purple, pink, orange and grey. They appear in a predictable order as in the following figures:

Figure 2.1

Adopted from Berlin and Kay's (1969) typology cited in Steinvall (2002, p. 18)

I	II	III	IV	V	VI	VII
WHITE and BLACK	RED	GREEN or YELLOW	GREEN and YELLOW	BLUE	BROWN	PURPLE PINK ORANGE GREY

Figure 2.2

Berlin and Kay's colour categories (1969, p. 4; as cited in Philip, 2003, p. 9)

white   and/ or   black
             then
         red
             then
green   and/ or   yellow
             then
         blue
             then
         brown
             then
purple   pink   orange   grey
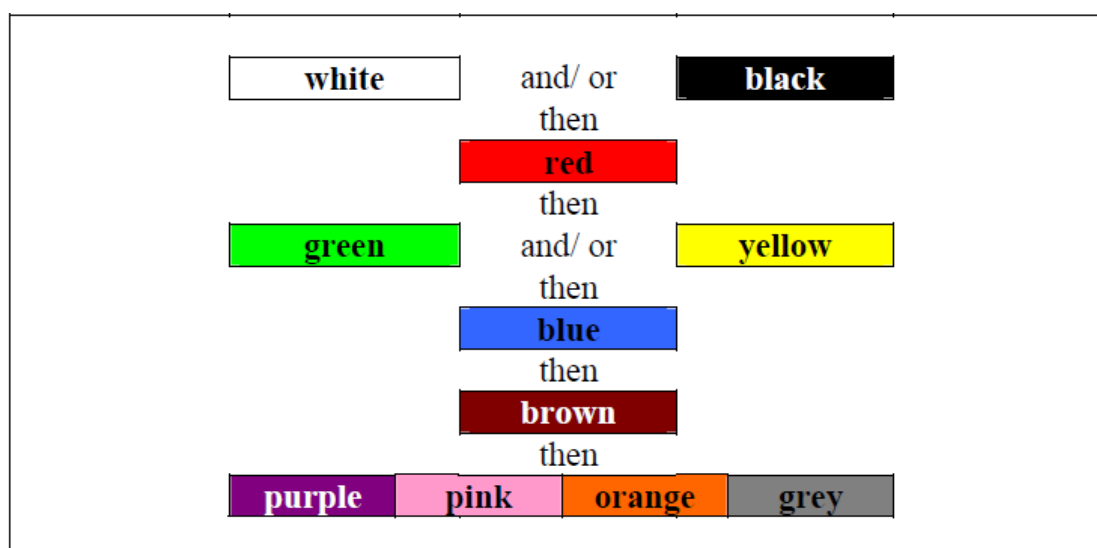
These figures show that if any language has only two CTs, those colours should be black and white. If a language has three colours, they will be: black, white and red; If it has four CTs, they will be black, white, red and green (or yellow) and so forth. English occupies stage VII having eleven basic CTs (Chielens, 2007). Berlin and Kay (1969, 104; as cited in Lai & Lu, 2012, p.168) explained the relationship between cultural and technological development and colour lexicons as follows: "Colour

lexicons with few terms tend to occur in association with relatively simple cultures and simple technologies, while colour lexicon with many terms tend to occur in association with complex cultures and complex technologies". In other words, the colour lexicons number denotes the complexity of the cultural and technological developments. Berlin and Kay (1969) focused on the distinction between basic and non-basic CTs. They introduced four major criteria to distinguish them: (1) Basic CTs are monolexemic (cannot derive their meaning out of the meanings of their parts). Blue-grey is not considered to be basic. (2) The basic colour term is not a hyponym or subordinate to any other CTs. e.g. scarlet is not basic, red is basic. (3) The referents of the basic CTs are not restricted. The term is widely applied to referents. e.g. blonde is not basic. (4) The basic CTs are not results of a semantic extension of objects carrying the colours, i.e. gold, turquoise are not basic CTs (Steinvall, 2002, p.16; Saeed, 2016, p.71).

Berlin and Kay's analysis of the basic CTs order in which they appear in languages can be postulated since not all languages have all the eleven CTs. Therefore, it is possible to consider a universal frequency of occurrence of the terms alongside with a universal order of appearance of the basic CTs. "It is acknowledged within lexicography and corpus linguistics that there is a significant correlation between the frequency of occurrence of a word and the number of meanings it is likely to generate"(Philip, 2006, p. 63). This means that the frequently used CTs will be more polysemous than other CTs which rarely occur in the language; consequently, the terms which have more meanings, and prove to occur frequently in the corpus data are likely to have more figurative and metaphorical meanings (Philip, 2006).

Hardin (2005, p.73) distinguished two types of colours within the eleven basic CTs. The first is the elementary colours chromatic with unique

hue as they have no other colours as components; they are: red, blue, green, yellow, black and white. The second group is the binary colours which perceptually consist of other colours as components such as orange and purple. The secondary or binary colours are included after stage V which are: brown, pink, purple, grey and orange. It is not surprising that they can be defined by combining the names of the elementary colours. For example, brown can be defined as blackened yellow (Hardin, 2005, p. 83). Linguistically, colour categories vary across languages in their number of basic CTs as well as their positions according to the category boundaries (Berlin & Kay, 1969).

Concerning the relativist approach, it is followed by a number of researchers such as (Whorf, 1956; Rosch Heider, 1972; Wierzbicka,1996; Goddard, 1998). They claimed that environmental and visual things should be considered common reference points in the meaning of colours. For example, light vs. dark distinction is the most observable distinction in all colours. The night and day are the most significant environmental prototypes of the distinction between light and dark since they are considered universal and recurrent human experiences (Goddard, 1998). Therefore, white and black are the representative colours for day and night, respectively. The relativists have adopted a semantic field theory in their investigation of CTs (Lai & Lu, 2012).

The relationship between language and perception constitutes a classic debate. One of the debatable arguments in this relationship is that the semantic categories of the person's native language shapes his perception of the world; besides, these categories vary with few constraints across languages. This view is associated with Benjamin Lee Whorf's view. The other theory is the universalist view point, which maintains instead that there is a universal range of thought and perception that influences the

languages of the world. Kay and Reiger (2006) suggested two questions concerning the universalist-versus-relativist debate with regard to colours:

1. Do colour terms affect colour perception?

2. Are colour categories determined by largely arbitrary linguistic convention?

The relativists would answer "yes" to both questions, while the universalists would answer "no" to both. Palmer (1981) concluded from Conklin's study (1955) of certain languages that the physical features are not the sole aspect which determine the colour system; instead, it is relatively governed by the cultural needs. For example, the need to differentiate living and dead bamboo, so they need green and red (Palmer, 1981, pp. 71-72). Sapir-Whorf hypothesis combines linguistic determinism which means language determines thought, and linguistic relativity which implies that "there is no limit to the structural diversity of languages". The two essential assumptions of Sapir-Whorf hypothesis and the linguistic relativity hypothesis in respect to language categories state that these categories are fundamentally arbitrary and these categories may influence the speakers' perception of reality. Since the colour continuum appears to be encoded and divided by languages in relatively different ways, the area of CTs has presented a fertile ground for linguistic relativity hypothesis research (Regier & Kay, 2009).

The Sapir-Whorf hypothesis suggested that our native language shapes our thoughts; therefore, speakers of different languages think about the world in various ways. This idea has been controversial since this hypothesis seems to undercut any probability of a universal basis for human cognition. This proposal disagrees with the finding that variation concerning colour naming across languages is restricted referring to the frequent recurrence of particular patterns of colour naming across languages which consequently imply some sort of underlying universal

basis. The second controversial subject is that in spite of the fact that some findings reinforce the hypothesis, reliably is not always achieved. Despite the considerable empirical evidence available, there is still a dispute on the role of language in colour cognition (Cibelli et al., 2016). Whorf's work was severely criticized after the publication of Berlin and Kay's work in 1969 who proposes that basic CTs are not arbitrary instead they follow universal assumptions. However, recent studies such as (Lucy, 1992; Roberson et al., 2000; Saunders & van Brakel, 2002) resumed the research for supporting some ideas presented by Whorf. Besides, the universality of basic CTs has been questioned suggesting that there are no predictable rules into which CTs must fit.

As far as Elaborate CTs (ECTs) (such as crimson, maroon, plum, fuchsia and magenta) are concerned, they are characterized by the following typical features:

> • They are derived from some entity, and frequently the entity can be identified, e.g. turquoise, cream.
> • They are used almost solely for descriptive purposes (token plane).
> • They may generate extra meanings through a violation of Grice's maxim of Quantity in some nominal domains, e.g. emerald eyes, azure waters.
> • They occur mostly in written texts, typically magazines and books.
> • They are frequently inconsistently defined in dictionaries.
> • They may occur with the derivational suffix –y, e.g. rosy, rusty. (Steinvall, 2002, p. 220)

ECTs are generally defined by establishing their relation to the basic colour terms. However, definitions may vary from one dictionary to another. Take for example magenta, CIDE (Cambridge International

Dictionary of English) defines it as "a dark purplish colour", Longman states that it is "a bright pink colour". Crimson, on the other hand, is defined as redder and has high saturation, whereas Maroon is seen as darker and less saturated beside including elements of brown. Consequently, there is some sort of overlap between the various colour terms.

Orange, which is a basic colour term, shares some of the features with the Elaborate Colour Terms. This linguistic evidence suggests that the category of CTs must be dealt with as a radial category (Lakoff, 1987). The core of the category contains the Primary BCTs and the periphery Elaborate CTs. Cognitive studies suggest a dynamic category for colour terms; i.e. a certain colour term may move toward or outward from the center, depending on the colour's entrenchment within the speaker. On the speech community level, a diachronic study can describe such a change in addition to the synchronic study (Steinvall, 2002).

Therefore, any further CTs exist in a language are considered specific and can be associated with one of the superordinate Basic CTs. Consider for example the basic colour term 'red', there are specific shades of it exist in the language which are scarlet, crimson, vermilion and burgundy. The basic term is usually used in general descriptions such as *a red rose*, *a bottle of red wine;* whereas the more specific CTs are used only when the particular shade is important such as *a pair of burgundy shoes*, *blood-red nail varnish* or to use to Isobel's surprise he went beetroot red for emphatic purposes (Philip, 2003). The words with which CTs are collocated are important in determining the type of meaning as well as the meaning itself. Thus, the following section is devoted to discuss this subject.

2.5 CTs and Collocation

Albahrani (2013, p.19) said that "the connotative meaning might be deduced from the linguistic context through collocations". Having

presented what is meant by the connotative meaning in (2.3.2), this section is concerned with defining collocation and its relation to colour terms.

Psycholinguistics is a field that has important contributions to the study of meaning and language comprehension. Concerning figurative language, attempts have been made to identify the ways in which readers or listeners handle lexical information for the sake of arriving at an accurate interpretation of the writer or speaker's intended meaning. The first stage in the process of understanding meaning is recognizing how words are collocated with each other. The simplest definition of collocation is the "habitual co-occurrence of words in forming compounds and other fixed combinations". One of the meanings of the word night is its collocation with dark (Firth, 1951/1957, p. 196; as cited in Philip, 2003). Collocation is recognized by studying and quantifying repetitions. Therefore, studying the collocations and how the meaning of a word can be changed if it is collocated with another word, can be very advantageous to arrive at the figurative meaning (Philip, 2003). Deignan (1999, pp. 185-189) explained that different meanings of words can result from different collocational patterns; for instance, the word shoulder collocates with words related to position when referring to its denotative meaning, and frequently collocates with words such as burden and responsibility when having metaphorical meanings.

Collocation can be defined as a name given to a linguistic feature that refers to the repeated co-occurrence of recurrent phrases and expressions which are non-idiomatic. The relationship between the parts of the collocation can be either strong or weak. This means that the possibility of the occurrence of particular pairs of items together is higher than the occurrence of other pairs. For example, the possibility of the co-occurrence of the word *blonde* with the word *hair* is stronger than the occurrence of

the word *brown* with *hair*. Thus, the relationship between the words *blonde* and *hair* can be described as a strong collocation, while the relationship between *brown* and *hair* can be described as a weak collocation. The most frequent type of collocation is (adjective + noun), since CTs usually function as adjectives in most languages. The colour word represents, of course, an adjective in the collocational set. CTs can occur in other positions such as a noun as in the greens, as a verb such as to blue money, or as an adverb like to treat someone whitely (Janziz, 1997). Scarlet, for example, was found modifying frequently three groups of nouns: (1) Clothes: silk, dress, tunic, velvet, leather, cloak, robe(s), cloth, jacket, gown, (2) plants: flowers, poppies, blooms, berries, hips, (3) cosmetics: lipstick, lips (Steinvall, 2002).

2.5.1 Types of Collocation

A lexical item in a language does not co-occur or combine with just any other item(s) frequently; instead, there are some conditions and constraints that govern the ability of certain item to collocate with other item(s). Namely, a lexical item stands in different relationships with other items with which it appears in a specific linguistic environment, for instance, pink cheeks, scarlet fever, black man, etc… (Al-Rawi, 1994, p. 1). In order to understand the collocability of CTs with other lexical items, the major types of English collocations will be introduced.

2.5.1.1 Non-idiomatic Collocations

They are considered collocations proper. It is a collocation which allows the substitution of items, at least one of the elements constituting the collocation (Cowie, 1981, p. 224). As in *white coffee* and *black coffee*, the

colour word can be changed without the need to change the second element. Bahus (as cited in Al-Rawi, 1994, p.72) defined the characteristics of collocations in terms of their meanings, that is the meaning of the collocation suggests the meaning of its constituents, in contrast to idioms, and they are psychologically salient, frequently used and springs to mind easily. Similarly, Aisenstadt (1981) explained that non-idiomatic collocations are a kind of lexical combinations of two or more items which are unidiomatic in meaning and follow particular structural patterns such as *black cow*, *white snow*, *blue car*, *red carpet*, *green cabbages*. Yet, some collocations are hard to be understood although they are logical and this may be because of the geographical differences; such as *green orange*, it is a kind of unripe orange in one region and may refer to a ripe orange in another (Wilkins, 1974, pp. 129-130).

2.5.1.2 Idiomatic Collocations

The idiomatic collocations are the type of collocations whose meaning cannot be understood from the meaning of their constituent parts. Bolinger (1968, p. 100) says that idioms are set of words whose meaning is difficult to be understood from the meanings of their constituent parts. In this respect, Balint (1969, p. 3; as cited in Elyaho, 2001) defined idioms as a "Phraseological unit" whose meaning cannot be calculated from the single meanings of their constituent parts. In case of colour terms, the relationship of collocated units is habitual but it is closely related to extra-linguistic references such as: *white wine, white race and white coffee*. In such cases, the colour term *white* would not be used to refer to the colours of the referent but white is pink when referring to people, yellow when referring to wine, brown when related to coffee, therefore, idiomaticity is a matter of degree. Similarly is the following expressions: *red revolution, purple*

passage, green with jealousy (Palmer, 1981). Such type of idiomatic collocation will be further discussed in the following section.

2.6 Figurative Uses of CTs

CTs have a great importance in the way that they help us to understand and perceive the world by increasing our visual sensations. Therefore, they have been used in the form of metaphors and collocations in all languages. Surprisingly, the frequency of colour words' appearance in the major English literary works goes in correlation with the order adopted by Berlin and Kay. When CTs appear as a part of a collocation group, they may occur in several grammatical functions. Lakoff and Johnson (1980, 36) emphasized that there are different processes which affect the meaning of CTs such as metaphor and metonymy. Metaphor can be defined as a way in which we conceive one thing in terms of another in order to achieve better understanding. On the other hand, metonymy has principally a referential function in the way that we can use one entity to stand for another. Metonymy does not merely serve as a referential device; besides, it also has the task of providing understanding.

Metonymical and metaphorical language is seen as figurative language. Metaphor is principally an elaboration which needs more mental effort for its creation as well as interpretation. Therefore, the functions of metonymy and metaphor are essentially different. Metonymy can be ideal for the spoken language since it can encode a series of associated ideas in one expression. Metaphor, on the other hand, is normally found in the written language in literature and as a conceptual tool in educational and informational texts in which mental images can support the processes of comprehension and retention of information in the memory since it needs more time to decode and encode. Metaphor establishes a relationship between a topic and its vehicle which does not exist in the real world. To

summarize, "metaphor is a trope which creates connections, but metonymy exploits existing connections"(Philip, 2003, p. 92).

Radden and Kövecses (1999, p. 21; as cited in Steinvall, 2002, p. 52) provided a definition of metonymy from a cognitive perspective. It can be defined as "a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same idealized cognitive model". In the field of colour semantics, metonymy is frequently investigated as a means of colour meaning extension. Metonymy is considered very important for the understanding of colour terms' extensions and also essential in the process by which a colour term acquires figurative meanings.

Steinvall (2002) explained the way in which the description of facial colour can collocates with mood. In many languages including English, CTs are quite common to be used to indicate different emotions and referring to the person's facial colour when experiencing the emotion. Consider the English expressions *to be white* with *fear*, *red* with *anger*, *green* with *envy*. Two types of metonymical processes are identified: the first is based on a part-whole mapping and second is a part-part mapping such as *black market*. These metonymical processes are considered possible explanations for the figurative expressions' formation with colour terms. However, it was also established that when the motivation for such a mapping is "culturally determined", then the figurative meaning of the CT has to be considered and learnt as a separate word and the phrase as an idiom such as in the *purple patch* and *yellow press*. Thus, the figurative meanings of CTs have to draw on cultural meanings and cannot be derived from the colour qualities which are inherent.

Bennett (1988) observed that Elaborate CTs and some Secondary Basic CTs (such as orange) have very rare figurative meanings and rarely appear in figurative expressions. Steinvall (2002) argued that the little use of ECTs

and some secondary BCTs in figurative expressions is due to the low salience of the colour concept as well as the term. However, there are few cases in which ECTs appear to have figurative uses but they are still very rare. Examples of ECTs which may be used figuratively are scarlet, lavender, rose, silver, gold and golden. The scarlet colour has the figurative meanings of sin and bad women. In Nathaniel Hawthorne's novel *The Scarlet Letter*, a woman is forced to wear the scarlet letter A on her chest as a symbol of adulterous woman since she refuses to name the father of her illegitimate child. A woman of bad repute may be referred to as a scarlet woman, although the scarlet letter A has no longer been used these days of publicly marking adulteresses. However, the expression *red letter day* is still currently used. These are metonymically-motivated symbols. Niemeier (1998) said that most of the linguistic expressions containing CTs rely on metonymy. He stated "metonymies can help to disambiguate or even explain intercultural differences. This is because they have evolved over time and may have been handed down from generation to generation, they are often rooted in a language stage prior to the current one." (Niemeier,1998, p. 120)

Fadaee (2011, pp. 19-27), in this sense, said that symbolism involves the use of an object, a belief, an attitude or a value for the sake of representing an abstract idea. Langer (1954) defined symbolization as the vital act of thought. In addition, the function of symbol-making is viewed as one of the person's main actions like looking, eating or moving about. It is the essential process of the mind which goes on all the time. Hall (1994) considered symbolism as the most aesthetic literary device that is referred to by many writers. It is a tool which facilitates the process of conveying the messages indirectly. Objects, animals, characters and colours can be used as symbols. A symbol is defined as something that represents, stands for, or denotes something else.

The origins of CTs symbolism go so far back in time so that it is difficult to determine where they came from. In the field of optics, colours have been studied broadly since Newton. Colours modern applications are in experimental and clinical psychology (Philip, 2003). Janziz (1997) argued that CTs are employed in symbolism to refer to objects and these objects are associated with many concepts. Colour words are employed symbolically to denote objects constituting a field of associations. Such associations are familiar, especially when there is a natural association or link between the object and its colour. For example, black is linked with coal since it is the colour of coal. As a result of this association, other connotations of the colour may appear; thus, white may also be related with chastity, red with revolution, black with sadness and evil, green with hope, spring and vitality, yellow with gold and sunshine, blue with serenity and clarity particularly when sky is involved, brown with hopelessness (Janziz, 1997, p. 13).

Colours have various and numerous symbolic associations. The connotations of CTs change according to culture, fashion, religion etc. For instance, some familiar connections in the Western world will be mentioned: black: death, evil, sorrow; blue: loyalty, mystery, constancy; green: inexperience, the environment, freedom, vitality; yellow: cowardice, envy, treachery; red: aggression, fire, love, honor; violet: repentance; white: innocence, purity, death. In ancient and medieval times, it was believed that the world was composing "four elements": water, earth, air, and fire. Each one of them had its particular symbolic colour, specifically, white, black, yellow and red respectively. Even in Church ceremony and rituals, CTs tend to be important symbols varying according to tradition: red being a symbol of Pentecost and the feast of martyrs, white is a symbol of Christmas or Easter, purple is a symbol of Advent and Lent, gold of Easter and green of the new year. In India and China, white is the

colour of mourning while in ancient Egypt, black was associated with rebirth. In addition, colour words have also been broadly associated with shapes. This fact is proved by an experiment in Germany in the 1930's which found that the three colours: red, blue and yellow were related respectively with the triangle, the square and the circle. Johannes Itten, the Bauhaus teacher (1888-1967), linked red with the square, blue with the circle and yellow with the triangle (Paterson, 2003).

In addition, Whitehead (1927, p. 6; as cited in Gasparyan, N., & Asatryan, K., 2016) believed that symbolism controls the person's thoughts and imagination; he supported the idea that symbolism is broadly related to the use of pure sense perception of symbols for more primary and innate factors in our experience. He asserted that symbolism is considered a very fallible notion since it may induce feelings, actions, beliefs and emotions about only notions without representation in the world which symbolism leads us to presuppose. Symbolism in literature is manipulated to produce hidden meaning in a piece of work. Similarly, Ohtsuki (2000) said that colour symbolism plays a significant role in literature, religion, painting, film, and many other fields. It represents an important aspect of human imagination based on their cognition. Unfortunately, this field has not been given appropriate consideration in contemporary cognitive linguistics.

Mohyuddin and Farooq (2016) conducted a study tackling the symbolic representation of red colour among Muslims in Rawalakot, a district in state of Azad Kashmir. The researchers used a qualitative anthropological technique in collecting empirical data. The study investigated the significance of culture in the way people determine the meaning of red colour, the influence of the self and the socio-cultural factors in an individual's interpretation and establishment of red colour meaning. In addition, the study investigated the mental and physical effects of red with happiness, joy, love, celebrations, depression etc. The study showed how a

specific colour, red, conveys meanings in two ways, natural associations and psychological symbolism. Similarly, Li (2015) investigated the symbolic meanings of red and black in Stendal works by analyzing the symbolic meanings of red and black from different perspectives on the basis of deeply understanding the intention of the author. The study stated that studying the meaningful symbolism is a good beginning to understand the author's character and influence.

Yu (2014) constructed a cross-cultural analysis of symbolic meanings of colour terms. He proposed that colours can generate another level of meaning in the mind; that is, the symbolic meanings of colour words reveal a wide set of connotations in cultures which have either positive or negative meanings. Colour symbolism results from cultural, historical, mythical, religious, political and linguistic associations. The paper examined the cognition of colours, the origin of primary CTs as well as discussing the meaning of CTs in different cultures.

Trying to show the cognitive-cultural message of colour symbolism, Al-Bahrani (2013) conducted a comparative semantic study of Iraqi Arabic and American English colour expressions. She investigated the cognitive-semantic aspect of colour phrases and expressions cross-linguistically to see the extent to which these conflicting ideas are reified in these two varieties. The findings showed that the points of similarity between the two varieties can be in the usage of colour word, in the structure, meaning, or it can be in having similar structures, but different meanings. Besides, a descriptive similarity can be found, but with a difference in connotation.

Moreover, Naira and Karine (2016) carried out a study investigating how CTs and colour symbolism can affect cognition and highlight cultural and religious differences in addition to establish links between human activity, their mood, their emotions and psychological state. They found that the role of CTs and symbolism is significant in fiction in the way that

the author, with the help of CTs, can create their heroes, depict nature, discuss certain national and individual preferences, etc.

In a literary context, Abdullah (2012) analysed the use of colour words in Pamuk's, My Name is Red. The study investigated the frequencies of colour words looking for the linguistic contexts of colour words to understand the symbolism associated with colours. The study explored the combination of natural and artificial colour words. In this regard, Aliakbari et al. (2011) studied the distribution of CTs in Persian poems and their metaphoric reflection in the poets' ideas, beliefs, or values. Results show that CTs are not equally distributed in Persian poems, they are used with different conceptualizations and represent both positive and negative connotations.

Consequently, Louwerse and Van Peer (2002) argued that the process of interpretation should involve, among other things, thematic inferencing, and that the interpretation should include the interaction of various processes (linguistic, cultural, mental, literary). A close look at studies devoted to *The Scarlet Letter* shows that the thematic inferencing and notion of the intended meaning in human communication were ignored or marginalized. Therefore, the following two sections will give an account on the semantics and pragmatics of CTs through reviewing some related studies on the semantics and pragmatics of CTs, denotative and connotative meaning.

2.7 The Semantics of CTs

In the literature, a number of studies have been conducted tackling the meaning of CTs across cultures. Janziz (1997) studied the symbolic significance of the CTs used in Shakespeare's works. He studied CTs that collocate with other words believing that this is the way to achieve a better understanding of their meaning and significance stressing CTs' importance

in culture and history. He investigated the features of collocation, its definition and constituent parts adopting a linguistic method of analysis.

