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Symbolic Dimensions of Colors in the Novel the White Hell

الأبعاد الرمزية للألوان في رواية (الجحيم الأبيض)

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Abstract:

The purpose of the present study is to critically look into symbolism of colour and its role in the narration in *The White Hell* by the Kurdish novelist Hasan Ibrahim. Chromatic conventions are not just decorative elements; they are complex symbolic systems that communicate psychological states, existential tensions, and socio-political dynamics. *The White Hell* is analyzed with a qualitative descriptive analytic methodology in order to expose the context of the main colors white, black, red, yellow, green and blue. The importance of description of the color of this structure is very significant, and at the same time opposite to the naming, as a white color, although it is a symbol of cleanliness and clarity, here it is a symbol of selfhood, displacement and loss. Black is a symbol of losing weight and keeping the displacement. Red represents physical violence, cruelty and it makes life difficult for the person or people. Yellow represents sadness, physical violence and a wrong image. Green represents political failure and failed collective dreams, while blue represents alienation from and repatriation to the homeland. This study argues that the signification of colours can be seen as an integral structural framework in *The White Hell* and that colours serve as key visual index documents that help to interpret the symbolic geography of the text, as the visual is a postmodern way of understanding the Kurdish collective trauma, history and human condition.

Keywords: Color, Symbolism, Hasan Ibrahim, Kurdish Novel, *The White Hell*.

المخلص:

تهدف الدراسة الحالية إلى البحث النقدي في رمزية الألوان ودورها السردية في رواية «الجحيم الأبيض» للروائي الكوردي حسن إبراهيم. ولا تُعدّ التقاليد اللونية مجرد عناصر زخرفية، بل تمثل أنظمة رمزية معقدة تعبّر عن الحالات النفسية، والتوترات الوجودية، والديناميات الاجتماعية والسياسية. وتحلل الدراسة رواية «الجحيم الأبيض» باستخدام المنهج الوصفي التحليلي النوعي، للكشف عن دلالات الألوان الرئيسية، وهي: الأبيض، والأسود، والأحمر، والأصفر، والأخضر، والأزرق. وتكتسب الألوان في هذا البناء أهمية دلالية كبيرة، إذ تتجاوز مجرد التسمية والوصف؛ فاللون الأبيض، على الرغم من كونه رمزًا للنقاء والوضوح، يتحول في الرواية إلى للتهجير، والضياع، وفقدان الهوية. أما الأسود فيرمز إلى فقدان واستمرار حالة التهجير. ويمثل الأحمر العنف الجسدي والقسوة، وما يترتب عليهما من تعقيد الحياة بالنسبة للفرد أو الجماعة. بينما يرمز الأصفر إلى الحزن والعنف الجسدي والصورة المشوهة للواقع. ويمثل الأخضر الأحلام الجماعية الخائبة، في حين يرمز الأزرق إلى الاغتراب عن الوطن والعودة إليه. وتجادل الدراسة بأن دلالات الألوان تشكل إطارًا بنيويًا متكاملًا في رواية «الجحيم الأبيض»، وأن الألوان تؤدي دور مؤشرات بصرية أساسية تساعد في تفسير الفضاء الرمزي للنص، باعتبار أن البعد البصري يمثل أحد المداخل ما بعد الحداثيّة لفهم الصدمة الجماعية الكردية، والتاريخ، والحالة الإنسانية.

الكلمات المفتاحية: اللون، الرمزية، حسن إبراهيم، الرواية الكوردية، الجحيم الأبيض.

1. Introduction

The color is not only applied for decoration and beautification of events, it is more intensified, reflects characters' psychological state and enhances the author's thematic purpose; understanding the human as human, the universal and the most nearby, this is what gives color to literature, a language that transcends spoken words.

In the modern Kurdish novel, imagery and imagery recall are intricately linked to memory of history, collective psychology or cultural identity, reflecting a complex and dialectic process that is influenced by contentious geopolitical situations and dramatic geographical features. But there has been a lack of attention given to the symbolic use of visual imagery in relation to personal and social experiences.