Exploring the difficulties encountered by EFL learners in the interpretation of idiomatic expressions containing CTs, Elyaho (2001) designed a test to investigate the learner's understanding of the idiomatic expressions especially CTs. The results showed that Iraqi undergraduate students encounter difficulties while comprehending colour expressions since their understanding of them is very weak. The reasons behind their weak performance are due to the cultural differences between the two languages, students' unware of the difference between the denotative and connotative meaning as they tend to use the dictionary meaning of words showing no attention to the implied meaning. Other reasons are related to the negative transfer from the native language and students' failure to arrive at the implied meaning or the connotative meaning since there are no criteria to be used and lack of knowledge. On the other hand, students succeeded to arrive at the intended meaning in case of positive transfer and similarities between the native and foreign language.

Mehawesh et al. (2015) published a paper providing lexical and grammatical evidence on the behavior of primary CTs in Jordanian Arabic. They aimed to provide evidence that the behavior of primary CTs support what is proposed by Kay and McDaniel (1978) about the division between primary and derived CTs. Evidence for their claim is given from many sources such as: the CTs templates, parts of speech that are derived from CTs, plural forms, gender marker, the frequency in a daily use of CTs and finally the connotative or the metaphorical meaning of each colour. They concluded that the primary CTs (i.e. black, white, green, blue, red and yellow) have nouns, verbs and adjectives as a result of a derivation process. Besides, they can be used in processes such as pluralization and

reduplication. Primary CTs also proved to be more frequent in figurative contexts and may carry figurative meanings more than derived CTs.

Colours are the same worldwide, however, their meanings and associations may be different among cultures. Therefore, attempting to translate expressions containing colour terms from one language to another might be difficult. Li (2011) studied the influence of the various cognitive models on the meaning of colour terms in English and Chinese. He found that the emergence of different cognitive models from different cultures cause different cultural understanding of colour names. By comparing the cognitive models in Chinese and English in terms of colour meaning, the writer found that culture has a very important role in deciding the meaning of colours in different cultures. He concluded that in order to improve the translation of CTs, the role of culture should be taken into consideration.

Mazhitayeva and Kashatayeva (2013) published a paper on the linguistic and cultural aspects of colour semantics. They tried to reveal the meaning of a number of colour names as being an important phenomenon. The writers used descriptive and etymological methods as their basic research methods. In addition, they used comparative and componential analysis for the sake of establishing the semantics of CTs. They found that the ways of forming figurative expressions are different in Kazakh, Russian and German languages. Thus, the meaning of colours in the linguistic culture of Kazkh are difficult to be translated into Russian language.

The semantic perspective of CTs has been further dealt with by a number of writers such as (Caivano, 1998; Hasan et al., 2011; Al-Sharaideh and El-Sharif, 2019). Hasan et al. (2011) examined the way colours are construed in the Arabic and English cultures. They conducted a comparative study focusing on CTs' use throughout English and Arabic

cultures. They aimed to show how meanings are identified in different cultures in addition to find similarities and differences between them. Al-Sharaideh and El-Sharif (2019) studied the significance and representation of CTs in Quran according to the semiotic models of sign interpretation. Semantic and cultural semiotics aspects of six basic colour signs (white, black, red, green, yellow and blue) are presented in the Holy Quran. The study showed that the colour system in Arabic is in an agreement with colour universals, particularly in terms of colour categorization and colour connotation.

On the other hand, Gieroń-Czepczor (2010) produced a study tackling the polysemy of English *red* and Polish *czerwony* which are two equivalent basic CTs. The core and peripheral readings are included in the analysis. He investigated large samples of corpus citations taken from the British National Corpus and the Corpus of Polish. Depending on the prototype theory, conceptual metonymies and metaphors, cognitive mechanisms of meaning extensions, and corpus data, the researcher uses a comparative and contrastive method in his analysis of the two CTs as semantic categories. The findings of the study prove that the conceptualizations underlying the usage of red in both languages are influenced by blood and fire.

Surveying some of the studies related CTs from a semantic perspective, the next section will present an account on the pragmatics of CTs through reviewing some pragmatic-based related studies.

2.8 The Pragmatics of CTs

The pragmatics of CTs has been dealt with by many studies. Dahlgren (2005, p.1081) contended that when analyzing poetry, for example as a literary work, pragmatics is a powerful tool, "due to the fact that it accounts

for elements that are not present 'on the face' of the utterance, but have to be inferred". The ongoing controversy over the notion of meaning has strongly emphasized the gap between the linguistic meaning and the sender's (writer) intended meaning. In this regard, Jordan (1992; as cited in Crompton, 1998) argued for the need to rely on semantics to analyse the writer's intention. In contrast, another view asserted the importance of the non-literal meaning based on the writer's (sender) intention. In line with the second view, Hofmann (1997) asserted that behind using language there is a speaker and his intent is often hidden behind the literal meaning. Meaning, in this sense, is dependent on the context and intention encoded in words, hence CTs.

In cognitive and theoretical branches of linguistics, pragmatic meaning cannot be related to the definition of literal language since it is believed to be a violation of Grice's maxims of truthfulness or truth conditions. On the other hand, Psycholinguistics gave a considerable importance to the implications of the speaker's meaning, as their major focus of enquiry is language interpretation and processing. As far as applied linguistics is concerned, after the Neo-Firthian tradition, it seized that language has its meaning only when it is in use, in addition to the fact that language has basically a pragmatic function. As the focus of this research is natural language in context, the pragmatic meaning will be dealt with as a non-literal (figurative) meaning (Philip, 2003).

A number of studies have been conducted to analyse CTs in context. Steinvall (2002) studied English CTs in context using an extensive computerized corpus. He followed the cognitive approach of linguistics to analyse and describe aspects of CTs semantics. In his work, he focused on the processes of extending the colour meaning from the prototype perspective. Similarly, Chielens (2007) examined the same subject but the

analysis was different. He includes expressions from Dutch as well as English ones. Furthermore, Steinvall (2002) collected his data from language corpus while Chielens (2007) collected expressions from several dictionaries. Another point of difference is that Steinvall's work is very theoretical while Chielens' is an examination of the meaning and use of CTs in concrete expressions. Therefore, Chielens' work is considered to be more practical than Steinvall's.

Within the studies concerning the semantics and pragmatics of CTs, a number of researchers investigated the different meanings of CTs used in idioms such as (Alousque ,2011; Wang, 2012; Rakhaeh and Saidat, 2014; Stunzaite, 2015; Mandic, 2017). Alousque (2011) studied the semantic and pragmatic analysis of CTs in a limited data. He found that English colour idioms have yielded metaphorically-motivated idioms and culturally-motivated idioms on the level of the semantic analysis. In his pragmatic analysis, the writer focused on the communicative impact of using colour idioms in the British press. Although the scope was limited the writer proposed to investigate the idea of the interdependency between the semantic dimension and the pragmatic one concerning idioms.

In the same study context, Wang (2012) conducted a comparative study of CTs in Chinese and English idioms. He found that there were similarities among different cultures. On the other hand, there were differences due to different reasons such as cultural traditions, views of seeing things and historical backgrounds. In the same token, Rakhaeh et al. (2014) studied the translation of some English colour idioms to Arabic by Jordanian students of English. The study dealt with English cultural bound colour idioms. The results showed that the performance of the selected sample of students was poor. Authors attributed these results to different reasons; some of them are: the absence of an equivalence in Jordanian Arabic,

students lack the knowledge of English colour idioms which are culturally bound idioms and the translation methods selected by students are inappropriate. Another extended study was conducted by Stunzaite (2015) in which colour idioms were investigated in three languages. He provided statistical analysis regarding the use of CTs in idioms in the three languages under investigation. In addition, he proved that the meaning of colours may be different across cultures. Furthermore, Mandic (2017) focused on two colours in his contrastive study between English and Serbian idioms. His study revealed that there was a high correspondence between these two languages concerning the meanings of white and black.

Exploring the semantic and pragmatic meaning of CTs mainly in Chinese, Xing (2008) provided a synchronic and diachronic evidence to explain that CTs in Chinese and in English have employed the same mechanisms. Three types of meanings are used in the analysis of CTs, the original meaning, the extended meaning and abstract meaning. The writer concluded that CTs in English and Chinese have more common features, concerning their functions, than differences. Besides, he found that all the extended meanings of CTs as well as the abstract meanings in English and Chinese can be classified into positive and negative. Several mechanisms are identified in the development of several meanings of CTs such as metonymy, metaphor, pragmatic inference, and sense of opposite relation.

Furthermore, the use of CTs in the language of tourism is investigated by Gaballo (2013). She tried to study the evolution of the approaches that deal with colour meaning in addition to assess the influence of CTs used in certain contexts. She followed a linguistic approach in studying CTs based on corpus studies. The writer focused on describing language in use. She investigated the use of CTs from a contextual perspective identifying three main phenomena: *decolouring, overcolouring* and *clustering*. Another

phenomenon is observed but it is indirectly related to colours which is termed as *co-branding*.

Concerning the connotations of CTs, a number of studies have been conducted tackling this subject such as (Gillian Philip, 2003; Philip, 2006; Allan, 2009; He, 2009; Zhou, 2011; Al-Adaileh, 2012; Rababah and Al-Saidat, 2014; Yu, 2014; Al-Bzour, 2015; Yoon, 2018). The most notable study is written by Allan (2009) which discusses the connotations of CTs in English. He used the concept of X-phemism as a model of analysis. X-phemism is a term used to refer to three processes of meaning change and creativity of the language; it includes: orthophemism, euphemism and dysphemism. Orthophemism is expressed as straight-talking. Euphemism is defined as a word or a phrase used instead of another one which is considered as dispreferred expression. Dysphemism is the opposite of euphemism which refers to a word or phrase which has an offensive connotation. Orthophemisms and Euphemisms are used as a more acceptable alternative expression to a dispreferred one. It is used to avoid loss of face by the speaker or the hearer(s). Orthophemisms are more formal and direct expressions than the euphemistic expressions while euphemisms are more colloquial and indirect expressions than the orthophemistic ones (Allan, 2009), (cf. 3.4 ff. for more details on the concept of X-phemism and its types).

Following the concept of X-phemism, Allan (2009) analysed the connotations of English CTs giving special attention to the figurative uses of black, white, grey, brown, yellow, red, green, blue and few other colours. Allan found that black is used dysphemistically more than other colours. Besides, it is used orthophemistically but it is not used euphemistically. The connotations of *black* are darkness, decay, death and evil deeds. Its most frequent dysphemistic use is of human skin colour. By contrast, *white* is

mostly used positively; it is linked to purity, light, and freedom. It is rarely used dysphemistically or euphemistically. Yellow is dysphemistically used to connote cheap paper and cowards as well as its orthophemistic use of light coloured African-Americans. His conclusions supported the idea that most of the connotative meanings of CTs seem to be grounded in reality (Niemeier: 1998). Depending on this idea, Allan (2009) proposed that colour-bearing objects are the source that lead to the connotations of the CTs. Following Allan (2009), Al-Adaileh (2012) said that the connotative meaning can be defined as the secondary meaning that a word or a phrase has in addition to its primary or explicit meaning. Al-Adaileh (2012) conducted a study examining the connotations of the most widespread Arabic CTs. His study shows an agreement with Allan (2009) that the dysphemistic connotations of CTs are more frequent and common than the euphemistic one. In addition, black, red, yellow and blue are predominantly used as dysphemistic expressions.

In the same context, He (2009) made an attempt to investigate CTs at different cultural backgrounds exposed in different cultural connotation. He proposed that there are words and phrases concerning CTs in English and Chinese which play an essential role in intercultural communication of the modern world. Colour words connotations in English have vast dissimilarities according to the various cultural backgrounds. He found out that the meaning of colour words in Western cultures and Chinese has frequently various specifications; besides, some colours may become a colour worship or a colour taboo based on the related connotations.

Accordingly, some words and expressions are rich in connotations. CTs is a lexical field which is considered very rich in connotations. Some colour connotations are language-specific or culture-specific, while others are considered universal. Accordingly, Gibbs (1999, pp.110-111) distinguished

three views of language understanding. The first one is the independence view which asserts the literal meaning without using a real-world knowledge or referential knowledge. The second is the constructivist view which asserts the influence of the referential or the real-world knowledge used to interpret a context-sensitive meaning. Finally, the third one is the intentional view which requires to go beyond the literal meaning and use inferences to arrive at the intended meaning. Therefore, relying on the semantic perspective in investigating CTs meanings seems to be insufficient since they need to be analysed in context taking into account all the factors that may affect meaning (linguistic, cultural, mental, literary), hence a pragmatic perspective is required. Colour connotations and colour symbolism are interesting areas of study. The difference between connotation and symbolism is that symbolism is recognized as a result of a very clear convention; black, when it is associated with clothes, is a symbol of mourning in most of cultures around the world. However, black can be used to connote many implied meanings as in *black-hearted* which has negative connotations compared with white-hearted (Gage, 1999).

Reviewing these issues showed that CTs in literary works need to be analysed pragmatically taking into account different factors including the writer's intended meaning, frequencies of CTs used in the literary work, and intention behind the overuse of some of them and the slight use of others. Past studies on CTs from a semantic and pragmatic perspective have been reviewed, presenting connotation as a pragmatic category according to Allan (2007), and Allan's (2009) concept of X-phemism in analyzing CTs. However, the few studies mentioned in this section investigated CTs mainly from the view of semantics investigating meaning literally without taking into account the intent of CTs used for communicative purpose. As pragmatics is concerned with the intended speaker's meaning, it would

entail using it as a theoretical framework through which we understand the connotations of CTs. It is argued, in this regard that Allan's concept of connotation as a pragmatic effect and Allan's concept of X-phemism would be the plausible model of analysis for the connotations of CTs in *The Scarlet Letter* (cf. 3.2 for details of the model of analysis).

Viewing this issue in literature, most of the studies accomplished on the meaning of CTs either focused on the semantic meaning (the conceptual meaning), or were context-free studies or were comparative and contrastive ones dealing with this subject from an anthropological perspective. However, none of the past related literature on Hawthorne's *The Scarlet Letter* has referred to the possibility of involving pragmatics in addressing CTs. That is, previous studies devoted to the use of CTs in *The Scarlet Letter* have always been interpreted literally. Pragmatics is considered to be a powerful tool used to analyse literary works because it accounts for not only elements present in the literary work but also for the intended or inferred meaning. In order to show the nature of the relationship between pragmatics and literature, the following section will briefly address this issue.

2.9 Pragmatics and Literature

The language of the literary works is considered one of the interesting fields of study that represents a traditional application of linguistics. The linguistic analysis of literary works has been a creative topic in contemporary studies. In spite of the opinion that linguistic studies are not vital to the study of literature since literary criticism and literary analysis can tackle the subject without the need for formal linguistic operation, linguistics, however, has a significant role in the analysis of literary works in the way that it analyses the writer's linguistic choices and provides a methodology which helps the reader to account for the verbal structure of

the literary texts. In addition, Linguistics may help in solving the problems of interpretation by explaining why and how certain structure can be more plausible than another (Thaugott and Pratt, 1980, p. 20).

Accordingly, the Linguistic analysis of literary works is known as literary pragmatics. It is an area of investigation which explores kinds of influences that writers want to employ on their audience for the sake of starting a working cooperation by engaging the characteristics of the language. Such influences need particular attention of the conditions of use of these characteristics when addressed to a particular audience especially the literary work's consumers. The pragmatic effects require a full exploitation of the entire contextual factors controlling the use of the involved linguistic elements (Mey, 1999, p. 12). More explicitly, literary pragmatics focuses on the role of language users in the literary texts' social production and consumption (Mey, 2006, p. 549).

The relationship between linguistics and literature has attracted the attention of writers since it has always been a troublesome issue and a subject of debate for a long time. Chapman (1973) explained this relationship saying that the main concern of linguistics is the language as an observable phenomenon of human activity, whereas literary works are created from the essential material of a linguistic study and are associated to it in a way that other fields of art such as music and painting are not. In the same concern, Ching et al. (1980, p. 4) argued that it is the time to start a new phase to linguistically investigate literary texts especially with the progressive refinement of the generative theory as well as the initiation of more pragmatic models.

 Relatedly, Crystal (2008, p. 379) pointed out that this field implies applying pragmatic concepts to the processes of producing and receiving literary texts. Chapman (2011, p. 141) emphasized that the different

frameworks and notions used for pragmatic analysis have confirmed to be helpful tools for studying literary texts since pragmatics is concerned with studying language in use. Essentially, creating and reading literary works are fascinating and significant cases of language use. The ongoing interest of language use in linguistics has directed the attention to the contextual and intertextual characteristics of literary texts as well as their formal ones.

Besides, MacMahon (2014, p. 90) believed that it is necessary to develop a theory of pragmatics for communication and interpretation without which stylistic approaches concentrating only on form would inevitably face some difficulties. These difficulties are the result of the failure in answering the following question: why a certain form should have specific influence in a certain context. Those who are fascinated by the relation between pragmatics and literature have two main concerns. The first one is the employment of the pragmatic theory in the analysis of the literary texts to clarify certain facet of the way meaning is expressed and the way characters interact or how the author of a text interacts with the reader. The second one is the application of some pragmatic theories resources to more broad questions concerning the nature of literature itself. More precisely, pragmatics has been employed in the argument about the constituents of a literary text (Chapman, 2011, p. 142).

As a result, it is necessary to apply pragmatics in the interpretation of literature. The development of pragmatics in the field of linguistics parallels its development in other disciplines such as literary criticism. Literary Pragmatics is the title given to this newly emerging movement which tackles the pragmatics of literary works in which the realization of context has a great importance (Sell, 1995, p. 30). It represents an attempt "to transpose some of the more general principles of pragmatics to a literary context" (Hawthorn, 2000, p. 272). Likewise, Sell (1995, pp. 30-36)

claimed that literary pragmatists' main concern is not with the linguistic interactions between the characters as depicted in literary texts; instead, they were concerned with the linguistic interactions between the real speakers or writers of literary works and their real listeners or readers. But the important question is that: how do literary pragmatists look at both reader and writer and to the context? Sell (1995, p. 31) answered this question by saying that literary pragmatists look at both reader and writer as being aspects of the real reader and writer who have an interaction in the real world.

The pragmatic study of literature focuses on the characteristics which categorize the dialectic features of literary works. (Mey, 2001, p. 788). Black (2006, p. 17) argued that regardless of the fact that the pragmatic theories are acquired primarily about spoken interactions. These theories can be employed in the written texts interpretation. However, Chapman (2011, p. 142) suggested that the basic structures of classical pragmatics, conversational implicature and speech act theory are directly treated as potentially very useful in studying literary texts.

Black (2006, p. 3) said that it is obvious that literary discourse is different from other written discourses and ordinary conversation since any published work is exposed to some processes of careful composition and much revision. Moreover, features that mark the spoken language such as: the slips of the tongue, elisions, repetitions and opaque reference are rarely represented in fictional dialogue except for humorous effect.

2.10 Summary

This chapter has provided a review of CTs and their use in literature in order to highlight the main problem of the study; that is, the connotations of CTs in *The Scarlet Letter*. Past studies were reviewed according to the importance of topics investigated by scholars that have a considerable connection to the problem statement. The chapter starts with an introduction, discussing the difference between semantics and pragmatics, the definition of meaning, types of meaning, the influence of collocation on meaning, colour terms: definition and views, the figurative uses of CTs, semantics of CTs, pragmatics of CTs, and the relationship between pragmatics and literature. The following chapter will address connotation and Allan's concept of x-phemism as a theoretical framework to prove its workability and suitability as a theoretical framework to CTs analysis. Reviewing past studies on CTs showed that they need to be analysed from a pragmatic perspective as the theoretical framework of the study. Reviewing pragmatic literature showed that few studies have been conducted on CTs. This chapter has, also, presented the concept of connotation as a pragmatic effect based on Allan (2007), and the concept of X-phemism and its types as a pragmatic model of the connotations of CTs in *The Scarlet Letter*.

Chapter Three
THEORETICAL FRAMEWORK AND METHODOLOGY

3.1 Introduction

This chapter consists of two parts, the theoretical framework and methodology adopted for analysis. Having presented in the previous chapter a literature review about CTs proposing pragmatics to be the plausible theoretical framework of the study, this chapter presents in more details the theoretical framework and methodology of the study. The model of analysis includes Allan's (2007) proposition of connotation as a pragmatic effect and not semantic and Allan's (2009) concept of X-phemism. As studies on CTs have been largely concerned with the linguistic, semantic, anthropological perspectives, adopting a pragmatic approach would be a suitable tool for investigating the connotations of CTs in context, mainly literary contexts as *The Scarlet Letter*. The methodology part will be explained after the presentation of the theoretical framework. Finally, in order for the reader to be acquainted with the pragmatic considerations of the CTs use in *The Scarlet Letter*, it is necessary to start this section with some synopsis on the novel. This synopsis would help the reader to be aware as much of the overall theme, plot, characterization, and settings of the novel as possible.

3.2 Synopsis of *The Scarlet Letter*

The Scarlet Letter is considered one of the best-known American novels in the nineteenth century written by Nathaniel Hawthorne. It was published on 16 March 1850. It was a "best seller" by the standards of the

nineteenth century. The first edition copies were sold very quickly. Hawthorne, in his novel, intends to give us a way of thinking about certain concepts such as crime and punishment, the psychology of guilt and punishment. "What the scarlet letter mean?" this question is repeated by Pearl throughout the novel as Hawthorne wants to keep this question in front of the reader. Efforts in the novel to interpret *The Scarlet Letter* mirror the reader's own effort to find the accurate interpretation of this letter. When writing about the interpretations of the scarlet letter, Hawthorne's language seems very "intended" and "signified". He seems to be writing about "reading and interpretation", "my eyes fastened themselves upon the old scarlet letter, and would not be turned aside" by such sentences, the writer emphasizes the deep meaning in it, invisible meaning hidden behind such expression.

The Scarlet Letter opens with a long introduction about the way in which the book was written. The unnamed narrator was the surveyor of the customhouse in Salem, Massachusetts. He found a number of documents in the customhouse's attic, among them a manuscript bundled with a scarlet, gold-embroidered piece of cloth in the shape of a letter "A." The manuscript contained detailed events that happened many years before the narrator's time. The story begins in a Puritan settlement. A young woman, which is named Hester Prynne, is led from the prison with her infant daughter, named Pearl, in her arms. She carries the scarlet letter "A" on her chest. A man in the crowd says that Hester is punished for committing adultery. Hester's husband sent her ahead to America but he never arrived in Boston. He is believed to be lost at sea. While Hester is waiting her husband, she has had an affair and she has given birth to a child. She refuses to reveal her lover's identity, though she is punished with a public shame for her sin and her secrecy.

Her missing husband who is now practicing medicine and calling himself Roger Chillingworth appears in Boston deciding on revenge. No one knows his true identity except Hester. Hester spends her time by working as a seamstress. Community officials try to take Pearl away from her mother, but, with the help of Arthur Dimmesdale, the mother and daughter manage to stay together. Dimmesdale, who is a young and eloquent minister appears to be suffering from mysterious heart trouble, apparently caused by psychological suffering. Chillingworth attaches himself to the ill minister and moves in with him so as to provide him with continuous care. Chillingworth suspects that there is a relation between the minister's suffering and Hester's secret, so he begins to analyse Dimmesdale's behaviour to see what he can learn. Sooner his suspicion comes to be true.

Dimmesdale refuses to acknowledge Pearl publicly the next day to get out from his inner suffering. She goes to Chillingworth and asks him to stop adding to Dimmesdale's self-torment. However, Chillingworth refuses. Hester arranges a meeting with Dimmesdale in the forest since she is conscious that Chillingworth has possibly known her plans to reveal his identity to Dimmesdale. The lovers decide to escape to Europe, where they can live with Pearl as a family. Dimmesdale after his sermon leaves the church. When he sees Hester and Pearl standing before the town scaffold, he confesses publicly, exposing a scarlet letter seared into his chest. Then, He falls dead. Frustrated in his revenge, Chillingworth dies a year later. Hester and Pearl leave Boston, and no one knows what has happened to them. Hester returns alone many years later still wearing the scarlet letter. When she dies, she is buried next to Dimmesdale. The two share a single tombstone, which bears a scarlet "A" (The Scarlet Letter, n.d.).

3.3 Denotation and Connotation: A Pragmatic Perspective

Semantics is a philosophical theory discipline associated with semiotics which examines signs and symbols and their relation to languages (Kracht, 2007). Semantics concentrates on the relationship between signs and their meanings; besides, it investigates theories of denotation and connotation. With the aim of recognizing the different meanings in language structures, the field of semantics investigates the relationship between two elements: *signifier* and *signified*. This dichotomy is proposed by De Saussure to clarify the relationship between the symbol, sound or image which underlies concept or meaning, and the concept or object associated with the symbol, i.e. the meaning of the word or structure of words. Signifiers may have signifieds of two distinctive types: a denotative signified and a connotative signified (Cobley and Jansz, 1999). Furthermore, each word or signifier may have a number of denotative signifieds and several connotative signifieds. A denotative signified is the literal meaning of words or sentences. The denotative use of language aims at providing an objective description or explanation of reality. The relationship between signifier and signified is described as a "word-to-world relationship" (Gumperz, 2001, p. 216; as cited in Escribano, 2017). Generally, the denotative meanings are the meaning we can find in a dictionary. Connotative meanings normally convey ideas associated with emotions and ideologies. These associated meanings are personal and sociocultural.

Initially, semiotics theorists such as De Saussure raised models that gave importance and priority to denotation over connotation (Chandler, 1995); however other authors such as Barthes (1974, p. 9; as cited in Escribano, 2017) opposed this idea and claimed that all denotative meanings are tinted by connotation stating that "denotation is not the first meaning, but

pretends to be so; under this illusion, it is ultimately no more than the last of the connotations". Barthes argued that the denotative meaning is a connotation in itself that results from the process of "naturalization" as the primary meaning which is regarded as objective, literal and non-ideological. Consequently, certain connotation becomes denotation as a result of dominant views and social convention (Chandler, 1995).

Although most linguists have studied denotation and connotation as semantic concepts, Allan (2007, p. 1047) views them differently. He argued that identifying the connotations of a word means to identify the attitude of the community towards it. That is, he defines connotations of a linguistic expression as the "pragmatic effects that arise from encyclopedic knowledge about its denotation (or reference) and also from experiences, beliefs and prejudices about the context in which the expression is typically used". This means that denotation is the entity to which a lexeme is usually used to refer (Allan, 2009). Connotation is closely involved with the notion of appropriateness in language use, hence with the pragmatic effect. Pragmatic meaning is essential to this study as being a subject of research in modern linguistics. The pragmatic meaning is not only concerned with the traditional definition of violating Grice's maxims of truth conditions but also with much emphasis on the implications of the speaker's meaning (Philip, 2003).

Although many studies have been conducted from a pragmatic perspective in the analysis of the connotations of CTs as pragmatic effects and not semantic, this issue has not yet been considered broadly in literature. There has been no yet extended discussion elsewhere that connotations are pragmatic effects, though it is often implicit. That is, most linguists consider connotation as semantic effects (Allan, 2007). The less work from a linguistic perspective on connotation may be attributed to the

difficulty of identifying or understanding both the denotative and connotative meanings of CTs as they differ from one culture to another. Although much literature has been conducted from a linguistic perspective about CTs and how the spectrum is divided up differently in different languages, little research has covered the discussion further. That is, how CTs are used in various literary works by linguists have not yet been visited adequately. However, few linguistic studies on CTs used in literary works, such as Hawthorne's *The Scarlet Letter*, have been attempted, especially from a pragmatic perspective (cf. 2.8 for more details about past studies on this issue).

Consequently, addressing pragmatically the connotations of CTs selected from *The Scarlet Letter* would contribute to a wider debate over linguistic meaning connoted in CTs. While most linguists consider connotation as semantic effects, Allan (2007) provided a new categorization of connotation as being pragmatic effects. Until the publication of Allan's (2007) article, "The Pragmatics of Connotation", connotations had been considered as semantic effects. Allan's thesis changed the direction of research that researchers have adopted his proposition to be the theoretical framework of their research, hence the theoretical framework of this study. To defend his argument, Allan gives the following accounts of connotation.

According to Allan (2007), identifying the connotations of a word means to identify the attitude of the community towards it. For instance, the connotations of the English word *octopus* and *tako*, the equivalent Japanese translation is very different; in English, an octopus is a sinister, alien creature, whereas, in Japanese, *tako* is edible and endearing. However, the community attitude would change, Allan's argument, in that the Anglos may change their attitudes when they change their eating habits.

The connotation is closely involved with the notion of appropriateness in language use, hence with the pragmatic effect. Racist dysphemisms, for instance, occur when a language speaker implicates or refers to some hearer's race, ethnicity, or nationality in such terms as to cause an insult. Nonetheless, many such 'racist' terms can be deactivated, without irony, as when they are used by the targeted group in-group solidarity markers such as the use of nigger/nigga among African Americans. This means that a word is replaced because of its negative connotations. That is, various connotations lead to different pragmatic effects. Connotation, then, is a comprehensive pragmatic category of meaning.

The connotations of colours, in this sense, vary across cultures as they show specific cultural meanings. That is, Kress & Leeuwen's (2006) assertion, different colours show different effects in different cultures. According to Eiseman (2009), the red colour denotes negative and positive meanings. In Western culture, for example, Smith (2009) stated that the red colour is used positively as it represents Valentine's Day, love and negatively representing energy. Connotations of the red colour in other cultures were investigated by Paul & Okan (2010); they found out that, in Nigeria and Germany, "red" means unlucky, whereas as, in China, Denmark and Argentina it means lucky. On the other hand, it represents desire and ambition in India and love in Korea, China, and Japan. However, in Arabic culture, according to (Al-Adailah, 2012), it refers to negative meanings. Based on the idea that connotations are pragmatic effects that arise from encyclopedic knowledge about denotata (Allan, 2007), colour-bearing objects has to give rise to the connotations of CTs.

In this sense, Allan (2009) classified the connotations of CTs in English: black, white, grey, brown, yellow, red, green, blue in terms of 'X-phemisms'. X-phemisms is a term used by Allan and Burridge (2006) for

the amalgamation set of dysphemisms (offensive language), orthophemisms (straight-talking), and euphemisms (sweet-talking). Orthophemisms and euphemisms mean the use of words or phrases as an alternative to a dispreferred expression. However, euphemism is typically less formal and less direct (or literal) than the corresponding orthophemism. A euphemism is used as an alternative to a dispreferred expression. Typically, euphemism is more colloquial and figurative (or indirect) than orthophemism. A dysphemism is a word or phrase with offensive connotations either about the denotatum and/or to people addressed or overhearing the utterance. These are the criteria which operate on the judgments made in this study. All the colours surveyed have some, often many, orthophemistic connotations; euphemistic connotations of colours are rare, but dysphemism is common. Allan found out that black is used dysphemistically more than other colours. Besides, it is used orthophemistically and not euphemistically. The connotations of black are darkness, decay, death and evil deeds. The most frequent use of black is dysphemistic of human skin colour. However, it can be retrieved as a mark of honor, as well as can be orthophemistic. By contrast, white is mostly used positively; it is linked to purity, light, and freedom. It is rarely used dysphemistically or euphemistically. Yellow is dysphemistically used of cheap paper and cowards as well as its orthophemistic use of light coloured African-Americans. Red is linked to blood, fire and danger. Therefore, it is clear that the meanings of CTs, positive or negative, are determined by the context in which they occur.

Consequently, due to the specific cultural connotations of colours, people of different cultural backgrounds may understand or process them differently. In this sense, as the connotations of colours are culturally different, the meaning of certain CTs in one language may vary from the

meaning of another. Thus, the complexity of the meaning of CTs would increase when the meaning is context-based as in a literary context. CTs are used in literature to symbolize specific cultural meaning. Therefore, when readers lack knowledge of cultural awareness, a pragmatic failure would occur causing difficulty in understanding CTs, hence the literary text. Such a problem would be avoided when CTs are first understood within their cultural context.

To shed light on this problem, this study investigates the pragmatics of CTs through their use in Hawthorne's *The Scarlet Letter*. As CTs are loaded with multiple connotative meanings, as conventionally realized in linguistic expressions, literary writers, Hawthorne is no exception, of different literary forms extensively use them to connate purposively some hidden meaning, hence intended meaning. Hawthorne's *The Scarlet Letter,* the corpus of this study, is a symbolic novel as it is excessively symbol-based. The novel handles the human relationship in the Puritan society of America. The themes of the novel are mainly based on symbols. In literature, symbolism is used to convey indirect messages. A symbol has a literal meaning and symbolic meaning that represents the deep and hidden meaning in a given work that is often used to symbolize a moral or a religious belief (Cuddon, 1998).

The 'scarlet letter' is the main symbol created in the novel. It is a red colour-based symbol. The shape of scarlet letter is "A" that symbolizes the adultery, and punishment of the sin of one who breaks the Puritan's rules. The 'Scarlet' refers to an old red colour which denotes mysterious meaning. The meaning of the scarlet letter "A", in the novel, changes different times. It is presented, first, as a symbol of adultery, second, as a symbol of alienation, loneliness, and isolation, and finally a symbol of ability, admirable and angel. Hawthorne seeks to dramatize the themes conveyed

by colours such as guilt, sin, and punishment. The presence of colours in the novel is an attempt by Hawthorne to give a real picture of the offsetting mainly the real puritanical philosophies he experienced and criticized. The colours used not only mark characters but also the visual field to convey realistic experience and to follow the connotation of a deeper reality.

Consequently, as CTs play a prominent role in encoding meaning in literary works such as Hawthorne's *The Scarlet Letter*. This study proposes a novel pragmatic approach to the connotations of CTs used in the novel accounting for their pragmatic significance. The most appropriate way to do this is to consider Allan's proposed concept of X-phemism. Based on the context in which they are used, CTs are analysed on the basis of their orthophemistic, euphemistic and dysphemistic uses in addition to their positive and negative uses. Such a comprehensive study would not have been undertaken without considering all basic and secondary CTs used in the novel. The classification of CTs into basic and secondary is based on Berlin and Kay (1969). According to Berlin & Kay (199; as cited in Janziz, 1997), many English CTs are shared by other languages. As a representative of the American literature in the 19th century, Hawthorne's *The Scarlet Letter* reflects the complex social reality at that time. Although this novel has been studied much from different perspectives, particularly literary studies, fewer studies have investigated it from a linguistic perspective, particularly pragmatics. Therefore, this study selects some extracts from the novel representing both basic and secondary CTs based on Berlin and Kay (1969) classification. Considering the fact that connotations are pragmatic effect, the study will adopt Allan's (2007) theoretical framework, and Allan's (2009) proposed classification of the connotations of CTs in terms of the concept of X-phemisms which, in turn,

includes: dysphemisms, orthophemisms, and euphemisms. The following section will address the concept of X-phemisim and its types.

3.4 The Concept of X-phemism

X-phemisms represent a non-literal forms category. Some of them are associated with other categories of non-literal forms such as metonymies, metaphors, irony, idioms, etc…. In spite of the cognitive complexities included in the process of discriminating literal and non-literal forms, all types of X-phemisms are characterized by addressing the speaker as having a specific evaluative position. Tinted language can be investigated only by taking into consideration the numerous socio-cultural factors (Bagasheva, 2012).

Allan (2012) claimed that X-phemism influences language change by raising new expressions, or even new meanings for old expressions, and causing some existing vocabularies to be abandoned. Some types of X-phemisms are figurative, others may cause a semantic change or show remarkable inventiveness. There are mainly two ways by which X-phemisms are originated: the first one is by an adjusted form for the word or expression, the second one is by figurative language that stems from the apparent features of the denotatum. Thus, X-phemism is motivated by a speaker's desire to be seen as taking a particular stance as well as by playfulness. Euphemism uses most of the same strategies as dysphemism, but there are two main differences. The first is that general-for specific euphemisms are far more frequent than part-for-whole ones, which is the converse of the situation with dysphemism (Allan, 2012).

Generally, the use of alternative words or expressions, such as euphemisms and sometimes orthophemisms, are connected with the idea of linguistic politeness in an attempt to protect the speaker's face (Allan and Burridge, 2006, p. 32). Walker (2014) argued that our use of

euphemisms, or sweet talk, is not only to save our own face but also used to save the face of others.

3.4.1 Orthophemism

Orthophemism is defined by Allan and Burridge (1991) as a straihtforward speaking or direct expressions neither euphemism nor dysphemism. Therefore, orthophemism seems to be mere a synonym to a word or an expression which is neither offensive nor sweet-talking. An interesting point regarding the study of the use of orthophemisms, dysphemisms and euphemisms is that some words or phrases can switch among these three categories. This means that the same word or phrase can be considered a dysphemistic form in one context and an orthophemistic one in another. The feature of switching among the three categories is based on the context of their usage and due to the nature of the relationship between the participants (Walker, 2014).

3.4.2 Euphemism

The word "euphemism" is defined by online Merriam-Webster Dictionary (2012) as "the substitution of an agreeable or inoffensive expression for one that may offend or suggest something unpleasant". Examining the word's etymology shows that it is originally a Greek word consists of two parts, "eu" which means good, and "pheme" which means speaking (Online Etymology Dictionary: 2012).

Euphemism is defined by Allan (2009) as "sweet-talking". It is used as an alternative to a dispreferred expression with the purpose of avoiding possible loss of face. It is considered an effective linguistic tool. Larson (1998, 116) claimed that "most languages have ways of saying *die* without using the word which has the primary meaning *die*. English uses *pass away* and many other terms". However, Hudson (2000, p. 260) argued that

euphemism refers to the process of extending the ordinary words and phrases to convey embarrassing or unpleasant ideas. The euphemistic form seems to be indirect in order to reduce the unpleasantness of the meaning. LÖbner (2002, p. 36) declared that euphemism is the result of the Negative connotations as well as social taboos or blasphemous word or term.

Euphemisms can be observed in most of the world's languages and achieve certain important functions. One of the important functions of euphemism is "to protect speakers from undesired emotional arousal" (Pavlenko, 2006, p. 260). Miller (1999) pointed out that with the existence of expressions or concepts deemed believed to be too offensive to speak about, there exists a need for speakers to find indirect ways that are considered socially acceptable to refer to such expressions and concepts. Furthermore, euphemism is frequently used in people's daily speech and accomplish two functions, the first function is to find more acceptable expressions for the offensive things which people need to mention and speak about and secondly, deactivating negative connotations connected with offensive entities.

Fromkin and Rodman (1993, p. 304) described euphemism as "a word or phrase that replaces a taboo word or serves to avoid frightening or unpleasant subjects". In the Hutchinson's Encyclopedia (1990, p. 400) a euphemism is explained as a figure of speech whose name in Greek means "speaking well of something". To sum up, to write or speak euphemistically is to use a gentler, less direct, more polite, or even less honest expression instead of one that is considered too vulgar, blunt, direct or revealing. One important aspect of euphemism is that it may be considered as a synonym as it can be used to substitute a word having a similar meaning. For example, *passed away* is a euphemistic form for *died, scarlet woman* is a euphemistic form for *bad woman.*

3.4.3 Dysphemism

Dysphemism is defined by Concise Oxford English Dictionary (2004) as" a derogatory or unpleasant term used instead of a pleasant or neutral one". Farghal (2018) argued that dysphemism, the opposite of euphemism, is a lexical resource in natural languages. It is a process in which lexemes are created in order to combine denotation and negative attitude by a complicated procedure of lexical compression. It is similar to euphemism but with an opposite directionality. The process of dysphemizing creates cognitive synonyms that meets the denotation but diverge on attitude. For example, the Iraqi Arabic lexemes *yitsammam* means literally "he is poisoning himself" and *ingalaat* "she has been extracted", are dysphemistic equivalents of the neutral lexemes *yakol* "he is eating" and *rahat* "she left", respectively. This means that the speaker may utter *yitsammam* instead of *yakol* to tell the interlocutor that the male denotatum is eating however, the speaker does not like that the denotatum is doing so. Therefore, the speaker selects the dysphemistic lexeme intentionally, which literally means that "the denotatum is poisoning himself". Accordingly, the speaker conveys the message effectively that the referent is eating, along with his negative attitude about the situation in question. Likewise, the speaker who uses *ingalaat* "she has been extracted" in place of *rahat* "she has left", successfully expresses the same denotation plus a negative attitude, specifically that the referent's presence is not welcomed by the speaker.

Allan and Burridge (1991, p. 26) described dysphemism as "an expression with connotations that are offensive either about the denotatum or the audience or both, and it is substituted for a neutral or euphemistic expression for just that reason". In this manner, dysphemism is employed to express disapproval or downgrade of. While Allan and Burridge's (1991) definition incompletely captured the function of dysphemism, they

fail to distinguish negative lexical items which are inherent from dysphemistic ones. According to their view, the Arabic lexemes *kathab* which means "liar", *irhabi* "terrorist" and *mutahawwir* "reckless" are dysphemisms, in spite of their inherent negativity rather than being lexicalized (Farghal, 2018). Accordingly, the following section will summarise the theoretical framework of the study through presenting the interpretive procedures of the connotations of CTs and the conceptual framework of the study.

3.5 Methodology

Having explained the theoretical framework above, this section is concerned with the methodology of the study. The following items will be presented in this section: research design, criteria for CTs selection, procedures for CTs selection, data analysis procedure and the interpretive procedures.

3.5.1 Research Design

Although some linguistic research in CTs has been undertaken, an in-depth linguistic study of the CTs used by a literary figure such as Hawthorne has not previously been attempted. The study investigates the pragmatics or connotative meanings of CTs in Hawthorne's *The Scarlet Letter*. To this end, a mixed method is used depending on Allan's (2007) proposition, the theoretical framework of the study, that connotations are pragmatic effect and not semantic. Considering the types of connotations in terms of their function, negative or positive attitude they perform in the context used, the study will adopt Allan's (2009) concept of X-phemism in terms of which he proposed a classification of the connotations of meaning which includes: dysphemisms, orthophemisms, and euphemisms, hence the connotations of CTs. The data of this study are collected from *The*

Scarlet Letter. The textbook of the novel used is the (2007) edition of Oxford University. Therefore, all CTs, basic and secondary, frequently used in the novel will be analysed by taking examples from each type. The classification of CTs into basic and secondary is based on Berlin and Kay's (1969) classification, 9 are basic and 3 are secondary. The basic CTs are black, white, grey, red, yellow, green, blue, purple and brown, while secondary CTs are: scarlet, crimson, and golden. Before analyzing these CTs, they will be counted using a corpus linguistics tool, *Wordsmith* software (version 6), hence the answer to research question one.

3.5.2 Criteria for CTs Selection

The corpus of the study is taken from the text of Hawthorne's *The Scarlet Letter*, the (2007) edition of Oxford University. The colour terms used in the novel are nine basic colour terms and three non-basic colour terms. The basic colour terms are black, white, red, yellow, green, blue, purple, grey and brown while non-basic or secondary CTs are: scarlet, crimson, and golden. The selected data for the purpose of analysis include 54 extracts representing all CTs used in the novel. The number of excerpts for each colour is determined by its frequency. That is, more representative examples are selected for more frequently used colours. The frequency of colours is counted using *Wordsmith* software (version 6). However, the selection process is based on the concordance analysis of CTs gained from *Wordsmith* software. This is because the collectability of CTs shows either negative or positive attitude that reflect their variation in interpretation. This corpus basically relates the qualitative part of the study. According to Creswell (2014), the size of corpus in qualitative research is determined by the point of saturation reached during the process of analyzing the data where no major themes are being provided to the list of the existing themes.

3.5.3 Procedures for CTs Selection

The selection of CTs excerpts passed through two steps based on the operational definition of CTs mentioned above (1.8). The first step was reading the whole novel. Following this reading, the criteria for CTs selection were applied. The number of excerpts representing the CTs required for analysis had been selected after several times clearance and reselection. The second step was a serious reading to list CTs excerpts. The identification process of excerpts was verified by two raters, one specialist in applied linguistics and the other in literature, respectively, Asst. Prof. Dr. Alaa Ismael Chalob and Asst. Prof. Dr. Mohammad Fleih Hasan, both are from the University of Anbar.

- Examining CTs frequency and concordance in *The Scarlet Letter*.

2- Investigating CTs' attitude, positive or negative, and the variations in the interpretation of CTs in *The Scarlet Letter* adopting Allan's concept of X-phemism.

3.5.4 Data Analysis Procedure

To meet the first objective which reads as:

Examining CTs frequency and concordance in *The Scarlet Letter*, the following steps were considered:

1. Identifying the frequency of colour-based instances using a software program *Wordsmith 6*; and

2. Tabulating the colour-based instances based on their colour and frequencies.

To meet the second objective which reads as:

Investigating CTs' attitude, positive or negative, and the variations in the interpretation of CTs in *The Scarlet Letter* adopting Allan's concept of X-phemism, the following points were adopted:

1. Tabulating the instances of concordance, attitude and description using *Wordsmith 6*; and

2. Categorizing the concordance instances in terms of Allan's concept of X-phemism.

3. Analysing the variation in the interpretation of CTs in terms of Allan's 2007 theoretical framework and Allan's 2009 classification of connotation of CTs.

3.5.5 Interpretive Procedures of CTs: A Pragmatic Perspective

After surveying the available literature to supply a comprehensive account of the pragmatic connotations of CTs in *The Scarlet Letter*, it was decided to adopt Allan's (2007 and 2009) framework. The interpretation process involves two stages: the denotative interpretation stage, and the connotative interpretation stage. The first stage represents the semantic meaning of the colour term, whereas the second stage relates the pragmatic meaning aroused from the denotative meaning. In Allan's (2007) words, connotations of a linguistic expression are the "pragmatic effects that arise from encyclopedic knowledge about its denotation (or reference) and also from experiences, beliefs and prejudices about the context in which the

expression is typically used". This means that denotation is the entity to which a lexeme is usually used to refer (Allan, 2009).

The connotation is closely involved with the notion of appropriateness in language use, hence with the pragmatic effect. The most appropriate way to identify the pragmatic effect is to consider Allan's (2009) proposed concept of X-phemism. Based on the context in which they are used, CTs are analysed on the basis of their orthophemistic, euphemistic and dysphemistic uses in addition to their positive and negative uses. That is, various connotations lead to different pragmatic effects. Connotation, then, is a comprehensive pragmatic category of meaning. Figure (3.1) is the conceptual framework of the study which incorporates both the working of these steps based on Allan's (2007 and 2009) theoretical notions about the interpretation of a linguistic expression, hence interpretation of CTs.

Figure 3.1

The Conceptual Framework of the study
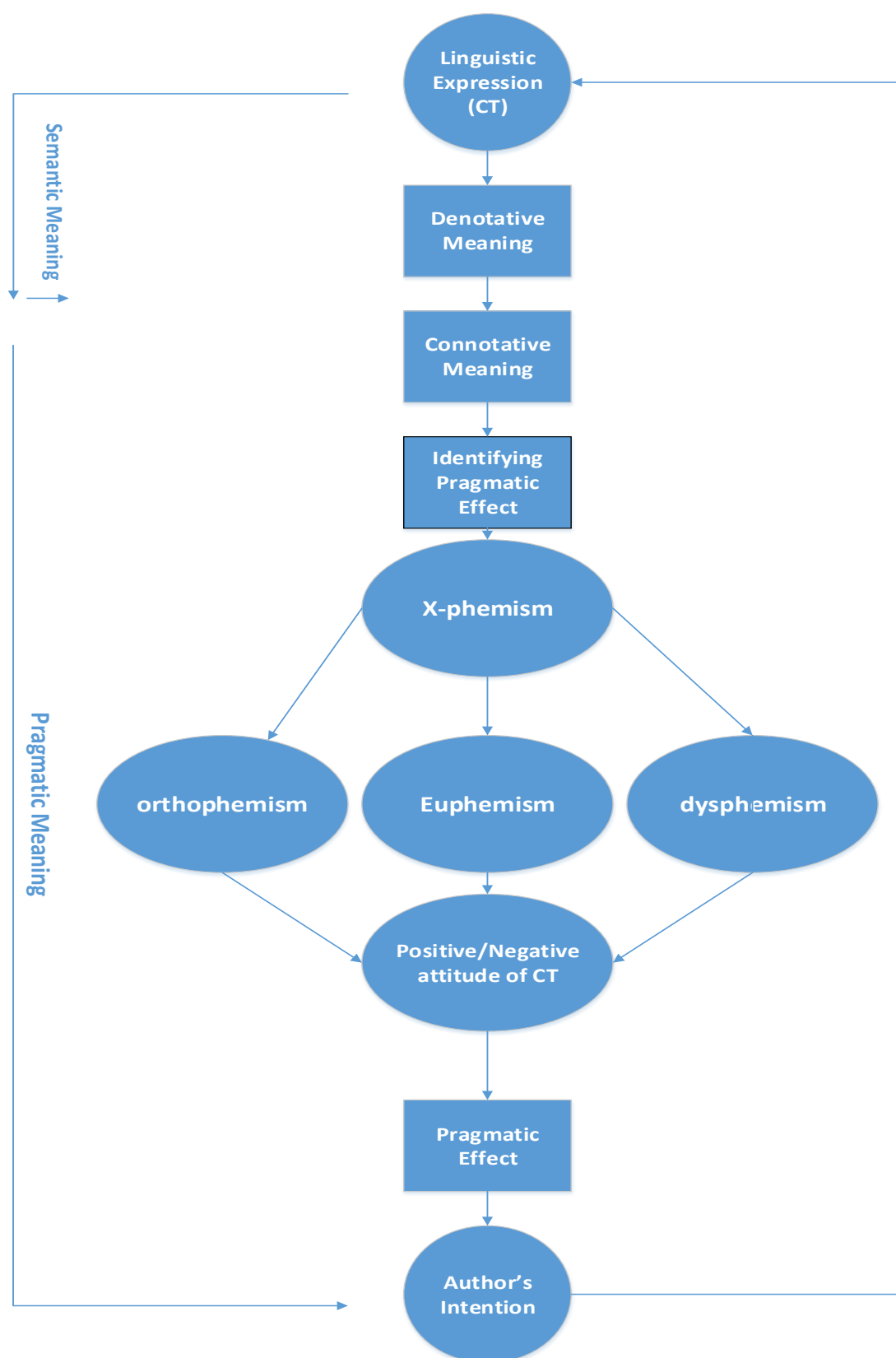
As mentioned above, the interpretation procedure of the connotation of CTs consists of two main stages, the denotative interpretation stage, and the connotative interpretation stage. The first stage starts with the reader's identification of the denotative meaning of the colour term giving rise to pragmatic effects from encyclopedic knowledge of the denotation (or reference) of the colour term, hence the second stage (the connotative interpretation stage). To identify the pragmatic effect, the reader looks through the concept of X-phemism and its orthophemistic, euphemistic and dysphemistic uses in addition to their positive and negative uses based on the context in which they are used. Finally, the reader will make implicature about the author's intended meaning, hence connotation of the colour term. This diagram will be the basis for the conceptual framework of the study and Allan's theoretical notions about denotative and connotative meaning and the pragmatic effects derived from the denotative meaning. The samples of the CTs will be analysed in terms of this framework based on pragmatic tools derived from semantic, pragmatic effects derived from semantic effects. In particular, the study is a pragmatic analysis of the connotations of CTs.