In Literary criticism has from the old time The literature review has a connection with the universe and color, like an ornament stylistic, not like a meaningful symbol, this research is an answer to a gap for people who want in this way to make a drift in this way or want to disagree with that, in this novel (white hell). It is the Kurdish novelist of this novel. (Hasan Ibrahim). This novel teaches us to know how the representative symbol is used by using the color of the storyteller to describe overthinking, and nearly hopeless also hope, and the cultural society in the Kurdish world

It demonstrates how symbolic representation operates through the use of color in fiction to express emotional struggles, intimacy and isolation, and the cultural aspirations and experiences of the Kurdish community in the contemporary world.

1.1. Background and Context

The connection between the image view and the language used by the writer is a major topic in different roles of literature reading and has it in culture, writers, specific novelist, to complete the use of a live view to pay attention to the novel, because Color is one of the symbolic main views of Anura's work. Like a part of Kurdish modern literature, and the one who lives in old historical destroy society, culture, and political growth. Many times, symbolic works are used as a powerful strategy to represent the uncalm society and describe the weakness of politics. Tion between the image view and the language used by the writer is a major topic in different roles of literature reading and has it in culture, writers, specific novelist, to complete the use of a live view to pay attention to the novel, because Color is one of the symbolic main views of Anura's work. Fertile is one of the Kurdish modern literatures, one who lives in the old destroy society, culture and political development. Often symbolic works play a significant role in symbolizing the untethered society and detailing the inability of politics.

1.2. Objectives of the Study

This study is based upon four main objectives:

To create an approach to the evaluation of the use of color symbolism in contemporary Kurdish literature.

This is a study of the symbolic use of the colors white, black, red, yellow, green and blue in Hasan Ibrahim's The White Hell.

To determine the connection between colour imagery and character development and important events of the story.

To offer some tentative analytical approach that may be used in the future for critical consideration of visual images in regional literatures.

1.3. Significance of the Study

This paper will be helpful to Kurdish literature studies and comparative literature by using narrative analysis, literary semiotic and psychological symbolism. It shows that colours are not just part of the eye candy, but are used as components of the structure of the text that bind and hold it together in terms of theme. By analyzing the methodological implications of the use of visual symbolism, character psychology and narrative structure in modern novels, this study supplies a framework for further investigations for scholars interested in this topic.

1.4. Problem Statement and Research Challenges

A problem statement is a description or elaboration of the problem you are going to study. It conveys to readers what is occurring, the significance of the issue, who is involved, and the need for continued investigation. A problem statement gives direction to the entire study, whether it is a dissertation, thesis, research proposal or university assignment. In this research, one of the main problems that arose was the scarcity of preliminary sources in Kurdistan literature, especially the one related to the role of color symbolism and visual narrative analysis in Kurdish novels. In order to develop a coherent theoretical framework, therefore, it was necessary to adopt a theoretical approach from Arabic, Western and comparative literary theories. In the Kurdish culture, there are some important traits of good problem statements. They are not merely a topic identification. They give a clear statement of the problem and state why an investigation is needed.

2. Literature Review

Literary colour symbolism demands the consideration of optics, philosophy, psychology, anthropology and critical theory. Colors do not simply mean decorating, they would be more like an active semiotic tool with psychological depth, political remarks and thematic contrast. literature reviews are offer insights into the form and construction of literature reviews in the humanities, social sciences, and sciences. A literature review discusses published information in a particular subject area, and sometimes information in a particular subject area within a certain time period.

A literature review can be just a simple summary of the sources, but it usually has an organizational pattern and combines both summary and synthesis. A summary is a recap of the important information of the source, but a synthesis is a re-organization, or a reshuffling, of that information. It might give a new interpretation of old material or combine new with old interpretations. Or it might trace the intellectual progression of the field, including major debates. And depending on the situation, the literature review may evaluate the sources and advise the reader on the most pertinent or relevant.