Therefore, answering research questions of the study is based on the two-stage analytical procedure. In the theoretical framework, it has been proved that this theoretical framework is applicable to the analysis of CTs. To show the workability of the theoretical framework, the two-stage procedure, which represents the interpretive tool of the analysis, has been adopted. Therefore, the way a colour term is analysed by this procedure will show how CTs, in general, are interpreted within this framework. This way of analysis represents the answer to RQ2, while RQ1 will be answered through corpus analysis through processing the electronic text of the novel

using *Wordsmith* 6 software to conduct a word frequency and concordance analysis of CTs in the novel. The concordance analysis is used in answering research questions two and three to identify the positive and negative attitude of the colour term used, hence its X-phemism. It also examines the context in which the positive and negative CTs are used. The reason behind using linguistic software is that studying long corpus like the literary text becomes quicker, easier, and more accurate. It provides easy comparison of data and exports other formats.

In *The Scarlet Letter*, for example, Scarlet is a non-basic colour term derived from red. It was mentioned 113 times (table 4.1, Ch.4). Its denotative meaning is a "bright red colour" (Cambridge Advanced Learner's dictionary). It is used as an adjective before the noun *woman* or before a name of a woman to refer to "immoral" woman who has relations with a lot of men; a symbol of shame (Cambridge Advanced Learner's dictionary). Therefore, scarlet is used euphemistically to refer to a bad woman:

 "Nay, we might have judged that such a child's mother must needs be a <u>scarlet</u> woman, and a worthy type of her of Babylon!" (p.86)

Besides, scarlet is used orthophemistically to refer to idea of punishment, shame and agony:

"that it assumed new terrors in their imagination, and seemed to derive its scarlet hue from the flames of the infernal pit" (p.56)

Scarlet is not merely a colour, it is highly symbolic and employed to refer to the idea of sinful women with all its implications. It is used negatively in the novel. All its uses are linked with the negative meanings of *the scarlet woman* as a symbol of adultery, bad immoral woman and shame as in the state of the description of Hester as a symbol of shame that she had

to wear. Thus, no positive use for this colour in this novel. More details about the analysis of this colour and the rest of other colours will be provided in the following chapter.

3.6 Summary

This chapter involved two parts, the theoretical framework and the methodology. The theoretical framework is based on Allan (2007) framework that connotation is a pragmatic effect, and Allan's (2009) concept of X-phemism. The theoretical framework explains how we can consider connotation a pragmatic category and how we can apply the concept of X-phemism to the analysis of CTs. The second part is the methodology section in which the following points are explained: criteria and procedures for CTs selection, and procedure of analysis were presented. In addition, the conceptual framework of the study was introduced followed by an example analysis.

CHAPTER FOUR

Results, Analysis and Discussion

4.1 Introduction

This chapter presents the results, analysis and discussion of the study in two main sections corresponding the research questions of the study. Section 4.2 presents the findings relevant to the frequency of CTs used in *The Scarlet Letter*. As such, CTs will be counted using a corpus linguistics tool, *Wordsmith* software (version 6), hence the answer to research question one. Section 4.3 addresses research question two that investigates the positive and negative attitude that CTs imply in *The Scarlet Letter* and explore the variation in the interpretation of CTs in the novel. This question will be addressed through analysing the concordance of CTs in the novel using *Wordsmith* software (version 6). The analysis will be through the interpretive procedures mentioned in (3.5.5). In brief, this chapter aims to clarify the preferences of the writer in his use of colour words by investigating the use and the frequency of colour words in the novel. The study also analyses the appearance of CTs in particular contexts or in particular sets of collocations exploring the themes associated with them.

4.2 The Use of CTs in Hawthorne's *The Scarlet Letter*

The First Objective:

Examining CTs frequency and concordance in The Scarlet Letter.

As *The Scarlet Letter* is a symbolic novel, CTs are manipulated to convey connotative meanings other than denotative meaning. The frequent use of colours refers to the important and significant role in the analysis of their connotations. Therefore, this section seeks to clarify Hawthorne's

preferences of using of CTs by investigating the use and the frequency of colour words in the novel. In addition, tables including the appearance of CTs in particular contexts or in particular sets of collocations is presented depending on the results gained from *Wordsmith* software (Appendix B, 142). The following figures and table illustrate the overall frequencies and the percentage of CTs used in the novel. The frequencies are illustrated in the following figure:

Figure 4.1

The Frequencies of CTs in the Novel based on Wordsmith Tools
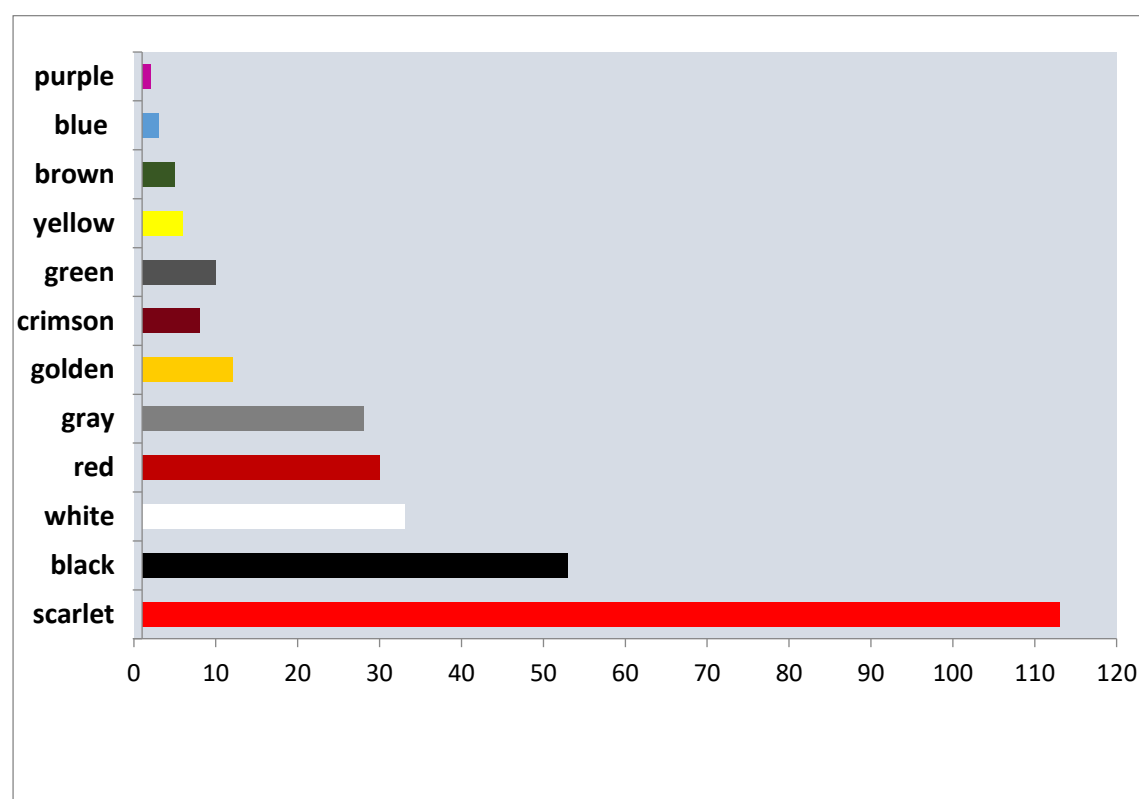
The following table illustrates the percentage of these frequencies:

Table 4.1

The Frequencies of CTs and their Percentage

CTs	Frequency	Percent (%)
Scarlet	113	37.3
Black	53	17.5
White	33	10.9
Red	30	10
Grey	28	9.2
Golden	12	4
Green	10	3.3
Crimson	8	2.6
Yellow	6	2
Brown	5	1.6
Blue	3	1
Purple	2	0.6
Total	303	100%

To show the percentage of colours more vividly, consider figure 4.2 below:

Figure 4.2

The Percentage of CTs Occurrence in the Novel
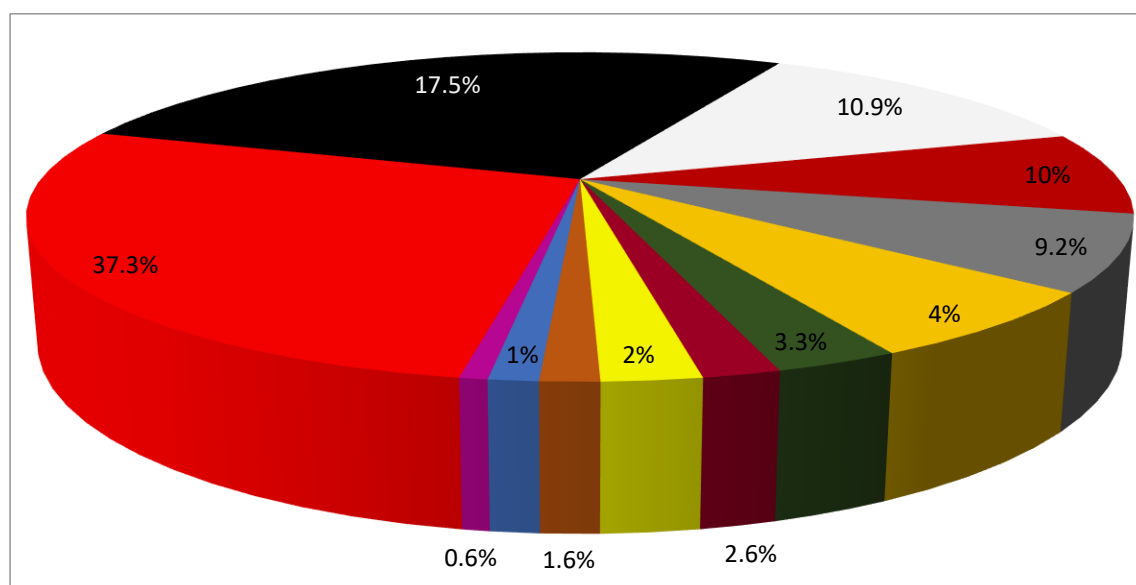
As shown in figures 4.1, 4.2, and table 4.1, the results revealed a frequent use of the scarlet colour (37.3%) in the novel under investigation followed by the black colour (17.5%). Results also showed a usual use of colours such as: white (10.9%), red (10%) grey (9.2%) and a less use of colours such as: golden (4%), green (3.3%), crimson (2.6%), yellow (2%), brown (1.6%), blue (1%), purple (0.6%). The writer emphasizes certain ideas and notions by the frequent use of the CTs. That is, the number of occurrences refers to the importance of the CTs and is considered significant in the analysis of its connotation. Black and white are very frequently used to symbolize the conflict of life between good (white) and evil (black), and they are associated with night and morning. They represent contrasting concepts about dark and light existed in all cultures. Red is the colour of blood; therefore, it is considered the most notable colour due to its physical characteristics. Besides, green is the colour of nature, plants and life whereas yellow is the colour of dying plants and sickness. In addition, blue is associated with the sky and divine matters. Grey represents some in-between system referring to the ambiguity and vagueness. Furthermore, Purple and brown are less common among the basic colour terms (Paterson, 2003) (Allan, 2009).

4.3 The attitude and variation in interpretation of CTs in Hawthorne's *The Scarlet Letter*

The Second Objective:

Investigating CTs' attitude, positive or negative, and the variations in the interpretation of CTs in The Scarlet Letter adopting Allan's concept of X-phemism.

This section addresses the second objective. To this end, a qualitative analysis is used adopting Allan's (2007) proposition, that connotations are

pragmatic effect and not semantic, and Allan's (2009) concept of X-phemism and its types: dysphemisms, orthophemisms, and euphemisms. CTs in Hawthorne's *The Scarlet Letter* have two types of meanings: denotative and connotative. Denotative meaning is defined by Sinclair (2004) as the place which the word occupies about other words; it is classificatory to classify the word within the language. The literal meaning of CTs is their only denotative function. For example, the sky is *blue*, *the blood* is red, the *snow* is white. Therefore, CTs have no denotative meanings other than the colour itself (Philip, 2003).

The concept of X-phemism and its types are used to consider the types of connotations of CTs and their function, negative or positive attitude they perform in the context used. The negative and positive attitudes of CTs are identified based on the concordance analysis of *Wordsmith* software. The words with which CTs are collocated widely affect each other, hence their connotative meaning. Collocation is a very essential aspect in the study of CTs connotation. The same colour can give different connotations according to the word with which it is collocated.

In general, different colours were used in the novel under investigation to express different connotations. That is, variation in the interpretation are experienced. Moreover, CTs are employed by the writer either as a physical entity or an abstract notion to create a collection of images in the readers' mind. For example, the use of red is employed in many positions to create the feeling of hotness and the psychological agony resulted from wearing the scarlet letter. In this case, red is used as an abstract notion rather than a physical entity. Black is frequently used throughout the novel to symbolize the devil or evil deeds; similarly, blackness here is an abstract notion. Therefore, CTs in the novel are classified into physical and abstract as indicated in the tables in the following sub-sections.

Therefore, the following tables illustrate the collocations of CTs depending on *Wordsmith Tools*, the frequencies of the collocation in the novel, the description of the CT whether it describes a physical entity or an abstract notion and the attitude of the CT whether positive or negative. Non-basic CTs mentioned in the novel are analysed with the basic colour terms from which they are derived. The following subsections are devoted to analyse each CT separately. The first step in the analysis of each CT is to define its denotative meaning. The second step is to analyse the connotations of CTs.

4.3.1 Analysis of Red

Table 4.2

Concordance of Red

N	Concordance	Freq.	Colour description	Colour attitude	The type of X-phemism
1	Red letter	2	Physical	Negative	Dysphemism
2	Red token	1	Physical	Negative	Dysphemism
3	Red symbol	1	Physical	Negative	Dysphemism
4	Red flame	2	Abstract	Negative	Orthophemism
5	Red-hot	4	Abstract	Negative	Orthophemism
6	Red-heat	1	Abstract	Negative	Orthophemism
7	Red glow as iron	1	Abstract	Negative	Orthophemism
8	Red rose	3	Physical	Positive	Orthophemism
9	Red light	3	Abstract	Negative	Orthophemism
10	Red tape	1	Physical	Negative	Orthophemism
11	Red cloth	3	Physical	Negative	Orthophemism
12	Red stigma	1	Abstract	Negative	Dysphemism
13	Red ignominy	1	Abstract	Negative	Dysphemism
14	Red infamy	1	Abstract	Negative	Dysphemism
15	Red men	2	Physical	Negative	Dysphemism
16	Red as drops of blood	1	Physical	Negative	Orthophemism
17	Red iron	1	Abstract	Negative	Orthophemism
18	Red… ochre	1	Physical	Negative	Orthophemism

4.3.1.1 Red

Red is the colour of blood. It stems from an Indo-European root meaning ruddy and possibly from the more direct Sanskrit word *rudhira* meaning *blood*. Of the visible spectrum, it has the longest wavelength; within the range of around 760 and 630 nanometres. Besides, Red is one of the three *additive primary colours*. It is the colour of communism and revolution; of fire appliances and stop lights. It is considered a sign of danger, a symbol of revenge as well as courage, associated with the "red planet" - planet Mars. In English folklore red represents happiness, good luck and health even though it is also linked to the devil, blood and as an evil omen. As said by W B Yeats (1865-1939) red is the colour "*of magic in almost every country*". It is believed that the human eye can recognise the colour red more easily than the colour white, against a green background. Probably, this facility was developed because of the primates' need to distinguish red from green leaves. However, writing to someone in red ink is considered sometimes as insulting (writing in blood). In India, red is the colour of personal greeting cards as well as many official documents (Paterson, 2003).

Red colour is considered the most salient colour and the first to be recognized by human's eyes and mainly by infants due to its psychological and physiological reasons. *Red* is frequently described in English as a *warm* colour. Its conceptual link with fire might explain that. Fire is visually more salient than blood although blood is also highly obvious. It is also considered a natural signal of danger; something that people have to pay attention to in the same way as they required to pay attention to fire. Blood and fire are the most obvious related objects to red colour. Besides, prohibition and stop signs are normally coloured with red such as in the

traffic lights and in electrical wires, red wire is the positive or the active one, and also red alert means the severest risk (Allan, 2009).

The CT 'red' with its derived colours, scarlet and crimson, were recognized as the most frequent colours in the novel which have important symbolic references in the text that make the reader's mind full of imaginations. The connotations of red differ according to cultures. In English, it has more dysphemistic uses than euphemistic. In *The Scarlet Letter*, three types of red are used; the basic red colour and the non-basic colours related to red which are scarlet and crimson. Red is mostly collocated to: clothes, token and symbol (as shown in table 4.2) to refer to the shameful sign which Hester was sentenced to wear. Red is chosen for many reasons: first, it is the most recognizable colour by human eyes (Bornstein, 1975; Ratcliffe, 1976; MacLaury, 1997; Miller, 1997; as cited in Allan, 2009). Therefore, the red symbol is the first thing the people's eyes recognize when seeing Hester. Second, red is a hot colour due to its physical characteristics and being related to fire and energy (Allan, 2009). According to table (4.2), certain collocations of red are noticed clarifying the colour's nature as being a hot colour such as: hot, iron, light, flame and heat as in:

"It seemed to me—the reader may smile, but must not doubt my word—it seemed to me, then, that I experienced a sensation not altogether physical, yet almost so, as of burning heat; and as if the letter were not of <u>red</u> cloth, but <u>red</u>-hot iron" (p.27)

"We may all see it in the sunshine; and it glows like a <u>red</u> flame in the dark" (p.188)

"I experienced a sensation not altogether physical, yet almost so, as of burning heat; and as if the letter were not of red cloth, but <u>red</u>-hot iron" (p.27)

"Red hot" means "heated to such a temperature as to glow red" (Paterson, 2003). These collocations are employed to emphasize Hester's feeling as she wears the letter which is described as a hot iron or a flame burning her body not just a red cloth. It is an imaginative scene described by the writer using colours to give the readers a clearer image. It gives a hint to Hester's psychological and inner agony. Hester's punishment was not physical, rather it was psychological.

One of the dysphemistic uses of *red* is used to refer to race discrimination in the novel which is the "Red men" referring to the red Indians. Paterson (2003) said that 'Red Indian' is "An offensive term for North American Indians" as in:

"An Indian, in his native garb, was standing there; but the <u>red</u> men were not so infrequent visitors of the English settlement…" (p.49)

Red Indians, the primitive inhabitant of America, were considered the children of the devil because of their red skin.

As indicated in table (4.2), red is also collocated with the words: *infamy, ignominy* and *stigma*. Three different words with the similar meanings which is the shame represented by the scarlet letter such as in:

"Sometimes, the <u>red</u> infamy upon her breast would give a sympathetic throb," (p.69)

"The mother herself—as if the <u>red</u> ignominy were so deeply scorched into her brain," (p.80)

"… it is but the shadow of what he bears on his own breast, and that even this, his own <u>red</u> stigma, is no more than the type of what has seared his inmost heart!" (p.198)

 where *red* is used to describe Hester's feeling of shame and agony as the red token is not merely a piece of red cloth; instead, it is a red infamy seared on her heart.

One of the positive meanings of *red* is seen when it is collocated with the word *rose* reflecting the natural beauty of the rose and used to connote the idea of hope as in:

"Pearl, seeing the rose-bushes, began to cry for a red rose, and would not be pacified" (p. 84)

As a result, all the uses of red colour in this novel are employed to connote negative aspects except one use when *red* is collocated with the word *rose*. In this context, the word *rose* imposes the positivity on the colour's meaning as a symbol of beauty, hope and love. In other occurrences of red, it connotes negative meanings such as shame, hotness and racial discrimination. This colour is used to describe physical and abstract elements in the novel. Physically, red is employed to describe the symbol that Hester had to wear, the skin colour of Red Indians, roses, ochre… etc. As far as its abstract use is concerned, it is used to describe Hester's feeling when wearing the scarlet letter (red hot, red heat, red infamy, red ignominy, red stigma, red glow, red light, red flame). Knowing the physical characteristics of red, it arouses the feeling of hotness, pain and anger; therefore, it is employed to describe emotional states and feelings. The connotations of red in this novel differ from those in Shakespeare's works investigated by Janziz (1997) who concluded that the

connotations of red are: "bravery, beauty, bashfulness, unfaithfulness and hatred".

4.3.1.2   Scarlet

Table 4.3

Concordance of Scarlet

N	Concordance	Freq.	Colour description	Colour attitude	The Type of X-phemism
1	Scarlet letter /A	101	Physical	Negative	Euphemism
2	Scarlet cloth	2	Physical	Negative	Euphemism
3	Scarlet symbol	1	Physical	Negative	Euphemism
4	Scarlet token	2	Physical	Negative	Euphemism
5	Scarlet hue	1	Abstract	Negative	Euphemism
6	Scarlet plumage	1	physical	Negative	Euphemism
7	Scarlet vision	1	Abstract	Negative	Euphemism
8	Scarlet woman	1	Abstract	Negative	Euphemism
9	Scarlet garb	1	Physical	Negative	Euphemism
10	Scarlet misery	1	Abstract	Negative	Euphemism
11	Scarlet columbines	1	Physical	Negative	Euphemism

It is a non-basic colour term derived from red. It has a higher degree of brightness and a lower degree of saturation than red. Scarlet means a "bright red colour" (Cambridge Advanced Learner's dictionary). Scarlet is used as an adjective before the noun *woman* or before a name of a woman to refer to "immoral" woman who has relations with a lot of men; a symbol of shame (Cambridge Advanced Learner's dictionary). Therefore, scarlet seems to be a euphemistic form used to refer to a bad woman:

 "Nay, we might have judged that such a child's mother must needs be a <u>scarlet</u> woman, and a worthy type of her of Babylon!" (p.86)

According to table (4.3), it is collocated with the words: symbol, token, vision and cloth to refer to idea of punishment, shame and agony:

"Such an interview, perhaps, would have been more terrible than even to meet him as she now did, with the hot, mid-day sun burning down upon her face, and lighting up its shame; with the <u>scarlet</u> token of infamy on her breast; with the sin-born infant in her arms" (p.51)

"They averred, that the symbol was not mere <u>scarlet</u> cloth, tinged in an earthly dye-pot, but was red-hot with infernal fire, and could be seen glowing all alight, whenever Hester Prynne walked abroad in the night-time" (p.70)

Scarlet is not merely a colour, it is highly symbolic and employed to refer to the idea of sinful women with all its implications. Scarlet, starting from the title, is used negatively in the novel. It is the most frequently used colour with 113 mention as shown in the table (4.1). According to table (4.3), all its uses are linked to the negative meanings of *the scarlet woman* as a symbol of adultery, bad immoral woman and shame. It is linked and used in the description of Hester as a symbol of shame that she had to wear. No positive use for this colour in this novel is used. Most of its uses describe physical entities related to Hester's symbol. The abstract elements are employed to illustrate the psychological consequences associated with the scarlet letter (such as: scarlet hue, scarlet vision, scarlet women, scarlet misery).

4.3.1.3 Crimson

Table 4.4

Concordance of Crimson

N	Concordance	Freq.	Colour description	Colour attitude	The Type of x-phemism
1	Crimson blush	1	Abstract	Positive	Orthophemism
2	Crimson flush	1	Abstract	Positive	Orthophemism
3	Crimson velvet	1	Physical	Positive	Orthophemism
4	Crimson images	1	Abstract	Positive	Orthophemism
5	Crimson light	1	Abstract	Positive	Orthophemism
6	Crimson in her cheeks	1	Abstract	Positive	Orthophemism
7	Crimson and gold	1	Abstract	Positive	Orthophemism
8	Crimson that rose	1	Physical	Positive	Orthophemism

Another non-basic colour term derived from red is used in the novel which is *crimson*. Crimson is "A bluish-red" (Paterson: 2003). It is mentioned for 8 times in the novel with positive connotations. It is used to describe Hester when she throws away the scarlet stigma and feels freedom again after being a long time on her bosom with all its shame and agony. Her cheeks become crimson again after being so pale long time ago:

"A crimson flush was glowing on her cheek, that had been long so pale" (p.158)

"When the sun has been shining through a richly painted window, and tracing out the golden and crimson images across the floor" (p. 86)

As a result, red colour has an orthophemistic and dysphemistic uses in this novel and was employed to convey many connotations mostly negative and rarely positive as shown in table (4.2). Scarlet has euphemistic uses in the novel. Scarlet woman is used as a euphemism to the expression " bad

woman". All the connotations of scarlet are negative with no positive connotations contrary to crimson which is another derived colour of red. Crimson is used orthophemistically to connote positive connotations with no negative ones. According to table (4.4), it is mostly used with abstract elements, few uses describe physical entities (velvet and rose).

4.3.2 Analysis of Black

Table 4.5

Concordance of Black

N	Concordance	Freq.	Colour description	Colour attitude	The type of X-phemism
1	Black man	15	Abstract	Negative	Dysphemism
2	Black eyes	6	Physical	Positive, Negative	Orthophemism
3	Black flower	2	Abstract	Negative	Dysphemism
4	Black fruit	1	Abstract	Negative	Dysphemism
5	Black-browed	1	Physical	Positive	Orthophemism
6	Black paint	1	Physical	Negative	Orthophemism
7	Black shadow	2	Abstract	Negative	Dysphemism
8	Black velvet	1	Physical	Negative	Dysphemism
9	Black mirror	1	Abstract	Negative	Dysphemism
10	Black art	1	Abstract	Negative	Dysphemism
11	Black weeds	1	Abstract	Negative	Dysphemism
12	Black devices	1	Abstract	Negative	Dysphemism
13	Black trouble	1	Abstract	Negative	Dysphemism
14	Black-garment	1	Physical	Negative	Orthophemism
15	Black secret	1	Abstract	Negative	Dysphemism
16	Black glove	1	Physical	Negative	Orthophemism
17	Black scandal	1	Abstract	Negative	Dysphemism
18	Black depths	1	Abstract	Negative	Dysphemism
19	Black reality	1	Abstract	Negative	Dysphemism
20	Black cloaks	1	Physical	Negative	Orthophemism
21	Black-a-visaged…doctor	1	Physical	Negative	Dysphemism
22	Pine-trees…black	1	Physical	Negative	Orthophemism
23	Black forest	1	Abstract	Negative	Dysphemism

24	Black of the English emigrants	1	Abstract	Negative	Dysphemism
25	Black with freshly turned earth	1	Physical	Negative	Orthophemism
26	Black and weather-stained	1	Physical	Negative	Orthophemism
27	Black and dense on either side	1	Abstract	Negative	Orthophemism
28	blackness of your sin	1	Abstract	Negative	Dysphemism
29	would be nearly akin to black	1	Physical	Negative	Orthophemism
30	displaying themselves black and filthy	1	Abstract	Negative	Dysphemism
31	his blackness	1	Abstract	Negative	Dysphemism
32	the black, grim, ugly-eyed old man	1	Physical	Negative	Dysphemism

The denotative meaning of black implies the reference to the coal; the blackest looking object reflects the least light, dark, the absence of light, the opposite of white, enveloped in darkness and lacking in hue. Technically, "black" is not a colour, instead, the absence of any colour (Paterson, 2003). Many associative meanings are linked to black colour in different cultures. It may be associated with bad deeds, evil and the ugliness of the world as it is considered a sign of darkness (Al-Adailah, 2012; Btoosh, 2014).

It is the most frequent colour term used throughout the novel beside the scarlet. It was mentioned 53 times (as shown in table 4.1) in different contexts to connote different meanings. Generally, black colour is mostly associated with negative connotations as it is physically linked to darkness, the absence of light, sadness and gloomy things. Thus, it used to evoke negative connotations more than other colours. Besides, it is used orthophemistically but not euphemistically (Allan, 2009). It is used

orthophemistically to describe Hester's appearance mainly to convey a positive connotation implying Hester's beauty. "Deep black eyes" connote that she has beautiful and attractive eyes. This context is one of the few positions in the novel that the writer uses black to refer to a positive connotation as in:

"...had the impressiveness belonging to a marked brow and deep <u>black</u> eyes" (p.44)

"Whenever that look appeared in her wild, bright, deeply <u>black</u> eyes, it invested her with a strange remoteness and intangibility…" (p.73)

In addition, the same collocation *black eyes* is used negatively to describe the Indian's eyes when they were looking at Hester standing with the scarlet letter on her bosom:

"Even the Indians were affected by a sort of cold shadow of the white man's curiosity, and, gliding through the crowd, fastened their snake-like <u>black</u> eyes on Hester's bosom; conceiving, perhaps, that the wearer of this brilliantly embroidered badge must needs be a personage of high dignity among her people" (p. 191)

Besides, black is used dysphemistically to connote negative notions. Throughout the novel, black is mostly used to refer to evil and bad deeds as in:

"I have sought, I say, to persuade this godly youth, that he should deal with you, here in the face of Heaven, and before these wise and upright rulers, and in hearing of all the people, as touching the vileness and <u>blackness</u> of your sin" (p.53)

"That these <u>black</u> weeds have sprung up out of a buried heart, to make manifest an unspoken crime?" (p.103)

"...and such unsightly vegetation, which evidently found something congenial in the soil that had so early borne the <u>black</u> flower of civilized society, a prison" (p.39)

The black flower is used to describe the prison in which bad deeds happen as punishment or death by members of a civilized society as the writer intends to criticize that society with its strict and hypocritical rules. *Black art* means the practice of a witch-craft as black is associated with the forest where devils were believed to live in, especially at the time in which the novel is written. The forest is seen as the devil's authority where witches and black-magicians were believed to meet at night as in:

"often performing seemingly miraculous cures by their skill in the <u>black art</u>" (p.100).

According to the table (4.5), it is collocated with the word *man* for 15 times mostly associated with the forest where devils live and to emphasize the idea of evil and bad deeds as in:

"Art thou like the <u>Black</u> Man that haunts the forest round about us?" (p.62), *"...Come away, or yonder old <u>Black</u> Man will catch you"* (p.106)

The *Black Man* is used to refer to the Satan or his representative who keeps chasing Hester trying to increase her agony. In some positions, it is used to refer to Chillingworth, her husband, who attempts at revenging upon her and her partner.

Hawthorne conveys his own impression and experience to his readers by the use of description and colours. He had appointed in the Custom House and worked for a considerable time before he lost his job (New

World Encyclopedia, n.d.). Therefore, he wrote an introductory chapter describing the Custom House in a way which implies his criticism to this place, he describes this place as being sad, monotonous using the black colour in his description:

"The Custom-House marker imprinted it, with a stencil and <u>black</u> paint, on pepper-bags, and baskets of anatto, and cigar-boxes, and bales of all kinds of dutiable merchandise…" (p.24)

As shown in table (4.5), black is mostly used dysphemistically and some orthophemistic uses are found in 16 positions. No euphemistic uses for black in the novel. Moreover, it is mostly used negatively to connote evil, devil, gloominess, ugly things and bad deeds which are abstract notions. One positive use is found when collocated with the word *eyes* describing Hester. In this context, it is employed to connote the idea of beauty, youthfulness and attractiveness. However, the same collocation, *black eyes,* is used to connote negative meaning when used to describe the Red-Indian's eyes watching Hester standing on the scaffold. These findings resemble that of Janziz (1997) who concluded that black is used positively when collocated with parts of human body. Physically, it is employed to describe physical appearances such as: parts of body, clothes, plants, the scaffold… etc.

4.3.3 Analysis of White

Table 4.6

Concordance of White

N	Concordance	Freq.	Colour description	Colour attitude	The Type of X-phemism
1	White man/men	5	Physical	Positive	Orthophemism
2	White heads/headed	2	Physical	Positive Negative	Orthophemism Dysphemism
3	White locks of age	1	Physical	Negative	Orthophemism
4	White moonbeams	1	Physical	Positive	Orthophemism
5	white beard/bearded	2	Physical	Positive	Orthophemism Dysphemism
6	White veil	1	Physical	Positive	Orthophemism
7	White and clear	1	Physical	Positive	Orthophemism
8	White radiance	1	Physical	Positive	Orthophemism
9	White-cheeked	2	Physical	Negative	Euphemism
10	White bosoms	2	Physical	Positive	Orthophemism
11	White soul	1	Abstract	Positive	Orthophemism
12	White night-cap	1	Physical	Positive	Orthophemism
13	White gown	1	Physical	Positive	Orthophemism
14	White feet	2	Physical	Positive	Orthophemism
15	White foam	1	Physical	Positive	Orthophemism
16	White breast	1	Physical	Positive	Orthophemism
17	White hair	1	Physical	Positive	Orthophemism
18	White, lofty and impending brow	1	Physical	Positive	Orthophemism
19	White as a snow-drift	1	Physical	Positive	Orthophemism
20	White, unimpassioned lustre	1	Abstract	Positive	Orthophemism
21	White, heavy, pain-wrinkled brow	1	Physical	Positive	Orthophemism
22	White upon the carpet	1	Physical	Positive	Orthophemism
23	White and speechless	1	Physical	Negative	Orthophemism
24	the holy whiteness	1	Abstract	Positive	Orthophemism

White is the colour of snow. It has no hue; light in colour is related to tea or coffee, having milk added. Accurately, white is not a colour. Instead, it is the combination of all the colours in the way that when white light is seen through a prism, the rainbow effect is formed representing all the colours of which white is comprised. White paint is produced more than any other colour paint (Paterson, 2003).

White, being the opposite of black, is mostly used in a positive way. It symbolizes purity, innocence, cleanness, goodness and peace. There is an agreement among most of the cultures that the connotations of this colour are positive as the use of white in:

"The mother's impassioned state had been the medium through which were transmitted to the unborn infant the rays of its moral life; and, however <u>white</u> and clear originally, they had taken the deep stains of crimson and gold, the fiery luster, the black shadow, and the untempered light, of the intervening substance" (p.72)

In this context, *white* is used positively to refer to the goodness of Hester's personality in spite of her bad deeds and sins as if the writer tries to show the inner conflict inside everyone's personality between good and evil. *White lie* is considered an acceptable lie and socially speaking *white collar* workers are superior to *blue collar* workers. The bride tends to wear white as a symbol of purity and chastity (Rakhieh et al., 2014; Allan, 2009). White colour is mostly used orthophemistically and there are few dysphemistic uses. The most famous connotations of white are: old people, referring to white race, light, beauty, clearness, goodness and purity (Allan, 2009).

In the novel, white is sometimes used euphemistically to refer to illness, being tired and cowardliness when used to describe Dimmesdale as in:

"He knew that it was himself, the thin and <u>white</u>-cheeked minister, who had done and suffered these things, and written thus far into the Election Sermon!" (p.173)

"The minister stood, <u>white</u> and speechless, with one hand on the Hebrew Scriptures, and the other spread upon his breast" (p.174)

Here, Dimmesdale is suffering without having the courage to confess his sin; his psychological agony is reflected by his physical appearance which Chillingworth obviously noticed.

It is also used to refer to white race when referring to white persons accompanying Red Indians. White man is used frequently (as shown in table 4.6) to refer to Chillingworth to distinguish him as being different from the Red Indians as in:

"By the Indian's side, and evidently sustaining a companionship with him, stood a <u>white</u> man, clad in a strange disarray of civilized and savage costume" (p.50)

"Even the Indians were affected by a sort of cold shadow of the <u>white</u> man's curiosity…" (p.191)

Red Indians are believed to be sons of the devil at that time, as if the writer wants to say that he is standing with the devils' side alluding his next actions. In addition, it is collocated with *head, brow, hair* and *beard* (as shown in table 4.6) to refer to the notions of old people, wisdom, preaches

and dysphemistically used to refer to the notion of weakness (Allan, 2009; Btoosh, 2014) as in the extracts:

"In that old day, the English settler on these rude shores—having left king, nobles, and all degrees of awful rank behind, while still the faculty and necessity of reverence was strong in him bestowed it on the <u>white</u> hair and venerable brow of age; on long-tried integrity; on solid wisdom and sad coloured experience…" (p.185)

"Now came the dead friends of his youth, and his <u>white</u>-bearded father, with a saint-like frown, and his mother, turning her face away as she passed by" (p.114)

The writer describes, here, Dimmesdale remembering his father with a white beard expressing his need to the help or a piece of advice from an old, wise person.

According to table (4.6), the majority of its uses are orthophemistic, some dysphemistic uses are found when referring to the notion of weakness linked to old-aged people. One euphemistic use is found referring to the idea of illness. White is mostly used to connote positive meanings such as purity, light, innocence, good deeds, clearness as well as to describe wise people as having white hair, white beard and white brow. Negative uses of white are few; it is used in three positions to describe Dimmesdale's sickness as being *white and speechless* and *white-cheeked* as sign of paleness and sickness as well as to refer to the idea of weakness and age. These findings go in accordance with those of Janziz (1997). Frequently, white is employed to describe physical entities, few uses are found to describe abstract notions: *white soul*, *the holy whiteness* and *White, unimpassioned lustre*.

4.3.4 Analysis of Grey

Table 4.7

Concordance of Grey

N	Concordance	Freq.	Colour description	Colour attitude	The type of X-phemism
1	Gray sand	1	Physical	Negative	Orthophemism
2	Gray-headed	1	Physical	Positive	Orthophemism
3	Gray twilight	2	Physical	Negative	Orthophemism
4	Gray lichens	1	Physical	Negative	Orthophemism
5	Gray beard/bearded	3	Physical	Positive	Orthophemism
6	Gray stone	1	Physical	Negative	Orthophemism
7	Gray house	1	Physical	Negative	Orthophemism
8	Gray eyes	1	Physical	Positive	Orthophemism
9	Gray bird	1	Physical	Positive	Orthophemism
10	Gray shadow	2	Physical	Negative	Orthophemism
11	Gray ... trunks	2	Physical	Negative	Orthophemism
12	Gray robe	2	Physical	Negative	Orthophemism
13	Gray cloth	1	Physical	Negative	Orthophemism
14	A gray expanse of cloud	1	Physical	Negative	Orthophemism
15	Gray and broken ruins.	1	Physical	Negative	Orthophemism
16	to grow gray	1	Abstract	Negative	Orthophemism
17	gray, steeple-crowned hats	1	Physical	Negative	Orthophemism
18	dark gray of the midnight	1	Physical	Negative	Orthophemism
19	the shape of gloomy gray	1	Physical	Negative	Orthophemism
20	art clad in gray	1	Physical	Negative	Orthophemism
21	the gray or sable tinge	1	Physical	Negative	Orthophemism
22	the sad gray	1	Physical	Negative	Orthophemism

Grey is the colour of ash, of lead and of the hair of the middle-aged. It is a mixture of white and black. It is also considered a bleak colour with an achromatic and neutral hue (Paterson, 2003). Grey is a shade within the range of black and white. It has a variety of degrees as the dark grey, light

grey and very light grey. Grey has the connotation of vagueness as it represents an in-between system, between white and black, light and dark, good and evil, purity and guilt. Thus, the combination of grey with the words: *area, sand, houses, midnight, twilight, ruins* and *stone* (as shown in the table 4.7 above) evokes the sense of vagueness, invisibility and old sad places (Janziz, 1997) as in the following extracts:

"It would have been impossible to guess that this bright and sunny apparition owed its existence to the shape of gloomy <u>gray</u>;" (p.177)

"The room itself is cobwebbed, and dingy with old paint; its floor is strewn with <u>gray</u> sand, in a fashion that has elsewhere fallen into long disuse; ..." (p.8)

The writer provides a description of the Custom House as being an old place reflecting the feeling of depression and monotony. In other positions, *grey* is collocated with the word *cloud* to connote the idea of sadness, darkness and gloominess since *grey cloud* is a heavy one that blocks the sun's rays and causes lack of light (Vocabulary Dictionary, n.d.):

"Overhead was a <u>gray</u> expanse of cloud, slightly stirred, however, by a breeze; so that a gleam of flickering sunshine might now and then be seen at its solitary play along the path" (p. 143)

Qatatsheh (2015) says that grey is mostly used orthophemistically. Grey eyes are used in the Elizabethan English to refer to the blue eyes. It is used positively in this context when the writer describes the physical appearance of John Wilson:

"while his <u>gray</u> eyes, accustomed to the shaded light of his study, were winking, like those of Hester's infant, in the unadulterated sunshine" (p.53)

Grey is also collocated with *head, hair* and *beard* (as indicated in table 4.7) to refer to old people who have white hair mixed with their black hair to give it a grey look:

"From father to son, for above a hundred years, they followed the sea; a <u>gray</u> headed shipmaster, in each generation, retiring from the quarter-deck to the homestead…" (p.11)
"The wide circumference of an elaborate ruff, beneath his <u>gray</u> beard, in the antiquated fashion of King James's reign" (p.85)

In other positions, white is mentioned with these words to refer to old aged who have their hair all turned white. So, by the use of colours, the writer can discriminate among age stages without using many words. When describing Hester's clothes, the writer uses grey many times to modify the words: robe and cloth (table 4.7). Due to the physical characteristics of grey, the writer may intend to reflect Hester's wish to be invisible, to be noticed by no one as she carries a shameful sign on her chest as in:

"On this public holiday, as on all other occasions, for seven years past, Hester was clad in a garment of coarse <u>gray</u> cloth" (p.177)
"Hester, clad in her <u>gray</u> robe, still standing beside the tree-trunk, which some blast had overthrown a long antiquity ago" (p.167)

Grey is used with white to describe the bird that appears many times in the novel associated with Pearl. The bird is widely known as a symbol of freedom; white colour used to describe the bird connotes innocence and purity. The writer reflects Pearl's nature as an innocent child in his

description of the bird as well as Pearl's wish to be free to live without being chased by the shame of her mother. The writer also wants to refute the Puritan's idea that she is an evil child:

"One little <u>gray</u> bird, with a white breast, Pearl was almost sure, had been hit by a pebble, and fluttered away with a broken wing" (p. 139)

In some positions, the writer employs *black, grey* and *brown* to evoke the feeling of sadness, monotony, gloominess and the joylessness of the Puritans society as the writer describes the gloomy scene of the Puritans' life by the use of such colours.

"The picture of human life in the market-place, though its general tint was the sad <u>gray</u>, <u>brown</u>, or <u>black</u> of the English emigrants, was yet enlivened by some diversity of hue" (p.180)

As shown in table (4.7), grey is used orthophemistically, no dysphemistic or euphemistic uses are found in the novel. It is mostly used to connote negative meanings such as vagueness, gloominess, old buildings and the desire to be invisible when related to clothes. Few positive connotations are found especially when related to the hair colour; *grey head*, *grey beard*. In this case it refers to a stage of life in which the people have experience and strength. It is mainly used to describe physical entities with one different use to refer to an abstract notion which is age. Similarly, Janziz (1997) finds that *grey* is mostly used to refer to the notion of age.

4.3.5 Analysis of Yellow

Table 4.8

Concordance of Yellow

N	Concordance	Freq.	Colour description	Colour attitude	The Type of X-phemism
1	Yellow parchment	1	Physical	Negative	Orthophemism
2	Yellow leaves	2	Physical	Negative	Orthophemism
3	Yellow starch/starched	2	Physical	Negative	Orthophemism
4	Yellow ochre	1	Physical	Negative	Orthophemism

4.3.5.1 Yellow

Yellow is the colour of the daffodil, the rind of ripened lemons and egg yolk which has a wavelength in the range of approximately 585 to 575 nanometers. It is one of the three subtractive primary colours. In China, this colour was used by the emperor, however, in the West it has pejorative connotations. It is used as a slang term for cowardly or jealous, hence having a yellow streak and yellow-bellied. Yellow represents cowardice, jealousy, and adultery in symbolism. In electrical wiring, yellow indicates the earth. Yellow stems from the Indo-European gel, ghel or gohl from which many associated words such as gold, glaucous, glistening and yolk have evolved. yellow ochre refers to a yellowish-brown colouring (Paterson, 2003).

Allan (2009) finds that yellow is mostly used orthophemistically but there are very little dysphemistic uses. Yellow is linked with green in the way that they both carry similar connotations such as jealous, envy and fear. To call someone *yellow* is considered a dysphemistic use since it means "coward and craven". This colour is also connected with illness; people who have a disease in their liver tend to be seen as having yellow skin. Janziz (2007) says that yellow is also used as a skin colour in addition

to black, white, red and brown. Yellow was used negatively in the novel to describe plants and leaves as yellow, *yellow leaves* denote the dying leaves:

"Deeper it goes, and deeper, into the wilderness, less plainly to be seen at every step; until, some few miles hence, the <u>yellow</u> leaves will show no vestige of the white man's tread" (p.154)

 The writer describes the first private meeting between Hester and Dimmesdale in seven years. They meet in the forest as they both look lifeless without spirit. The yellow leaves described in the scene show their state as if they were shadows without life and feeling hopeless. The "white man" in this position describes Dimmesdale's sickness as being pale as if there is no blood in his body. In addition, it is used to refer to ancient things when describing the scene in the Custom House:

"I chanced to lay my hand on a small package, carefully done up in a piece of ancient <u>yellow</u> parchment" (p.25).

   According to table (4.8), yellow is used orthophemistically in the novel to mean end of life, fallen dead leaves, illness, cowardice and old things whereas Janziz (1997) finds that yellow has the connotations of Old age, experience and maturity. All the connotations of yellow in the novel are negative whereas the derived non-basic CT *golden* is totally used to connote positive meanings throughout the novel as the following paragraphs explain. Similar to *green,* all its uses describe physical objects.

4.3.5.2 Golden

Table 4.9

Concordance of Golden

N	Concordance	Freq.	Colour description	Colour attitude	The Type of X-phemism
1	Golden and crimson images	1	Abstract	Positive	Orthophemism
2	golden pavements	1	Physical	Positive	Orthophemism
3	golden light	2	Abstract	Positive	Orthophemism
4	golden recompense	1	Abstract	Positive	Orthophemism
5	golden beam	1	Physical	Positive	Orthophemism
6	golden beaker	1	Abstract	Positive	Orthophemism
7	golden year	1	Abstract	Positive	Orthophemism
8	golden truths	1	Abstract	Positive	Orthophemism
9	golden love	1	Abstract	Positive	Orthophemism
10	Golden fancy	1	Abstract	Positive	Orthophemism
11	golden grain	1	Abstract	Positive	Orthophemism

It is a non-basic colour term related to yellow. It is a bright, metallic, or lustrous colour, like gold. It is the colour of a valuable mineral. It derives its value and significance, as being precious mineral, from the social prestige and commercial value. It symbolizes wealth and elegance, high status and spiritual purity (Jackson, 2011).

In the middle ages red and gold are used in a combination to refer to religious art (Philip, 2003); in the novel, the red letter is embroidered by a golden thread which increases its prominence as a symbol of shame:

"On the breast of her gown, in fine red cloth, surrounded with an elaborate embroidery and fantastic flourishes of <u>gold</u> thread, appeared the letter A" (p.44).

According to table (4.9), golden is used to connote positive meanings especially when collocated with the words: year, day, truth, love, fancy, image, light, beam and recompense:

"In the spiritual world, the old physician and the minister—mutual victims as they have been—may, unawares, have found their earthly stock of hatred and antipathy transmuted into <u>golden</u> love" (p.202)

"...they make merry and rejoice; as if a good and <u>golden</u> year were at length to pass over the poor old world!" (p.178)

Where Hester asks Pearl to observe how a new man would begin a new rule and is set over the people.

As a result, golden is used orthophemistically in the novel, no dysphemistic use is found as shown in table (4.9). In addition, Golden is frequently used to connote positive meanings, no negative connotations are used. Unlike *yellow,* golden is mostly used to describe abstract notions.

4.3.6 Analysis of Green

Table 4.10

Concordance of Green

N	Concordance	Freq.	Colour description	Colour attitude	The Type of X-phemism
1	Green branch	1	Physical	Positive	Orthophemism
2	Winter-green	1	Physical	Positive	Orthophemism
3	Green moss	1	Physical	Positive	Orthophemism
4	Freshly Green instead of scarlet	1	Physical	Negative	Orthophemism
5	Green letter	1	Physical	Negative	Orthophemism
6	margined with green	1	Physical	Positive	Orthophemism
7	some twigs of the freshest green	1	Physical	Positive	Orthophemism
8	broad and lonesome green	1	Physical	Positive	Orthophemism
9	village-greens	1	Physical	Positive	Orthophemism
10	Green leaf	1	Physical	Positive	Orthophemism

Green is the colour of growing grass that comes from the Old English "gréne" from which the word "grass" is derived. Green is assumed to have more variations than other colours. Ranges from about 575 to 500 nanometres. It is one of the three additive primary colours. It is a symbol of hope; associated in medieval times with the planet Venus. Besides, it is the holy colour in Islam. Thus, it is used as a main colour the flags of many Muslim countries. It is also linked with fertility and springtime as well as with environmentalism. In English folklore, green is widely believed to be unlucky mainly with regard to items of clothing (Paterson, 2003).

Green is the colour of nature and plants. It can be described as the colour of rest and mediation. Besides, it connotes youth, balance, health, renewal, calmness, peace, stability, spring, good luck and safety, as when it is used in the traffic lights (Allan, 2009; Jackson, 2011).

However, green colour is used in the western cultures to allude negative meanings such as lack of experience and immaturity as well as it is used for unripe apples or peaches. Another negative use of green is to denote jealousy and envy as describing someone of having green eyes (Janziz, 1997; Allan, 2009).