2.1. Concept and Definition of Color

The study of chromatic symbolism is a challenging task, as the connotations of colours vary from place to place and time to time. One hue can make one feel relaxed and another one feel hostile and/or grief. One of the major obstacles for this research was the limited number of primary scholarly sources dedicated to the visual narrative techniques in Kurdish fiction. To establish a solid theoretical ground, we made use of Arabic, Western, and comparative literature approaches which were then adapted to the cultural and textual context of contemporary Kurdish literature. Key findings show that colors can produce complex, often contradictory, psychological reactions, e.g. red is associated not only with passion but also with danger, blue is associated not only with trust but also with sadness, green is associated not only with freshness but also with youth, white is associated not only with purity but also with soreness, yellow is associated not only with happiness but also with anger. These reactions are highly dependent on the design context, cultural context, individual differences (such as age, gender, personality, experience), and how the colors mix and play off each other with regard to saturation and brightness. Inadequacy in the field, including lack of color specification and color control, small samples, and oversimplification of stimuli, are noted. For design practitioners, the implications of this are that the use of color must be carefully considered, with a focus on evidence-based strategies that take into account context, target audience, and brand. Additionally, ethical aspects of possible manipulation and accessibility are important to consider.

The review concludes that although color is clearly responsible for psychological function, there is still a need for more methodologically sound research in the field, more attention to moderating variables and more attention to complex interactions of colour, as well as more development of mid-level theories to link fundamental research and of effective design application. The same phenomenon was tried to be explained by classical philosophical frameworks. For Aristotle, color was one of the elements of his universe, and he made observations from visual perception and categorized everyday changes in plants, animals and the sky (Nermin, 2006). He proposed that color changes are directly related to solar influences and changes in the brightness of the atmosphere (seasons). The sun's rays add to the colour of nature, creating various shades of reds and terracottas at sunrise and sunset, and seasonal variations in daylight hours and colour as warm summer hues, cooler winter and high-altitude shades. These theories are continued by the medieval Islamic thinker Al-Kindi who further developed optical science, and whose emphasis was given to ambient (background) light as the necessary physical condition for colour perception. Beyond its physical and physiological characteristics, color also operates within symbolic and material dimensions:

The symbolic dimension:

This view of culture argues that people living apart from one another develop unique cultures. Elements of different cultures, however, can easily spread from one group of people to another. The belief that culture is symbolically coded and can, therefore, be taught from one person to another, means that cultures, although bounded, can change. Culture is dynamic and can be taught and learned, making it a potentially rapid form of adaptation to changes in physical conditions. Anthropologists view culture as not only a product of biological evolution, but as a supplement to it; culture can be seen as the main means of human adaptation to the natural world. In literary works, colors reveal both surface-level narrative elements and deeper symbolic structures (Nihili, 2005).

The material and Sensory Dimension:

Physical scientists see color as a characteristic of the light in optics, and industries and visual artists see it as a color. Know how colors work, using pigments, dyes and materials in visual production. A colored material is the material that reflects light into the retina, resulting in immediate physiological and psychological responses of viewers (Saffar, 2010). Balayi's second view, aesthetic and environmental theory, suggested that colour is one of the most important visual elements in nature and is one of the most important visual perception mechanisms. Weather, temperature and sunlight affect color perception. Clouds may make materials appear less bright, but the sun can make them appear more colorful. The signals are sent via the retina's nerve impulse and received by the brain which interprets them in aesthetic and emotional ways (Fahmy, 2008). Ultimately, colors help to define the spatial forms and to suggest specific emotional aspects: red: speed and vitality, blue: introspection and serenity, yellow: energy, black: fear and seriousness, white: boredom, purity and hope.

2.2. The Concept of Color from Multidimensional Perspectives

2.2.1. Color in Literature and the Novel

In literature, colour is a key tool that authors use to build colourful pictures and environments in which to set their stories. Although language is the most important feature of literature, a writer's capacity to create vivid, emotional visual language is grounded in stylistic conciseness, cultural context, and meticulous word choice (Mitri, 2014). Chromatic elements can be used to depict the physical setting, to portray internal character psychology, and to establish narrative atmosphere, and thus bring written words to life in the form of visual scenes. The contemporary Kurdish novel utilizes color as a potent

artistic device that allows the writers to represent intricate socio-political experiences, memories and psychological state. In this function, the text is an artistic canvas that makes the novelist express Kurdistan ideas related to love, ideology, identity and existence in a descriptive, sophisticated and indirect way.