Besides, green is linked with bad luck especially when associated with items of clothes (Paterson, 2003). Green is employed to refer to Pearls immaturity and lack of experience. In the following extract, Pearl made herself a garb with a green letter (A) on the bosom trying to imitate her mother wearing the scarlet letter (A) which gives a hint about Pearl's bad luck as she lives with the infamy of her mother:

"As the last touch to her mermaid's garb, Pearl took some eel-grass, and imitated, as best she could, on her own bosom, the decoration with which she was so familiar on her mother's. A letter, —the letter A, —but freshly green, instead of scarlet!" (p. 139)

According to table (4.10), green is mostly used to connote positive meanings such as: nature, plants, grass and calmness as in:

"Pearl gathered the violets, and anemones, and columbines, and some twigs of the freshest <u>green</u>, which the old trees held down before her eyes" (p.160)

"All at once, as with a sudden smile of heaven, forth burst the sunshine, pouring a very flood into the obscure forest, gladdening each <u>green</u> leaf, transmuting the yellow fallen ones to gold, and gleaming adown the grey trunks of the solemn trees" (p.158)

Hawthorne describes Hester's feeling when she gets rid of the scarlet token and feels the freedom while the second one describes Pearl enjoying the beauty of nature and the new life after being released with her mother from the shameful sign.

According to table (4.10), green is used as an orthophemism in the novel. Most of its connotations are positive expressing nature, new life, optimism, calmness and plants. The only one negative connotation is found when used to refer to Pearl's immaturity, lack of experience and bad luck. All its uses describe physical entities. The connotations of green relatively match those found in Shakespeare's work investigated by Janziz (1997) which are "youthfulness, inexperience, immaturity and unripeness".

4.3.7 Analysis of Brown

Table 4.11

Concordance of Brown

N	Concordance	Freq.	Colour description	Colour attitude	The Type of X-phemism
1	large, brown, melancholy eyes	1	Physical	Positive	Orthophemism
2	hair already of a deep, glossy brown	1	Physical	Positive	Orthophemism
3	Brown sand	1	Physical	Negative	Dysphemism
4	… his footsteps, sere and brown	1	Physical	Negative	Orthophemism
5	brown, sparkling sand.	1	Physical	Negative	Dysphemism
6	sad gray, brown, or black	1	Physical	Negative	Dysphemism

Brown is the colour of wood and of earth; its wavelength range is of about 620- 585 nanometers. However, Latin had no particular word for brown. Its initial meaning was "dark" (Paterson, 2003). Brown is also related with dying plants, sunburn whites. It may be linked with pollution when it is used to describe sites which were used for commerce and industry (Allan, 2009).

As indicated in table (4.11), brown has mostly negative connotations and very rare positive ones. It has a dysphemistic use referring to gloom and dimness (Janziz, 1997). In the novel, brown was used to evoke negative connotations when it is collocated with *sand* or when it is used with *white, black* and *grey* to describe a gloomy and sad scene:

"The picture of human life in the market-place, though its general tint was the sad gray, brown, or black of the English emigrants, was yet enlivened by some diversity of hue" (p.180)

Brown has a dysphemistic use when it is linked with industrial or commercial pollution:

"while, in its swifter and livelier passages, there appeared a channel-way of pebbles, and <u>brown</u>, sparkling sand" (p.146)

Brown is used orthophemistically when it is used to describe some physical features of persons such as the eyes or the hair. According to table (4.11), some positive connotations of this colour are used in the novel to connote physical beauty in two positions: first to describe Dimmesdale as having brown eyes and when describing Pearl as having brown hair:

"He was a person of very striking aspect, with a white, lofty, and impending brow, large, <u>brown</u>, melancholy eyes, and a mouth which, unless when he forcibly compressed it, was apt to be tremulous, expressing both nervous sensibility and a vast power of self-restraint" (p.54)

"We have spoken of Pearl's rich and luxuriant beauty; a beauty that shone with deep and vivid tints; a bright complexion, eyes possessing intensity both of depth and glow, and hair already of a deep, glossy <u>brown</u>, and which, in after years, would be nearly akin to black" (p.80)

As show in table (4.11), brown is used orthophemistically and dysphemistically, no euphemistic uses are found. It is mostly employed to connote negative meanings related to pollution, gloom and dimness. Positive connotations are few associated with parts of human body. In the novel, all its uses describe physical entities. No uses describing abstract notions are found to. On the other hand, Janziz (1997) finds that brown has the connotations of youthfulness, vigour and manliness. Brown presents two opposing connotations of ugliness and beauty.

4.3.8 Analysis of Blue

Table 4.12

Concordance of Blue

N	Concordance	Freq.	Colour description	Colour attitude	The Type of X-phemism
1	Blue coat	2	Physical	Negative	Orthophemism
2	the physician's eyes, burning blue	1	Abstract	Negative	Orthophemism

Blue is the colour of the sea or the sky. The word blue as a name of a colour has had an undefined history. In some languages, no name is used for this colour and it was not considered as a primary colour by the ancients. In the Russian language there are two words to refer to the word blue, one meaning light blue and the other dark blue; which are viewed as different colours. It has the wavelengths between approximately 480 and 445 nanometers and considered one of the three additive primary colours. It is a symbol of piety associated in medieval times with the planet Jupiter and with darkness. In English folklore, blue represents loyalty, it is also the colour for baby boys and is assumed to bring good luck to brides (Paterson, 2003).

Blue is mostly used orthophemistically. It is the opposite of red in the way that it is the coolest colour on the contrary of red which is the hottest colour. Blue being a cold colour arouses the feeling of calmness and rest. It has many positive connotations such as loyalty, sincerity, justice, truth and intelligence. Some negative connotations are attached with this colour such as melancholy, blue Monday and feeling blue. In some cultures, wearing blue protects from the evil eye and witches as it is the colour of heaven and witches that do not like it (Allan, 2009; Jackson,2011).

Throughout the novel, blue is mostly used negatively (as indicated in table 4.12). In the following extract, blue is the colour of the serving men clothes:

"The serf wore the <u>blue</u> coat, which was the customary garb of serving-men at that period, and long before, in the old hereditary halls of England" (p.82).

In addition, blue is used negatively to refer to a blue flame that results from the burning hellish brimstone (Wentworth and Flexner, 1967 cited in Allan, 2009). Shakespeare uses fire and brimstone as euphemistic forms for "hell" in *Twelfth Night* (Allan, 2009):

"Sometimes, a light glimmered out of the physician's eyes, burning <u>blue</u> and ominous, like the reflection of a furnace, or, let us say, like one of those gleams of ghastly fire that darted from Bunyan's awful door-way in the hill-side, and quivered on the pilgrim's face" (p.102)

Here, the writer describes Chillingworth's eyes as burning blue suggesting a connection with the hell and devils represented by his desire to revenge and destroy Hester and Dimmesdale.

According to table (4.12), only orthophemistic uses of blue in the novel. Furthermore, blue is used negatively with two varieties of meanings in the novel. One is related with the clothes of serving men which is a physical element. The second refers to the idea of anger which is an abstract notion. On the other hand, Janziz (1997) found that blue has the connotations of beauty and social status.

4.3.9 Analysis of Purple

Table 4.13

Concordance of Purple

N	Concordance	Freq.	Colour description	Colour attitude	The Type of X-phemism
1	Purple grapes	1	physical	Positive	Orthophemism
2	born in the purple	1	abstract	Positive	Orthophemism

Purple is defined in the New Oxford Dictionary as "a colour intermediate between red and blue". Blue is defined as "a colour intermediate between green and violet" and violet is "a bluish-purple colour". Purple is used to indicate nobility and luxury (Paterson, 2003). Jackson (2011) explained that this colour is associated with spirituality, sacred, inspiration, wealth, creativity and enlightment. Purple being the result of a mixture between red and blue, it may symbolize the "aggressiveness of red and the calmness of blue".

In the novel, purple is used twice to symbolize luxury and royalty as in "Born in the purple" which means born into an influential or a wealthy family (table 4.1 above). It has also a reference to the purple robes preferred by the nobility in ancient times. It has the connotations of *to accede* or *be promoted to* achieve high office (Paterson, 2003). In the following extract, Hawthorne describes the father of the Custom House as living a luxurious life:

"He might truly be termed a legitimate son of the revenue system, dyed in the wool, or rather, born in the <u>purple</u>; since his sire, a Revolutionary colonel, and formerly collector of the port" (p.15)

As in table 4.13 above, purple is used orthophemistically in the novel with positive connotations related to luxury, prosperity and nobility. No negative connotations are found. It is used to describe a physical entity

(grapes) as well as to describe abstract notions (luxury and prosperity). The CT, purple, functions as a symbol of rich people characterizing them from ordinary people.

Having completed analyzing and discussing the connotations and the variation in interpretation of CTs related to the second objective, the following table illustrates and summarizes samples of collocations, symbolic meaning, and connotations of CTs in *The Scarlet Letter*.

Table 4.14

CTs Connotations

Colour Terms	Collocations	Symbolic Meaning	Connotations
1-Black	-Black-browed -black eyes -Black Man -black art -black secret -black flower	Evil, power Power Evil, evil Sin Ugliness as opposed to beautiful flowers, sin	Strict, rigid, strength Beauty, strength impressiveness, evil Devil, bad magic Torture, agony Depression, illegality, hopelessness
2-White	-white heads, white beard, white brow -white men -white moon-beams -white veil -white-cheeked -white bosoms -white soul	Old-ages White race Light pride's dress pale pure, clean pure, clean	Old-ages A mark of differentiation Clarity, visibility, honesty Purity, cleanliness, elegance Sick, suffering sinfulness sinfulness
3-Scarlet	-scarlet letter, scarlet symbol, scarlet token, scarlet hue, scarlet vision, scarlet cloth, scarlet garb -scarlet misery, scarlet plumage -scarlet woman	Sin, adultery, fire, heat, Blood, sickness Immoral, bad woman Physical love	Type of punishment, agony shame bad wife, sinful, adulterous

4- Red	-Red glow, red iron, red-hot, red token, red symbol, red cloth, red light, red letter, red flame, red heat	Fire, heat, blood, passion	Psychological agony, torture, punishment, anger,
	-Red men	Indians	Race distinction
	-Red ignominy, red infamy, red stigma,	shame	Shame
5- Grey (Gray)	-Gray-headed, gray beard	Age mark	Experienced, keen person
	-Gray sand, gray houses, gray ruins, gray stone	mediocrity	Sadness, depression
	-Gray cloth, gray robe	mediocrity	Dull, faint colour to make things somehow unrecognizable
6-Golden	-Golden light, golden beam	Sun light	Spiritual purity
	-Golden year, golden truth, golden love	Wealth, high status	Elegance, pure
7- Green	-Green leaf	Nature	Peace, hope
	-Green letter	Renewal	New life
		jealousy	Envy
8- Crimson	Crimson velvet	Social status	Freedom from shame, happiness, hope
	Crimson flush	Love	
	Crimson images		
	Crimson light		
9- Yellow	-Yellow parchment	bilious	Ancient
	-Yellow leaves	illness	Jealous, cowardice
10- Brown	-Brown sand	Earth	Depression, gloominess
	-brown eyes	beauty	Beauty, purity
11- Blue	-Blue coat	Social status	Serving men clothes
	-Blue …light	Divine, spirituality, fear	Anger, evil, Ghastly fire
12- Purple	-Purple grapes , Burn in the purple	passion luxury, royalty	Luxurious life, wealth

4.4   Summary

The main aim of this chapter was to analyse the pragmatic meaning of CTs by following a number of steps. The first step is to define the denotative meaning of each CT. Secondly, an analysis to the pragmatic meaning of CTs adopting Allan's (2007) classification of connotation as a pragmatic category. The connotative meaning of CTs is analysed under the concept of x-phemism proposed by Allan (2009). Therefore, CTs are classified according to their connotations as being euphemism, orthophemism and dysphemism. Another type of categorization is used which is colour attitude; whether positive or negative. Colour description is also included in the analysis; whether the colour term is used to describe a physical entity or an abstract notion in the novel. The non-basic CT is embodied and analysed with the basic CT from which it is derived. Tables are used to illustrate the frequencies of CTs, collocations containing CTs in the novel, colour description and colour attitude.

CHAPTER FIVE

Conclusions and Suggestions for Further Research

5.1 Introduction

Chapter five represents a summary and findings of the analysis of CTs depending on connotation as a pragmatic category (Allan, 2007), and Allan's (2009) proposed concept of X-phemism. Then, a summary of findings and answers for the research questions are provided. This study aims at: Examining CTs frequency and concordance in *The Scarlet Letter* and investigating CTs' attitude, positive or negative, and the variations in the interpretation of CTs in *The Scarlet Letter* through exploring Allan's concept of X-phemism.

5.2 Conclusions

The study analyses nine basic CTs (black, white, grey, red, green, blue, purple, yellow and brown) and three non-basic (scarlet, crimson and golden) in Hawthorne's *The Scarlet Letter*. It is notable to mention that the basic CTs pink, and orange are not used in the novel. With the help of Allan's concept of x-phemism, the researcher ultimately aimed at presenting a pragmatic analysis of English CTs that differs from other approaches adopted by previous studies. Connotation was previously considered as a semantic notion, however, Allan (2007) proposed a new insight on the concept of connotation suggesting that it is a pragmatic effect and not semantic. Applying the concept of x-phemism on the analysis of CTs, the researcher has suggested a new view of looking at the English CTs in specific contexts. The literature review indicated that in spite of conducting many studies on CTs, few studies tackle this subject in literary contexts and from a pragmatic point of view.

The study has provided answers for all research questions raised in chapter one. Concerning the first research question, the analysis is provided by using *Wordsmith 6 tools*. The first point to notice about colour terms is their frequency. CTs are used to highlight the themes conveyed by them. In terms of frequency, Scarlet, which is a non-basic CT, is the most frequent colour term which appears as (37.3%) of all the 113 CTs mentioned. After scarlet, black and white are found to be among the most frequently CTs used as (17.5%) and (10.9%) respectively. Results also showed a usual use of colours such as: red (10%) grey (9.2%) and a less use of colours such as: golden (4%), green (3.3%), crimson (2.6%), yellow (2%), brown (1.6%), blue (1%) purple (0.6%). Moreover, the number of occurrences of the CT refers to their importance in the novel. The difference in percentage of CTs indicates a gradation of their importance. Scarlet, for instance, has the greatest number of occurrences than other colour words since it carries the main theme of the novel. Black is greater than other CTs due to its various meanings used in the novel. The implications of black contrasts with that of white which is expected to be less frequently used since the novel is considered a tragedy. Black and white predominantly represent evil and good; therefore, the idea of evil is predominant in the novel.

The second research question is answered depending on Allan's concept of x-phemism (2009). The study classified the connotations of CTs in the novel under investigation in terms of "X-phemisms". X-phemism is a term used in Allan – Burridge (2006) to explain the union set of dysphemisms, orthophemisms and euphemisms. The framework adopted in this study supported the introduction of CTs connotation as pragmatic effects and looked closely at the varieties of meanings elicited from CTs analysis in a literary context. It is found that the context in which the CT is used

determines whether the CT is used as one type of x-phemism or the same CT can be used to represent more than one type of x-phemism.

Almost all CTs have orthophemistic connotations. Black is mostly used negatively and dysphemistically, very few positive connotations are found. White is used orthophemistically and dysphemistically, one euphemistic use is found. However, it mostly has positive connotations. *Black*, *blue* and *red* predominantly have dysphemistic and related with mostly negative connotations. These findings confirm that of Allan (2009) who finds that *red* has more dysphemistic uses than euphemistic ones; *Red Indians*, *red stigma, red infamy*, *red ignominy* are examples of dysphemistic uses. Scarlet is used euphemistically to denote *bad woman*. *Green* is found to connote both positive and negative connotations but the positive connotation are more frequent in the novel. *Black* has more dysphemistic connotations than *red*, *yellow* and *blue.* No euphemistic connotations of *black* and only one example was found as having positive connotations when collocated with *eyes*: *black eyes*. *Golden, purple* and *crimson* are used positively and have orthophemistic connotations, but not negatively or dysphemistically. *Grey* is used orthophemistically but not dysphemistically nor euphemistically. It is used negatively when associated with a gloomy, dismal or dull environment. Yet, *yellow* is almost orthophemistic.

The words collocated with CTs in the novel facilitate and influence the analysis of colour connotations. They widely affect the connotative meaning of the CT; on the other hand, they are affected by CTs. Collocation is a very essential aspect in the study of CTs connotation. The same colour can give different connotations according to the word with which it is collocated. For instance, the CT *black* is collocated with the word *man* for 15 occurrences throughout the novel. The frequent

occurrence of this collocation implies the writer's emphasis on the idea of evil and bad deeds to be criticized. White is mostly used to connote positive meanings; however, when collocated with *cheeks*, it connotes both spiritual and physical sickness which is definitely negative. Age stages are common themes depicted by the use of CTs in this novel. Hawthorne uses *black hair, black brow...* to illustrate the age of youth; grey as in: *grey hair, grey beard...* are used to indicate the stage between youth and old age while white as in: *white brow, white hair...* is employed to refer to old age. Black and brown mostly have negative connotations but when collocated with eyes or hair they tend to acquire positive ones. Based on the effect of collocation, CTs attitude is classified into positive and negative. In addition, CTs description is classified into two groups: the first group describe physical entities while the second group describe abstract notions.

Hawthorne employs the basic red and two of its shades, scarlet and crimson to imply a wide range of connotations. While scarlet and red are employed to connote negative meanings (except one occurrence of red rose), crimson is entirely used to connote positive ones. Yellow has 6 occurrences with negative connotations whereas golden, which is a non-basic CT derived from yellow, shows 12 occurrences with positive connotations. Thus, the use of colours is a tool used by the writer to criticize certain aspects and highlight others.

Red, black, white, grey, scarlet, crimson, blue, purple and golden are employed to describe physical entities as well as abstract notions. Green, yellow and brown are used to describe only physical entities. Black, red, grey and brown mostly have negative connotations with few positive ones. Crimson, golden, purple have only positive connotations whereas scarlet,

yellow and blue have only negative connotations in the novel. White and green have mostly positive connotations with few negative ones.

As a result, findings of the study supported the idea that pragmatics offers a plausible method in the analysis of CTs in context. In addition, the pragmatic analysis of CTs accounts for both the denotative and connotative meaning. Results also supported Allan's (2007) proposition that connotation is a pragmatic category not a semantic one since the connotative meaning accounts for all the contextual information involved in the interpretation of CTs meaning. That is, the same collocation of *black eyes* is used once to connote Hester's beauty and attractiveness and, on other hand, it is used negatively when describing the Indians *snake-like black eyes.*

The study is considered an addition of a new theoretical framework for the analysis of the connotations of CTs, Allan's (2007) theoretical framework, and Allan's (2009) classification of the connotations of CTs in terms of X-phemism with its three types: orthophemism, euphemism and dysphemism. It is also an addition to the repository of scholarly work on pragmatics since the study serves as a lens for a better understanding of the nature of CTs' use in both literature and real-life situations.

5.3 Suggestions for Further Research

1- A psycholinguistic analysis of red, black and white can be investigated in *The Scarlet Letter*.
2- A Comparative Study of CTs connotations in *The Scarlet Letter* as an English novel and an Arabic one may be carried out.
3- Investigating the difficulties encountered by university students in the translation of CTs connotation in a literary work.

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Appendices

Appendix A

Colour terms frequencies

N	Word	Freq.	%	Texts	%	Dispersion	Lemmas	Set
775	BEYOND	22	0.03%	1	100.00%	0.76		
776	BIBLE	2		1	100.00%	0.35		
777	BID	4		1	100.00%	0.24		
778	BIDDING	2		1	100.00%	0.35		
779	BIDS	1		1	100.00%	0.00		
780	BIG	4		1	100.00%	0.47		
781	BILLY	1		1	100.00%	0.00		
782	BIND	1		1	100.00%	0.00		
783	BINDING	1		1	100.00%	0.00		
784	BIPEDS	1		1	100.00%	0.00		
785	BIRCH	1		1	100.00%	0.00		
786	BIRD	12	0.01%	1	100.00%	0.62		
787	BIRDS	2		1	100.00%	0.00		
788	BIRTH	7		1	100.00%	0.55		
789	BIRTHPLACE	1		1	100.00%	0.00		
790	BIRTHPLACES	1		1	100.00%	0.00		
791	BITTEN	1		1	100.00%	0.00		
792	BITTER	14	0.02%	1	100.00%	0.74		
793	BITTEREST	3		1	100.00%	0.30		
794	BITTERLY	4		1	100.00%	0.47		
795	BITTERNESS	8		1	100.00%	0.73		
796	BLACK	52	0.06%	1	100.00%	0.75		
797	BLACKEN	1		1	100.00%	0.00		
798	BLACKENED	2		1	100.00%	0.00		
799	BLACKER	4		1	100.00%	0.24		
800	BLACKEST	1		1	100.00%	0.00		
801	BLACKGUARD	1		1	100.00%	0.00		
802	BLACKNESS	2		1	100.00%	0.35		
803	BLACKSMITH	1		1	100.00%	0.00		

frequency alphabetical statistics filenames notes

8,545 entries   Row 796   T S < >   Help   BLACK

Word list (unsaved)

File Edit View Compute Settings Windows Help

N	Word	Freq.	%	Texts	%	Dispersion	Lemmas	Set
3,252	GRAND	2		1	100.00%	0.00		
3,253	GRANDAM'S	1		1	100.00%	0.00		
3,254	GRANDCHILDREN	1		1	100.00%	0.00		
3,255	GRANDEUR	2		1	100.00%	0.35		
3,256	GRANDFATHER	1		1	100.00%	0.00		
3,257	GRANDFATHERLY	1		1	100.00%	0.00		
3,258	GRANDSIRE	1		1	100.00%	0.00		
3,259	GRANDSIRES	1		1	100.00%	0.00		
3,260	GRANITE	5		1	100.00%	0.40		
3,261	GRANT	1		1	100.00%	0.00		
3,262	GRANTED	4		1	100.00%	0.62		
3,263	GRAPES	1		1	100.00%	0.00		
3,264	GRASP	12	0.01%	1	100.00%	0.67		
3,265	GRASPED	1		1	100.00%	0.00		
3,266	GRASS	11	0.01%	1	100.00%	0.64		
3,267	GRASSY	3		1	100.00%	0.51		
3,268	GRATEFUL	2		1	100.00%	0.00		
3,269	GRATITUDE	4		1	100.00%	0.35		
3,270	GRATUITOUS	1		1	100.00%	0.00		
3,271	GRAVE	29	0.03%	1	100.00%	0.82		
3,272	GRAVELY	3		1	100.00%	0.51		
3,273	GRAVER	1		1	100.00%	0.00		
3,274	GRAVEST	1		1	100.00%	0.00		
3,275	GRAVESTONES	1		1	100.00%	0.00		
3,276	GRAVITY	1		1	100.00%	0.00		
3,277	GRAY	29	0.03%	1	100.00%	0.71		
3,278	GREAT	62	0.07%	1	100.00%	0.88		
3,279	GREATER	8		1	100.00%	0.50		
3,280	GREATEST	1		1	100.00%	0.00		

frequency alphabetical statistics filenames notes

8,545 entries   Row 3,277   T S < >   Help   GRAY

Word list (unsaved)

File Edit View Compute Settings Windows Help

N	Word	Freq.	%	Texts	%	Dispersion	Lemmas	Set
8,501	WRITER'S	2		1	100.00%	0.35		
8,502	WRITES	1		1	100.00%	0.00		
8,503	WRITHED	1		1	100.00%	0.00		
8,504	WRITHING	2		1	100.00%	0.35		
8,505	WRITING	3		1	100.00%	0.30		
8,506	WRITTEN	14	0.02%	1	100.00%	0.61		
8,507	WRONG	10	0.01%	1	100.00%	0.58		
8,508	WRONGED	8		1	100.00%	0.50		
8,509	WRONGING	1		1	100.00%	0.00		
8,510	WRONGS	1		1	100.00%	0.00		
8,511	WROTE	2		1	100.00%	0.35		
8,512	WROUGHT	20	0.02%	1	100.00%	0.83		
8,513	YANKEE	1		1	100.00%	0.00		
8,514	YARD	5		1	100.00%	0.40		
8,515	YARDS	3		1	100.00%	0.30		
8,516	YE	16	0.02%	1	100.00%	0.69		
8,517	YEA	10	0.01%	1	100.00%	0.71		
8,518	YEAR	13	0.02%	1	100.00%	0.63		
8,519	YEARNS	1		1	100.00%	0.00		
8,520	YEARS	80	0.09%	1	100.00%	0.81		
8,521	YEAR'S	1		1	100.00%	0.00		
8,522	YELLOW	6		1	100.00%	0.35		
8,523	YES	14	0.02%	1	100.00%	0.61		
8,524	YESTER	1		1	100.00%	0.00		
8,525	YESTERDAY	2		1	100.00%	0.00		
8,526	YESTERDAY'S	1		1	100.00%	0.00		
8,527	YET	117	0.14%	1	100.00%	0.87		
8,528	YIELD	1		1	100.00%	0.00		
8,529	YIELDED	5		1	100.00%	0.48		

frequency alphabetical statistics filenames notes

8,545 entries   Row 8,522   T S < >   Help   YELLOW

Word list (unsaved)

File Edit View Compute Settings Windows Help

N	Word	Freq.	%	Texts	%	Dispersion	Lemmas	Set
817	BLESSED	3		1	100.00%	0.51		
818	BLESSING	7		1	100.00%	0.60		
819	BLEST	1		1	100.00%	0.00		
820	BLEW	1		1	100.00%	0.00		
821	BLIGHT	1		1	100.00%	0.00		
822	BLIGHTED	1		1	100.00%	0.00		
823	BLIND	1		1	100.00%	0.00		
824	BLISS	2		1	100.00%	0.35		
825	BLOCK	2		1	100.00%	0.35		
826	BLOOD	11	0.01%	1	100.00%	0.81		
827	BLOODTHIRSTINESS	1		1	100.00%	0.00		
828	BLOODY	3		1	100.00%	0.30		
829	BLOOM	3		1	100.00%	0.51		
830	BLOOMED	1		1	100.00%	0.00		
831	BLOOMING	1		1	100.00%	0.00		
832	BLOSSOM	4		1	100.00%	0.62		
833	BLOSSOMS	2		1	100.00%	0.35		
834	BLOT	1		1	100.00%	0.00		
835	BLOW	1		1	100.00%	0.00		
836	BLOWN	1		1	100.00%	0.00		
837	BLUE	3		1	100.00%	0.30		
838	BLUSH	4		1	100.00%	0.24		
839	BLUSHED	1		1	100.00%	0.00		
840	BLUSHES	1		1	100.00%	0.00		
841	BLUSHING	1		1	100.00%	0.00		
842	BLUSTERED	1		1	100.00%	0.00		
843	BOARD	3		1	100.00%	0.51		
844	BOATS	2		1	100.00%	0.35		
845	BODICE	2		1	100.00%	0.00		

frequency alphabetical statistics filenames notes

8,545 entries   Row 837   T S < >   Help   BLUE

Word list (unsaved)

File Edit View Compute Settings Windows Help

N	Word	Freq.	%	Texts	%	Dispersion	Lemmas	Set
3,273	GRAVER	1		1	100.00%	0.00		
3,274	GRAVEST	1		1	100.00%	0.00		
3,275	GRAVESTONES	1		1	100.00%	0.00		
3,276	GRAVITY	1		1	100.00%	0.00		
3,277	GRAY	29	0.03%	1	100.00%	0.71		
3,278	GREAT	62	0.07%	1	100.00%	0.88		
3,279	GREATER	8		1	100.00%	0.50		
3,280	GREATEST	1		1	100.00%	0.00		
3,281	GREATLY	11	0.01%	1	100.00%	0.57		
3,282	GREAVES	1		1	100.00%	0.00		
3,283	GREEN	9	0.01%	1	100.00%	0.65		
3,284	GREENS	1		1	100.00%	0.00		
3,285	GREET	7		1	100.00%	0.45		
3,286	GREETED	4		1	100.00%	0.62		
3,287	GREETING	2		1	100.00%	0.35		
3,288	GREW	28	0.03%	1	100.00%	0.74		
3,289	GRIEF	5		1	100.00%	0.48		
3,290	GRIEVED	1		1	100.00%	0.00		
3,291	GRIEVOUS	5		1	100.00%	0.58		
3,292	GRIEVOUSLY	1		1	100.00%	0.00		
3,293	GRIM	7		1	100.00%	0.45		
3,294	GRIMACES	1		1	100.00%	0.00		
3,295	GRIMLY	5		1	100.00%	0.40		
3,296	GRIN	2		1	100.00%	0.35		
3,297	GRINNED	1		1	100.00%	0.00		
3,298	GRIPE	5		1	100.00%	0.71		
3,299	GRIPING	1		1	100.00%	0.00		
3,300	GRISLY	3		1	100.00%	0.30		
3,301	GRIZZLED	2		1	100.00%	0.35		

frequency alphabetical statistics filenames notes

8,545 entries   Row 3,283   T S < >   Help   GREEN

Word list (unsaved)

File   Edit   View   Compute   Settings   Windows   Help

N	Word	Freq.	%	Texts	%	Dispersion	Lemmas	Set
5,886	PUMPKIN	1		1	100.00%	0.00		
5,887	PUNISH	3		1	100.00%	0.51		
5,888	PUNISHED	2		1	100.00%	0.35		
5,889	PUNISHES	1		1	100.00%	0.00		
5,890	PUNISHMENT	9	0.01%	1	100.00%	0.43		
5,891	PUNY	1		1	100.00%	0.00		
5,892	PUPPETS	1		1	100.00%	0.00		
5,893	PURCHASED	2		1	100.00%	0.35		
5,894	PURCHASING	1		1	100.00%	0.00		
5,895	PURE	11	0.01%	1	100.00%	0.61		
5,896	PURER	1		1	100.00%	0.00		
5,897	PURGE	2		1	100.00%	0.35		
5,898	PURIFICATION	1		1	100.00%	0.00		
5,899	PURIFY	2		1	100.00%	0.00		
5,900	PURITAN	15	0.02%	1	100.00%	0.76		
5,901	PURITANIC	5		1	100.00%	0.58		
5,902	PURITANISM	1		1	100.00%	0.00		
5,903	PURITANS	8		1	100.00%	0.81		
5,904	PURITY	8		1	100.00%	0.50		
5,905	PURPLE	2		1	100.00%	0.35		
5,906	PURPORT	11	0.01%	1	100.00%	0.73		
5,907	PURPOSE	31	0.04%	1	100.00%	0.84		
5,908	PURPOSES	7		1	100.00%	0.74		
5,909	PURSUANCE	1		1	100.00%	0.00		
5,910	PURSUE	1		1	100.00%	0.00		
5,911	PURSUED	1		1	100.00%	0.00		
5,912	PURSUING	3		1	100.00%	0.51		
5,913	PURSUIT	2		1	100.00%	0.35		
5,914	PURSUITS	2		1	100.00%	0.35		

frequency   alphabetical   statistics   filenames   notes

8,545 entries   Row 5,905   T S < >   Help   PURPLE

Word list (unsaved)

File   Edit   View   Compute   Settings   Windows   Help

N	Word	Freq.	%	Texts	%	Dispersion	Lemmas	Set
946	BRINGS	2		1	100.00%	0.35		
947	BRISK	1		1	100.00%	0.00		
948	BRISKLY	1		1	100.00%	0.00		
949	BRISTOL	2		1	100.00%	0.35		
950	BRITISH	2		1	100.00%	0.00		
951	BRITON	1		1	100.00%	0.00		
952	BROAD	9	0.01%	1	100.00%	0.69		
953	BROADCAST	1		1	100.00%	0.00		
954	BROADEST	1		1	100.00%	0.00		
955	BROADSWORD	1		1	100.00%	0.00		
956	BROIDERED	1		1	100.00%	0.00		
957	BROKE	5		1	100.00%	0.33		
958	BROKEN	17	0.02%	1	100.00%	0.81		
959	BROOCH	1		1	100.00%	0.00		
960	BROOD	2		1	100.00%	0.35		
961	BROODED	1		1	100.00%	0.00		
962	BROODING	3		1	100.00%	0.51		
963	BROOK	38	0.05%	1	100.00%	0.36		
964	BROOM	1		1	100.00%	0.00		
965	BROOMSTICK	1		1	100.00%	0.00		
966	BROTHER	7		1	100.00%	0.55		
967	BROTHERHOOD	6		1	100.00%	0.58		
968	BROUGHT	42	0.05%	1	100.00%	0.84		
969	BROW	15	0.02%	1	100.00%	0.64		
970	BROWED	4		1	100.00%	0.35		
971	BROWN	5		1	100.00%	0.58		
972	BRUSHED	1		1	100.00%	0.00		
973	BRUTAL	1		1	100.00%	0.00		
974	BUBBLE	1		1	100.00%	0.00		

frequency   alphabetical   statistics   filenames   notes

8,545 entries   Row 971   T S < >   Help   BROWN

Word list (unsaved)

File Edit View Compute Settings Windows Help

N	Word	Freq.	%	Texts	%	Dispersion	Lemmas	Set
6,494	SAYEST	5		1	100.00%	0.40		
6,495	SAYS	5		1	100.00%	0.48		
6,496	SCAFFOLD	30	0.04%	1	100.00%	0.57		
6,497	SCALE	3		1	100.00%	0.51		
6,498	SCALES	1		1	100.00%	0.00		
6,499	SCALPS	1		1	100.00%	0.00		
6,500	SCAMPER	1		1	100.00%	0.00		
6,501	SCAMPERING	1		1	100.00%	0.00		
6,502	SCANDAL	7		1	100.00%	0.74		
6,503	SCANTLY	1		1	100.00%	0.00		
6,504	SCARCELY	11	0.01%	1	100.00%	0.73		
6,505	SCARED	1		1	100.00%	0.00		
6,506	SCARF	1		1	100.00%	0.00		
6,507	SCARFS	1		1	100.00%	0.00		
6,508	SCARING	1		1	100.00%	0.00		
6,509	SCARLET	113	0.13%	1	100.00%	0.83		
6,510	SCATTER	2		1	100.00%	0.00		
6,511	SCATTERED	3		1	100.00%	0.51		
6,512	SCENE	27	0.03%	1	100.00%	0.81		
6,513	SCENERY	4		1	100.00%	0.62		
6,514	SCENES	8		1	100.00%	0.54		
6,515	SCHEME	4		1	100.00%	0.62		
6,516	SCHEMES	1		1	100.00%	0.00		
6,517	SCHOLAR	9	0.01%	1	100.00%	0.57		
6,518	SCHOLARS	1		1	100.00%	0.00		
6,519	SCHOLAR'S	1		1	100.00%	0.00		
6,520	SCHOOL	3		1	100.00%	0.51		
6,521	SCHOOLBOYS	1		1	100.00%	0.00		
6,522	SCHOOLED	2		1	100.00%	0.35		

frequency alphabetical statistics filenames notes

8,545 entries   Row 6,509   T S < >   Help   SCARLET

Word list (unsaved)

File Edit View Compute Settings Windows Help

N	Word	Freq.	%	Texts	%	Dispersion	Lemmas	Set
1,652	CREATURES	4		1	100.00%	0.62		
1,653	CREDIBILITY	1		1	100.00%	0.00		
1,654	CREDIT	2		1	100.00%	0.35		
1,655	CREED	2		1	100.00%	0.00		
1,656	CREEP	5		1	100.00%	0.58		
1,657	CREEPING	3		1	100.00%	0.51		
1,658	CREEPS	1		1	100.00%	0.00		
1,659	CREPT	5		1	100.00%	0.40		
1,660	CREVICES	2		1	100.00%	0.35		
1,661	CREW	4		1	100.00%	0.00		
1,662	CRIED	34	0.04%	1	100.00%	0.74		
1,663	CRIES	2		1	100.00%	0.00		
1,664	CRIME	12	0.01%	1	100.00%	0.55		
1,665	CRIMINAL	2		1	100.00%	0.35		
1,666	CRIMSON	8		1	100.00%	0.58		
1,667	CRISIS	4		1	100.00%	0.62		
1,668	CRITICISM	1		1	100.00%	0.00		
1,669	CRITICIZING	1		1	100.00%	0.00		
1,670	CROOKED	1		1	100.00%	0.00		
1,671	CROSS	4		1	100.00%	0.62		
1,672	CROSSED	2		1	100.00%	0.35		
1,673	CROW	1		1	100.00%	0.00		
1,674	CROWD	26	0.03%	1	100.00%	0.55		
1,675	CROWDS	1		1	100.00%	0.00		
1,676	CROWN	1		1	100.00%	0.00		
1,677	CROWNED	5		1	100.00%	0.58		
1,678	CRUEL	3		1	100.00%	0.30		
1,679	CRUELTIES	1		1	100.00%	0.00		
1,680	CRUELTY	3		1	100.00%	0.51		

frequency alphabetical statistics filenames notes

8,545 entries   Row 1,666   T S < >   Help   CRIMSON

Word list (unsaved)

File Edit View Compute Settings Windows Help

N	Word	Freq.	%	Texts	%	Dispersion	Lemmas	Set
3,207	GLOSSY	2		1	100.00%	0.35		
3,208	GLOVE	3		1	100.00%	0.00		
3,209	GLOVES	4		1	100.00%	0.24		
3,210	GLOW	11	0.01%	1	100.00%	0.67		
3,211	GLOWED	1		1	100.00%	0.00		
3,212	GLOWING	4		1	100.00%	0.62		
3,213	GLOWS	2		1	100.00%	0.35		
3,214	GNAWED	3		1	100.00%	0.51		
3,215	GNAWING	2		1	100.00%	0.35		
3,216	GO	39	0.05%	1	100.00%	0.74		
3,217	GOBELIN	1		1	100.00%	0.00		
3,218	GOD	22	0.03%	1	100.00%	0.67		
3,219	GODLY	10	0.01%	1	100.00%	0.53		
3,220	GOD'S	10	0.01%	1	100.00%	0.48		
3,221	GOES	3		1	100.00%	0.51		
3,222	GOING	10	0.01%	1	100.00%	0.64		
3,223	GOLD	26	0.03%	1	100.00%	0.81		
3,224	GOLDEN	12	0.01%	1	100.00%	0.58		
3,225	GONE	33	0.04%	1	100.00%	0.77		
3,226	GOOD	120	0.14%	1	100.00%	0.85		
3,227	GOODLY	1		1	100.00%	0.00		
3,228	GOODS	1		1	100.00%	0.00		
3,229	GOODWIFE	1		1	100.00%	0.00		
3,230	GOODWIVES	1		1	100.00%	0.00		
3,231	GOOSE	2		1	100.00%	0.00		
3,232	GORGEOUS	5		1	100.00%	0.71		
3,233	GORGEOUSLY	2		1	100.00%	0.00		
3,234	GORGET	1		1	100.00%	0.00		
3,235	GOSPEL	1		1	100.00%	0.00		

frequency alphabetical statistics filenames notes

8,545 entries   Row 3,224   T S < >   Help   GOLDEN

Appendix B

Colour Terms Concordance

Concord — □ X

File Edit View Compute Settings Windows Help

N	Concordance	Set	Tag	Word #	Sent. #	Sent #	Para. #	Para #	Head.	Head #	Sect. #	Sect #	File
1	, the gray-bearded sexton met him, holding up **a black glove**, which the minister recognized as his			49,513	09...1		09...1				09...1		The Scarlet letter.w.txt
2	gladly go! But, mother, tell me now! Is there such **a Black Man?** And didst thou ever meet him? And is this			58,310	03...8		03...8				03...8		The Scarlet letter.w.txt
3	from within, there appeared, in the first place, like **a black shadow** emerging into sunshine, the grim and			16,295	03...3		03...3				03...3		The Scarlet letter.w.txt
4	in his hat, a border of embroidery on his cloak, and **a black velvet** tunic beneath; a gentleman advanced in			20,178	00...6		00...6				00...6		The Scarlet letter.w.txt
5	, old and young, to talk withal. The pine-trees, **aged, black, and** solemn, and flinging groans and other			29,813	09...1		09...1				09...1		The Scarlet letter.w.txt
6	. Doubtless, however, either of these stern **and black-browed** Puritans would have thought it quite a			2,429	02...7		02...7				02...7		The Scarlet letter.w.txt
7	up the current, and compelled it to form eddies **and black depths** at some points; while, in its swifter and			58,486	03...4		03...4				03...4		The Scarlet letter.w.txt
8	Custom-House marker imprinted it, with a stencil **and black paint**, on pepper-bags, and baskets of anatto,			8,547	03...5		03...5				03...5		The Scarlet letter.w.txt
9	that would be sure to blossom darkly soon, and **bear black fruit** betimes. Such was his sense of power			69,112	09...0		09...0				09...0		The Scarlet letter.w.txt
10	belonging to a marked brow and **deep black eyes.** She was lady-like, too, after the manner of			16,713	03...1		03...1				03...1		The Scarlet letter.w.txt
11	that look appeared in her wild, bright, **deeply black eyes**, it invested her with a strange remoteness			28,850	03...8		03...8				03...8		The Scarlet letter.w.txt
12	her mother sat talking with the clergyman. The **great black forest--stern** as it showed itself to those who			64,322	04...0		04...0				04...0		The Scarlet letter.w.txt
13	so imagined it--from the unsearchable abyss of **her black eyes.** "Child, what art thou?" cried the mother.			30,713	00...1		00...1				00...1		The Scarlet letter.w.txt
14	expression which she had so often remarked in **her black eyes**, she could not satisfy herself whether			56,093	03...1		03...1				03...1		The Scarlet letter.w.txt
15	asleep, Pearl looked up, with mischief gleaming in **her black eyes.** "Mother," said she, "what does the scarlet			57,054	07...2		07...2				07...2		The Scarlet letter.w.txt
16	it seemed most to punish--had substituted for **his black devices.** A revelation, he could almost say, had			43,755	03...3		03...3				03...3		The Scarlet letter.w.txt
17	a deep, deep slumber, sitting in his chair, with a **large black-letter** volume open before him on the table. It			43,253	03...1		03...1				03...1		The Scarlet letter.w.txt
18	, gliding through the crowd, fastened their snake-like **black eyes** on Hester's bosom; conceiving, perhaps,			77,547	07...5		07...5				07...5		The Scarlet letter.w.txt
19	"Go, silly child!" said her mother, impatiently. "It is **no Black Man!** Thou canst see him now through the trees			58,920	03...8		03...8				03...8		The Scarlet letter.w.txt
20	,--"Come away, mother! Come away, or yonder **old Black Man** will catch you! He hath got hold of the			42,077	02...5		02...5				02...5		The Scarlet letter.w.txt
21	, though its general tint was the sad gray, brown, **or black** of the English emigrants, was yet enlivened by			73,084	03...2		03...2				03...2		The Scarlet letter.w.txt
22	early grass springing up about them; the garden-plots, **black with** freshly turned earth; the wheel-track, little			48,261	03...9		03...9				03...9		The Scarlet letter.w.txt
23	of public ignominy. The same platform or **scaffold, black and** weather-stained with the storm or sunshine			46,003	03...1		03...1				03...1		The Scarlet letter.w.txt
24	own miniature portrait, but another face in the **small black mirror** of Pearl's eye. It was a face, fiend-like,			30,468	00...6		00...6				00...6		The Scarlet letter.w.txt
25	forest. This hemmed it in so narrowly, and stood **so black and** dense on either side, and disclosed such			57,460	07...8		07...8				07...8		The Scarlet letter.w.txt
26	bodily disease, and gnawed and tortured by **some black trouble** of the soul, and given over to the			44,164	04...2		04...2				04...2		The Scarlet letter.w.txt
27	"Then tell her," rejoined he, "that I spake again with **the black-a-visaged**, hump-shouldered old doctor, and he			77,225	07...3		07...3				07...3		The Scarlet letter.w.txt
28	seemingly miraculous cures by their skill in **the black art.** A large number, and many of these were			39,933	09...1		09...1				09...1		The Scarlet letter.w.txt

concordance collocates plot patterns clusters timeline filenames source text notes

T S < >   Help

Concord — □ X

File Edit View Compute Settings Windows Help

N	Concordance	Set	Tag	Word #	Sent. #	Sent. #	Para. #	Para. #	Head. #	Head. #	Sect. #	Sect. #	File
1	dexterity in pelting them. One little gray bird, with **a white breast,** Pearl was almost sure, had been hit by			55,796	05…4		05…4				05…4		The Scarlet letter.w.txt
2	. He was a person of very striking aspect, with **a white, lofty,** and impending brow, large, brown,			20,902	00…0		00…0				00…0		The Scarlet letter.w.txt
3	sustaining a companionship with him, stood **a white man,** clad in a strange disarray of civilized and			18,847	03…5		03…5				03…5		The Scarlet letter.w.txt
4	the old magistrate himself, with a lamp in his hand, **a white night-cap** on his head, and a long white gown			46,648	03…6		03…6				03…6		The Scarlet letter.w.txt
5	,--but standing up, and confronting the emaciated **and white-cheeked** minister with his low, dark, and			42,738	02…6		02…6				02…6		The Scarlet letter.w.txt
6	days before. He knew that it was himself, the thin **and white-cheeked** minister, who had done and suffered			70,179	00…7		00…7				00…7		The Scarlet letter.w.txt
7	, by the venerable pastor, John Wilson, whose **beard, white as** a snow-drift, was seen over Governor			33,813	03…1		03…1				03…1		The Scarlet letter.w.txt
8	of her aspect, which had nothing of the **calm, white, unimpassioned** lustre that would be indicated			27,817	07…5		07…5				07…5		The Scarlet letter.w.txt
9	rose. Now came the dead friends of his youth, and **his white-bearded** father, with a saint-like frown, and his			45,597	05…5		05…5				05…5		The Scarlet letter.w.txt
10	, and see if his emaciated figure, his thin cheek, **his white, heavy,** pain-wrinkled brow, be not flung down			68,258	03…6		03…6				03…6		The Scarlet letter.w.txt
11	unborn infant the rays of its moral life; and, **however white and** clear originally, they had taken the deep			28,454	03…2		03…2				03…2		The Scarlet letter.w.txt
12	in his hand, a white night-cap on his head, and a **long white gown** enveloping his figure. He looked like a			46,656	03…4		03…4				03…4		The Scarlet letter.w.txt
13	And Pearl, stepping in, mid-leg deep, beheld her **own white feet** at the bottom; while, out of a still lower			52,816	02…4		02…4				02…4		The Scarlet letter.w.txt
14	earth! Alas, if he discern such sinfulness in his **own white soul,** what horrid spectacle would he behold in			45,217	05…5		05…5				05…5		The Scarlet letter.w.txt
15	her father's face, with its bold brow, and **reverend white beard,** that flowed over the old-fashioned			18,400	03…8		03…8				03…8		The Scarlet letter.w.txt
16	child flew away like a bird, and, making bare her **small white feet,** went pattering along the moist margin of			52,699	02…7		02…7				02…7		The Scarlet letter.w.txt
17	hopeless case. Moonlight, in a familiar room, falling **so white upon** the carpet, and showing all its figures so			11,360	01…8		01…8				01…8		The Scarlet letter.w.txt
18	Roger Chillingworth that entered. The minister **stood, white and** speechless, with one hand on the Hebrew			70,296	00…4		00…4				00…4		The Scarlet letter.w.txt
19	to melt in the warm sun. Then she took up **the white foam,** that streaked the line of the advancing tide			55,722	05…0		05…0				05…0		The Scarlet letter.w.txt
20	of reverence were strong in him,--bestowed it on **the white hair** and venerable brow of age; on long-tried			74,657	04…5		04…5				04…5		The Scarlet letter.w.txt
21	their evil stars had cast them. Then, moreover, **the white locks** of age were sometimes found to be the			4,528	04…6		04…6				04…6		The Scarlet letter.w.txt
22	Indians were affected by a sort of cold shadow of **the white man's** curiosity, and, gliding through the crowd,			77,536	07…4		07…4				07…4		The Scarlet letter.w.txt
23	hence, the yellow leaves will show no vestige of **the white man's** tread. There thou art free! So brief a			62,041	02…9		02…9				02…9		The Scarlet letter.w.txt
24	out of the town, or an idle or vagrant Indian, whom **the white man's** fire-water had made riotous about the			15,459	05…7		05…7				05…7		The Scarlet letter.w.txt
25	not have been one of those decorations which **the white men** used to contrive in order to take the eyes of			10,076	00…4		00…4				00…4		The Scarlet letter.w.txt
26	glow of the half-extinguished anthracite, **the white moonbeams** on the floor, and a repetition of all			11,726	01…4		01…4				01…4		The Scarlet letter.w.txt
27	instance, her skill was called in aid to embroider **the white veil** which was to cover the pure blushes of a			26,004	03…2		03…2				03…2		The Scarlet letter.w.txt
28	their minister, and had made a shrine for him in **their white bosoms;** which, now, by the by, in their hurry			47,574	07…2		07…2				07…2		The Scarlet letter.w.txt