2.2.2. Color in Psychology

Color psychology looks at the way colors affect human emotion and actions, and how they might stir up certain emotions. Cultures have always had different connotations and emotions related to colours, for e.g. in western societies white is associated with purity and marriages, whereas in India red is the colour of purity and brides are expected to wear red when they marry. Psychology was introduced into the field, with Carl Jung being one of the many who studied the field and suggested that colours can convey emotions that have not been conscious and even relate to personality types. However, psychologists of today reveal that there are many factors that affect color perception, and thus different reactions due to different individual and cultural backgrounds. For instance, blue will be considered calming color, but if someone has negative connotations with blue, he/she may be anxious. In marketing, color is sometimes used to prompt certain reactions, and they may not always be the desired ones: red, for instance, might influence the speed of a purchasing decision when it comes to fast food, while green is a color that can be linked to health. But because there are no unified answers, marketers will have to take into account cultural differences to prevent any undesirable consequences.

To sum up, colour psychology is a fine balance of how colours can evoke certain emotions and at the same time be culturally sensitive, as red means energy, warmth, passion and sexuality as well as hunger or thirst. Research has shown that colours can have a major impact on people's mental state, emotions and subconscious reactions. Colours have an impact on human perception based on their relationship to different wavelengths of visible light. Just like frequencies with sound, each color can evoke specific sensations and feelings in the human body and mind, too (Ubeid, 2013). Harmonious color combination in the surrounding environment may add to psychological balance, happiness and security while inconsistent or chaotic color combination may add stress, anxiety and confusion.

2.2.3. Color in Religion

Color has always played an important role in people's lives, going all the way back to ancient times. In the last several decades, the subfield of psychology known as color psychology has been the focus of a number of studies due to the fact that color has such an instant impact on people's ability to convey their ideas and emotions. The findings of this study will be used to support the beliefs of many religions as well as their philosophy, with a special emphasis placed on the color green and how it links to various faiths. The whole investigation was conducted utilizing a qualitative approach, with a focus on both descriptive and analytical frameworks, respectively. In this investigation, we have followed up on a number of important articles that are tied to research problem statements. These issue statements include categories such as hue (specifically, the color green), emotions, psychological aspects, cultural elements, religious characteristics, and differentiating characteristics. There is likelihood that the future researcher will be beneficial, not just to the particular area of study, but also to following inquiry or research.

Islamic Tradition:

When you visit mosques and other sacred Islamic places, chances are you'll see a lot of green. The hue has a special place in Islam, and is often used to represent Islam to other world religions. Why is green so important? Some say green was Muhammad's favorite color and that he wore a green cloak and

turban. Others believe the color symbolizes vegetation and life. In the Qur'an, it is written that the inhabitants of paradise will wear green garments of fine silk.

The color green is so strongly associated with Islam that it was absent in many medieval European coats of arms. During the Crusades, green was the color used by Islamic soldiers, so Christian soldiers generally avoided it.

Indigenous Regional Beliefs (Yezidism and Zoroastrianism):

Within indigenous regional religions, chromatic values possess deep cosmological and spiritual significance. At the elemental level, symbolic oppositions, particularly between darkness and light, represent the cosmic struggle between good and evil and function as central images for moral responsibility, religious philosophy, and existential questions.

2.2.4. Color in Society and Oral Culture (Folklore)

The relationship between people and colour symbolism is part of culturally-specific perceptual systems, and closely tied to specific social paradigms. In various human societies, communities have created linguistic terms for colors and related them to many ideas, routines and beliefs. These cultural translations often become generalised symbolic representations, such as black meaning sadness, depression and emptiness of spirit (Hamdan, 2008). Yet the symbolic meanings of colors are often not fixed as the cultural and social structures evolve continually. Colors can then have varying meanings which are context sensitive and culturally specific. The meaning or the function of a particular color can only be fully understood within the context of history, social and cultural contexts.