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Concord — □ X

File Edit View Compute Settings Windows Help

N	Concordance	Set	Tag	Word #	Sent.#	Sent.	Para.#	Para.	Head.#	Head.	Sect.#	Sect.	File
1	the Black Man's mark on thee, and that it glows like **a red flame** when thou meetest him at midnight, here in			58,235	03...3		03...3				03...3		The Scarlet letter.w.txt
2	. We may all see it in the sunshine; and it glows like **a red flame** in the dark. Thou wearest it openly; so there			76,108	03...6		03...6				03...6		The Scarlet letter.w.txt
3	bull. Pearl, seeing the rose-bushes, began to cry for **a red rose,** and would not be pacified. "Hush, child,			33,524	03...2		03...2				03...2		The Scarlet letter.w.txt
4	dark and terrible old man, to keep the torture always **at red-heat!** By bringing me hither, to die this death of			80,752	00...0		00...0				00...0		The Scarlet letter.w.txt
5	to scorch into Hester's breast, as if it had **been red-hot.** He noticed her involuntary gesture, and			22,966	02...4		02...4				02...4		The Scarlet letter.w.txt
6	embroidered deer-skin robes, wampum-belts, **red and** yellow ochre, and feathers, and armed with			73,110	03...8		03...8				03...8		The Scarlet letter.w.txt
7	heat; and as if the letter were not of red cloth, **but red-hot** iron. I shuddered, and involuntarily let it fall			10,139	00...7		00...7				00...7		The Scarlet letter.w.txt
8	flashes and flickers in a blaze, but, rather, a **deep, red glow,** as of iron in a furnace. Weight, solidity,			6,433	03...1		03...1				03...1		The Scarlet letter.w.txt
9	letter,--the letter A,--marked out in lines of **dull red light.** Not but the meteor may have shown itself at			48,768	03...6		03...6				03...6		The Scarlet letter.w.txt
10	an instinctive curiosity, and made me undo the **faded red tape,** that tied up the package, with the sense that			9,327	09...5		09...5				09...5		The Scarlet letter.w.txt
11	and neighbours. On the breast of her gown, in **fine red cloth,** surrounded with an elaborate embroidery			16,579	03...7		03...7				03...7		The Scarlet letter.w.txt
12	in the mysterious package, was a certain affair of **fine red cloth,** much worn and faded. There were traces			9,812	09...0		09...0				09...0		The Scarlet letter.w.txt
13	suggested by the near proximity of the **Governor's red roses,** as Pearl stood outside of the window;			34,979	04...7		04...7				04...7		The Scarlet letter.w.txt
14	hear of the portent that was seen last night? a **great red letter** in the sky,--the letter A,--which we interpret			49,659	09...7		09...7				09...7		The Scarlet letter.w.txt
15	autumn, but ripening only in the spring, and **now red as** drops of blood upon the withered leaves. These			64,388	04...6		04...6				04...6		The Scarlet letter.w.txt
16	so, as of burning heat; and as if the letter were not **of red cloth,** but red-hot iron. I shuddered, and			10,136	00...4		00...4				00...4		The Scarlet letter.w.txt
17	letter has disciplined to truth, though it be the truth **of red-hot** iron, entering into the soul,--nor do I perceive			54,480	04...8		04...8				04...8		The Scarlet letter.w.txt
18	better for it. Ever and anon, too, there came a glare **of red light** out of his eyes; as if the old man's soul were			53,207	03...5		03...5				03...5		The Scarlet letter.w.txt
19	name is Pearl!" "Pearl?--Ruby, rather!--or Coral!--or **Red Rose,** at the very least, judging from thy hue!"			34,273	04...1		04...1				04...1		The Scarlet letter.w.txt
20	bears on his own breast, and that even this, his **own red stigma,** is no more than the type of what has			80,278	00...6		00...6				00...6		The Scarlet letter.w.txt
21	garb of the poor child, so forcibly reminding us of **that red symbol** which sears her bosom?" "Well said,			35,804	05...2		05...2				05...2		The Scarlet letter.w.txt
22	the scaffold. Whom would they discern there, with **the red eastern** light upon his brow? Whom, but the			47,627	07...5		07...5				07...5		The Scarlet letter.w.txt
23	letter endowed with life! The mother herself--as if **the red ignominy** were so deeply scorched into her brain,			31,862	01...0		01...0				01...0		The Scarlet letter.w.txt
24	that brought it into vivid action. Sometimes, **the red infamy** upon her breast would give a sympathetic			27,362	07...0		07...0				07...0		The Scarlet letter.w.txt
25	rich gown off her dainty shoulders; and as for **the red letter,** which she hath stitched so curiously, I'll			17,035	07...3		07...3				07...3		The Scarlet letter.w.txt
26	thee to such a mission, the teacher and apostle of **the red men.** Or,--as is more thy nature,--be a scholar and			62,413	02...1		02...1				02...1		The Scarlet letter.w.txt
27	Indian, in his native garb, was standing there; but **the red men** were not so infrequent visitors of the English			18,793	03...1		03...1				03...1		The Scarlet letter.w.txt
28	answered Hester Prynne, laying her finger on **the red token.** "Woman, it is thy badge of shame!" replied			34,544	04..2		04..2				04..2		The Scarlet letter.w.txt

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Concord — □ X

File Edit View Compute Settings Windows Help

N	Concordance	Set	Tag	Word #	Sent #.	Sent #.	Para #.	Para #.	Head	Head #.	Sect #.	Sect #.	File
1	. The day was chill and sombre. Overhead was **a gray expanse** of cloud, slightly stirred, however, by a			57,503	07...1	07...1					07...1		The Scarlet letter.w.txt
2	, for above a hundred years, they followed the sea; **a gray-headed** shipmaster, in each generation, retiring			2,708	02...6	02...6					02...6		The Scarlet letter.w.txt
3	were at play, when they beheld a tall woman, in **a gray robe,** approach the cottage-door. In all those			82,010	02...8	02...8					02...8		The Scarlet letter.w.txt
4	her womanhood, departed, like fading sunshine; and **a gray shadow** seemed to fall across her. When the			66,558	03...6	03...6					03...6		The Scarlet letter.w.txt
5	and cheery aspect alike to the green branch, **and gray, mouldering** trunk. In one case, however, it is			4,438	04...6	04...6					04...6		The Scarlet letter.w.txt
6	throng of bearded men, in sad-colored garments **and gray, steeple-crowned** hats, intermixed with women,			14,796	04...4	04...4					04...4		The Scarlet letter.w.txt
7	of her princely merchants,--old King Derby,--old **Billy Gray,--old** Simon Forrester,--and many another			8,967	03...5	03...5					03...5		The Scarlet letter.w.txt
8	years past, Hester was clad in a garment of **coarse gray cloth.** Not more by its hue than by some			71,078	01...6	01...6					01...6		The Scarlet letter.w.txt
9	, nor hardly the outline of a human shape, in the **dark gray of** the midnight. But the town was all asleep.			46,107	03...5	03...5					03...5		The Scarlet letter.w.txt
10	apparition owed its existence to the shape of **gloomy gray; or** that a fancy, at once so gorgeous and so			71,520	01...8	01...8					01...8		The Scarlet letter.w.txt
11	my chief trouble, therefore, that I was likely to **grow gray and** decrepit in the Surveyorship, and become			12,996	02...4	02...4					02...4		The Scarlet letter.w.txt
12	be received as real. But there was Hester, clad in **her gray robe,** still standing beside the tree-trunk, which			67,218	07...6	07...6					07...6		The Scarlet letter.w.txt
13	wide circumference of an elaborate ruff, beneath **his gray beard,** in the antiquated fashion of King James's			33,673	03...1	03...1					03...1		The Scarlet letter.w.txt
14	up a root, and put it into the basket on his arm. **His gray beard** almost touched the ground, as he crept			54,936	04...4	04...4					04...4		The Scarlet letter.w.txt
15	of grizzled locks beneath his skull-cap; while **his gray eyes,** accustomed to the shaded light of his study			20,474	00...2	00...2					00...2		The Scarlet letter.w.txt
16	. "He may nod at thee if he will; for thou art clad **in gray, and** wearest the scarlet letter. But, see, mother,			71,921	01...9	01...9					01...9		The Scarlet letter.w.txt
17	, an old fortress, like Ticonderoga, from a view of **its gray and** broken ruins. Here and there, perchance, the			6,234	03...2	03...2					03...2		The Scarlet letter.w.txt
18	remarkable dexterity in pelting them. One **little gray bird,** with a white breast, Pearl was almost sure,			55,792	05...0	05...0					05...0		The Scarlet letter.w.txt
19	England, and her paternal home; a decayed house **of gray stone,** with a poverty-stricken aspect, but			18,368	03...6	03...6					03...6		The Scarlet letter.w.txt
20	not positively disgraceful. "What is he?" murmurs **one gray shadow** of my forefathers to the other. "A writer			2,517	02...5	02...5					02...5		The Scarlet letter.w.txt
21	the market-place, though its general tint was the **sad gray, brown,** or black of the English emigrants, was			73,081	03...9	03...9					03...9		The Scarlet letter.w.txt
22	, the intricate and narrow thoroughfares, the **tall, gray houses,** the huge cathedrals, and the public			18,575	03...3	03...3					03...3		The Scarlet letter.w.txt
23	hereafter. But, as he came down the pulpit-steps, **the gray-bearded** sexton met him, holding up a black			49,506	09...4	09...4					09...4		The Scarlet letter.w.txt
24	of general affliction. But we perhaps exaggerate **the gray or** sable tinge, which undoubtedly characterized			72,345	02...3	02...3					02...3		The Scarlet letter.w.txt
25	yellow fallen ones to gold, and gleaming adown **the gray trunks** of the solemn trees. The objects that had			63,943	03...1	03...1					03...1		The Scarlet letter.w.txt
26	in garments so sombre, and so little relieved from **the gray twilight** into which the clouded sky and the heavy			59,467	09...5	09...5					09...5		The Scarlet letter.w.txt
27	, heretofore, had brought it acquainted only with **the gray twilight** of a dungeon, or other darksome			16,454	03...2	03...2					03...2		The Scarlet letter.w.txt
28	and here and there a huge rock, covered over **with gray lichens.** All these giant trees and boulders of			58,558	03...6	03...6					03...6		The Scarlet letter.w.txt

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Concord — □ X

File Edit View Compute Settings Windows Help

N	Concordance	Set	Tag	Word #	Sent #	Sent .	Para #	Para .	Head #	Head .	Sect #	Sect .	File
1	small package, carefully done up in a piece of **ancient yellow parchment.** This envelope had the air of an			9,280	09...8		09...8				09...8		The Scarlet letter.w.txt
2	embroidered deer-skin robes, wampum-belts, red **and yellow ochre**, and feathers, and armed with the bow			73,112	03...0		03...0				03...0		The Scarlet letter.w.txt
3	gown of velvet, and a ruff done up with the **famous yellow starch**, of which Anne Turner, her especial			69,531	09...9		09...9				09...9		The Scarlet letter.w.txt
4	forest, gladdening each green leaf, transmuting **the yellow fallen** ones to gold, and gleaming adown the			63,934	03...2		03...2				03...2		The Scarlet letter.w.txt
5	seen at every step; until, some few miles hence, **the yellow leaves** will show no vestige of the white man's			62,033	02...1		02...1				02...1		The Scarlet letter.w.txt
6	the minister, "to the fiend whom, if men say true, **this yellow-starched** and velveted old hag has chosen for			69,847	09...5		09...5				09...5		The Scarlet letter.w.txt

concordance collocates plot patterns clusters timeline filenames source text notes

Activate

T S < >   Help

Go to Set

Concord — □ X

File Edit View Compute Settings Windows Help

N	Concordance	Set	Tag	Word #	Sent .#	Sent .	Para .#	Para .	Head #	Head .	Sect .#	Sect .	File
1	light glimmered out of the physician's eyes, **burning blue and** ominous, like the reflection of a furnace, or,			40,407	00...5		00...5				00...5		The Scarlet letter.w.txt
2	compact figure smartly arrayed in a **bright-buttoned** blue coat, his brisk and vigorous step, and his hale			4,803	04...1		04...1				04...1		The Scarlet letter.w.txt
3	and sale as an ox, or a joint-stool. The serf wore **the** blue coat, which was the customary garb of			32,485	02...3		02...3				02...3		The Scarlet letter.w.txt

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File Edit View Compute Settings Windows Help

N	Concordance	Set	Tag	Word #	Sent #	Sent .	Para #	Para .	Head #	Head .	Sect #	Sect .	File
1	a very flood into the obscure forest, gladdening **each green leaf,** transmuting the yellow fallen ones to gold,			63,930	03...8		03...8				03...8		The Scarlet letter.w.txt
2	, and columbines, and some twigs of the **freshest green,** which the old trees held down before her eyes.			64,684	04...2		04...2				04...2		The Scarlet letter.w.txt
3	on her mother's. A letter,--the letter A,--but **freshly green, instead** of scarlet! The child bent her chin			55,927	05...5		05...5				05...5		The Scarlet letter.w.txt
4	for it was usually more like the broad and **lonesome green before** a village meeting-house, than the centre			71,790	01...8		01...8				01...8		The Scarlet letter.w.txt
5	, but feeding itself on time-worn materials, like a tuft **of green moss** on a crumbling wall. Lastly, in lieu of			18,622	03...0		03...0				03...0		The Scarlet letter.w.txt
6	, and imparts a sunny and cheery aspect alike to **the green branch,** and gray, mouldering trunk. In one			4,435	04...3		04...3				04...3		The Scarlet letter.w.txt
7	Pearl," said Hester, after a moment's silence, **"the green letter,** and on thy childish bosom, has no			56,025	03...3		03...3				03...3		The Scarlet letter.w.txt
8	and certainly one of the most wonderful specimens of **winter-green that** you would be likely to discover in a			4,779	04...7		04...7				04...7		The Scarlet letter.w.txt
9	worn, and, even in the market-place, margined **with green on** either side;--all were visible, but with a			48,277	03...5		03...5				03...5		The Scarlet letter.w.txt

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File Edit View Compute Settings Windows Help

N	Concordance	Set	Tag	Word #	Sent .# .	Sent .	Para .# .	Para .	Head .# .	Head .	Sect .# .	Sect .	File
1	naturalized in the New England climate , and **that purple grapes** might possibly be compelled to			33,842	03...0		03...0				03...0		The Scarlet letter.w.txt
2	system, dyed in the wool, or rather, born in **the purple; since** his sire, a Revolutionary colonel, and			4,716	04...4		04...4				04...4		The Scarlet letter.w.txt

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Concord — □ X

File Edit View Compute Settings Windows Help

N	Concordance	Set	Tag	Word #	Sent. #	Sent. #	Para. #	Para. #	Head. #	Head. #	Sect. #	Sect. #	File
1	show the wavering track of his footsteps, sere **and brown, across** its cheerful verdure. She wondered			54,983	04...1	04...1					04...1		The Scarlet letter.w.txt
2	, there appeared a channel-way of pebbles, **and brown, sparkling** sand. Letting the eyes follow along			58,505	03...3	03...3					03...3		The Scarlet letter.w.txt
3	of depth and glow, and hair already of a deep, **glossy brown, and** which, in after years, would be nearly akin			31,697	01...5	01...5					01...5		The Scarlet letter.w.txt
4	market-place, though its general tint was the sad **gray, brown, or** black of the English emigrants, was yet			73,082	03...0	03...0					03...0		The Scarlet letter.w.txt
5	aspect, with a white, lofty, and impending brow, **large, brown, melancholy** eyes, and a mouth which, unless			20,908	00...6	00...6					00...6		The Scarlet letter.w.txt

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File Edit View Compute Settings Windows Help

N	Concordance	Set	Tag	Word #	Sent .#.	Sent .#.	Para .#.	Para .#.	Head .#.	Head .#.	Sect .#.	Sect .#.	File
1	having seen, on the breast of the unhappy minister, **a SCARLET LETTER--the** very semblance of that worn			80,886	00...4		00...4				00...4		The Scarlet letter.w.txt
2	, indeed! Man had marked this woman's sin by **a scarlet letter,** which had such potent and disastrous			27,856	07...4		07...4				07...4		The Scarlet letter.w.txt
3	only for an instant, though long enough to display **a scarlet letter** on her breast. And Hester Prynne had			82,102	02...0		02...0				02...0		The Scarlet letter.w.txt
4	a lie, and that, if truth were everywhere to be shown, **a scarlet letter** would blaze forth on many a bosom			27,300	07...8		07...8				07...8		The Scarlet letter.w.txt
5	horror of mind, as if the universe were gazing at **a scarlet token** on his naked breast, right over his heart.			46,399	03...7		03...7				03...7		The Scarlet letter.w.txt
6	judged that such a child's mother must needs be **a scarlet woman,** and a worthy type of her of Babylon!			34,361	04...9		04...9				04...9		The Scarlet letter.w.txt
7	, glided Hester Prynne, leading along little Pearl, in **her scarlet garb,** and pointing her forefinger, first, at the			45,655	05...3		05...3				05...3		The Scarlet letter.w.txt
8	up before you! He bids you look again at **Hester's scarlet letter!** He tells you, that, with all its mysterious			80,248	00...6		00...6				00...6		The Scarlet letter.w.txt
9	of the pillory, an infant on her arm, and the letter A, **in scarlet, fantastically** embroidered with gold thread,			18,676	03...4		03...4				03...4		The Scarlet letter.w.txt
10	terrors in their imagination, and seemed to derive **its scarlet hue** from the flames of the infernal pit. Hester			21,749	01...7		01...7				01...7		The Scarlet letter.w.txt
11	legend. They averred, that the symbol was not **mere scarlet cloth,** tinged in an earthly dye-pot, but was			27,662	07...0		07...0				07...0		The Scarlet letter.w.txt
12	by the process of picking out the threads. This rag **of scarlet cloth,**--for time, and wear, and a sacrilegious			9,894	09...2		09...2				09...2		The Scarlet letter.w.txt
13	, indeed!" cried good old Mr. Wilson. "What little bird **of scarlet plumage** may this be? Methinks I have seen			34,161	04...9		04...9				04...9		The Scarlet letter.w.txt
14	. A letter,--the letter A,--but freshly green, instead **of scarlet! The** child bent her chin upon her breast, and			55,930	05...8		05...8				05...8		The Scarlet letter.w.txt
15	me. My eyes fastened themselves upon the **old scarlet letter,** and would not be turned aside.			10,012	00...0		00...0				00...0		The Scarlet letter.w.txt
16	, to gathering violets and wood-anemones, and **some scarlet columbines** that she found growing in the			59,113	09...1		09...1				09...1		The Scarlet letter.w.txt
17	as if they beheld her for the first time,--was **that SCARLET LETTER,** so fantastically embroidered and			16,915	03...3		03...3				03...3		The Scarlet letter.w.txt
18	Is Hester Prynne the less miserable, think you, for **that scarlet letter** on her breast?" "I do verily believe it,"			42,224	02...2		02...2				02...2		The Scarlet letter.w.txt
19	a married pair, I might have beheld the bale-fire of **that scarlet letter** blazing at the end of our path!" "Thou			23,305	03...3		03...3				03...3		The Scarlet letter.w.txt
20	,--that many people refused to interpret **the scarlet A** by its original signification. They said that it			50,581	00...9		00...9				00...9		The Scarlet letter.w.txt
21	in her fierce pursuit of them, an infant pestilence,**--the scarlet fever,** or some such half-fledged angel of			32,061	02...9		02...9				02...9		The Scarlet letter.w.txt
22	whispered, by those who peered after her, that **the scarlet letter** threw a lurid gleam along the dark			21,904	01...2		01...2				01...2		The Scarlet letter.w.txt
23	. Surveyor Pue. The original papers, together with **the scarlet letter** itself,--a most curious relic,--are still in			10,437	00...5		00...5				00...5		The Scarlet letter.w.txt
24	he spoke, he laid his long forefinger on **the scarlet letter,** which forthwith seemed to scorch into			22,951	02...9		02...9				02...9		The Scarlet letter.w.txt
25	detect the eyes of a young maiden glancing at **the scarlet letter,** shyly and aside, and quickly averted,			27,519	07...7		07...7				07...7		The Scarlet letter.w.txt
26	interested their imaginations, had a story about **the scarlet letter** which we might readily work up into a			27,642	07...0		07...0				07...0		The Scarlet letter.w.txt
27	upon the floor. In the absorbing contemplation of **the scarlet letter,** I had hitherto neglected to examine a			10,157	00...5		00...5				00...5		The Scarlet letter.w.txt
28	which the reader is referred to the story entitled **"THE SCARLET LETTER";** and it should be borne carefully			10,403	00...1		00...1				00...1		The Scarlet letter.w.txt

concordance collocates plot patterns clusters timeline filenames source text notes

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N	Concordance	Set	Tag	Word #	Sent .#.	Sent .#.	Para .#.	Para .#.	Head .#.	Head .#.	Sect .#.	Sect .#.	File
1	through the curtains; and at last sunrise threw **a golden beam** into the study, and laid it right across the			70,939	00...7		00...7				00...7		The Scarlet letter.w.txt
2	rich, delicious, and exhilarating, in its chased **and golden beaker;** or else leave an inevitable and weary			71,465	01...3		01...3				01...3		The Scarlet letter.w.txt
3	make merry and rejoice; as if a good **and golden year** were at length to pass over the poor old			72,246	02...4		02...4				02...4		The Scarlet letter.w.txt
4	deeds with my prayers." "A good man's prayers **are golden recompense!**" rejoined old Roger			70,775	00...3		00...3				00...3		The Scarlet letter.w.txt
5	earthly stock of hatred and antipathy transmuted **into golden love.** Leaving this discussion apart, we have a			81,753	01...1		01...1				01...1		The Scarlet letter.w.txt
6	his good name! So they lingered an instant longer. **No golden light** had ever been so precious as the gloom			61,598	01...6		01...6				01...6		The Scarlet letter.w.txt
7	a baby-garment, with such a lavish richness **of golden fancy** as would have raised a public tumult,			82,293	02...1		02...1				02...1		The Scarlet letter.w.txt
8	child,--another and the same,--with likewise its ray **of golden light.** Hester felt herself, in some indistinct and			65,460	05...8		05...8				05...8		The Scarlet letter.w.txt
9	and a splendor,--and had shed down a shower **of golden truths** upon them. Thus, there had come to			78,296	03...4		03...4				03...4		The Scarlet letter.w.txt
10	through a richly painted window, and tracing out **the golden and** crimson images across the floor. But that			34,188	04...6		04...6				04...6		The Scarlet letter.w.txt
11	of life. They seemed to have flung away all **the golden grain** of practical wisdom, which they had			4,594	04...2		04...2				04...2		The Scarlet letter.w.txt
12	on earth, would fain be away, to walk with him on **the golden pavements** of the New Jerusalem." "Nay,"			38,269	03...7		03...7				03...7		The Scarlet letter.w.txt

concordance   collocates   plot   patterns   clusters   timeline   filenames   source text   notes

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المستخلص

تهدف الدراسة الى استقصاء المعاني الدلالية للألوان في رواية الشارة القرمزية للكاتب ناثانيال هاوثورن من منظور تداولي. ونظرا لاستناد المعاني الدلالية الى السياق، فأن علم المعنى التداولي يتضمن افتراضات مناسبة لتفسير الالوان في الرواية. لذلك استخدم الباحث نوعين من التحليل: الكمي والنوعي. يتعلق التحليل الكمي بدراسة تكرار استخدام كل لون في الرواية بالإضافة الى تحديد الكلمات المترافقة مع مصطلحات الالوان بالاعتماد على ادوات برنامج Wordsmith 6. اما في ما يخص التحليل النوعي فيعتمد على افتراض (2007) Allanالذي ينص على ان دلالات الألوان تعد ضمن تصنيف المعنى التداولي بالإضافة الى اعتماد مفهوم X-phemism لـ(2009) Allan بأنواعه الثلاثة: orthophemism euphemismand, dysphemism, بالإضافة الى تصنيف أنواع الدلالات من حيث وضيفتها وتوجهها الى سلبي وايجابي. وقد تناولت الدراسة تحليل كل الألوان المذكورة في الرواية، الأساسية (الأحمر ، الأسود، الأبيض، الرمادي، الأخضر ، الأصفر، الأزرق، البني، البنفسجي) وغير الأساسية (القرمزي الفاتح، القرمزي الغامق والذهبي) وذلك حسب تصنيف الالوان لـ (1969) Berlin and Kay. ويتم تفسير دلالات الألوان من خلال تحليل الألوان في سياقها مع إيلاء اهتمام خاص للكلمات المقترنة بها في الرواية. وأوضحت النتائج ان اللون القرمزي (37.3%) هو اللون الأكثر استخداما يتبعه الأسود (17.5%). بينما أظهرت النتائج استخدام متوسط للألوان: الأبيض (10.9%)، الأحمر (10%)، الرمادي (9.2 %) واستخدام اقل للألوان: الذهبي (4%)، الاخضر (3.3%)، القرمزي الغامق (2.6%)، الاصفر (2%)، البني (1.6%)، الازرق (1%) والبنفسجي (0.6%). واكدت نتائج الدراسة على ان استخدام الألوان في الرواية هو لتأكيد بعض الأفكار والمفاهيم التي تعكسها دلالات الألوان. ومن خلال تحليل توافق الألوان مع الكلمات المقترنة بها تم تصنيفها الى مجموعتين: الأولى تصف كيانات مادية والثانية تصف مفاهيم مجردة. وبناءاً على ذلك فقد دعمت نتائج الدراسة افتراض ان علم المعنى التداولي يمثل أداة ملائمة لتحليل الألوان في سياق معين. بالإضافة الى ذلك دعمت الدراسة افتراض (2007) Allan الذي ينص على اعتماد المعنى الدلالي ضمن تصنيف المعنى التداولي باعتبار ان المعنى الدلالي يتطلب تضمين معلومات سياقية في تفسير الألوان.

وزارة التعليم العالي والبحث العلمي
جامعة الانبار
كلية التربية للعلوم الإنسانية
قسم اللغة الإنكليزية

UNIVERSITY OF ANBAR

دراسة تداولية لمصطلحات الالوان في رواية الشارة القرمزية للكاتب ناثنيال هاوثورن

رسالة تقدمت بها الطالبة
صفا مولود حديد

**إلى مجلس كلية التربية للعلوم الإنسانية-جامعة الانبار
وهي جزء من متطلبات نيل درجة الماجستير
في اللغة الإنكليزية وعلم اللغة**

**بإشراف
الأستاذ المساعد الدكتور جمعة قادر حسين**

2020 م   **1442 H.**