2.3. Dimensions and Symbolic Meanings of Primary Colors

2.3.1. White

From an optical perspective, white is the result of all wavelengths of visible light components in the electromagnetic spectrum being combined, and can be represented using Newton's colour wheel, using rapid rotation to generate the perception of white (Shukri, 1985). White is known as the color of purity, innocence and cleanliness. It has meaning to the people in various cultures: peace and new beginning, sterility and emptiness. A versatile and strong colour, white adds space, brightness and neutrality in design and fashion. (Tasnim, 2021).

At the cultural level, however, white operates as a deeply paradoxical signifier:

Positive Connotations:

Holiness (perfect, flawless), Wisdom (associated with white hair), Purity (to be purified and made white), Religious commitment (wearing white for a dedication ceremony or baptism), Peace, anointing, new beginnings (the white dove), Prophecy (the white horse).

Negative and Counter-Symbolic Meanings:

white can seem stark, cold, and isolated. Others perceive it to be unfriendly, empty, barren, and even mournful. Consider how a large, white, empty room might seem boring, bland, and uninviting.

2.3.2. Black

Physically, black occurs when all visible wavelengths of light are absorbed rather than reflected. Symbolically, however, black is associated with strength, power, authority, secrecy, and emptiness. In

many Western cultural contexts, black has historically been connected with grief, mourning, fear, opposition, and seriousness.

The Social and Psychological Functions of Black

The color black evokes a range of emotions in humans. For some people, black evokes mystery or fear, whereas others may associate it with power and sophistication. But have you ever wondered why a color can spark contrasting emotions?

Through its hues, black can influence mood, perception, and behaviors. Cultural associations and historical contexts can also influence one's understanding of this color. Let's take a look at the positive and negative associations of the color black. (Ma'abireh, 2022).

Psychological Shielding: The use of dark colors may represent emotional protection, allowing individuals to conceal aspects of their inner selves and establish personal boundaries (Talal, 2022).

Therefore, although black is traditionally associated with depression and despair, it is simultaneously elevated within haute couture as a symbol of elegance, refinement, and aesthetic sophistication.

2.3.3. Red

Red is a very hot color. It's associated with fire, violence, and warfare. It's also associated with love and passion. In history, it's been associated with both the Devil and Cupid. Red can actually have a physical effect on people, raising blood pressure and respiration rates. It's been shown to enhance human metabolism, too.

Red can be associated with anger (Yaqt, 2018).

Cross-cultural analyses reveal significant variations in the symbolic functions of red:

Western Contexts: Generally, red functions as a warning and cautionary symbol associated with physical danger, aggression, conflict, and intense emotional states (Fathi, 2022).

Eastern Contexts: Red often carries positive symbolic meanings and is frequently associated with fortune, prosperity, happiness, celebration, and national identity. It's a great color to use when power or passion want to be portrayed in the design. Red can be very versatile, though, with brighter versions being more energetic and darker shades being more powerful and elegant.

2.3.4. Yellow

Yellow can be described in many ways and in this case, refreshing, joyful and lively. Yellow is a universal happy, energetic and cheerful color, which evokes a feeling of warmth and vitality. As a color that elicits strong emotions varied and complex care needs to be taken on the appropriate use of the color when designing spaces. Surah Al-Baqarah (Mukhtar, 1982) is holy Qur'an, especially it. Yellow also, however, has negative symbolic connotations of environmental degradation and physical fragility: Environments deteriorating and parched: According to Yaqt (2018), yellow color symbolises the withering of the leaves in autumn, dry vegetation and deserts. **Illness and Vulnerability:** In medical and psychological symbolism, yellow can denote physical disease (e.g., jaundice) as well as anxiety, weakness and human vulnerability.

2.3.5. Green

Green is a deep and classic color, symbolizing nature and vitality. It's a quintessential, saturated blue color, not towards light lime nor dark forest tones. A great colour choice for designs that evoke and refresh, because of its association with nature, growth and stability. The use of lighter shades of green is especially linked to calming and psychological healing, hence their widespread use in healing and recuperation centers, gardens, spas, and relaxation areas. Its spiritual and cultural implications are also profound, and relate to its tranquil dimension. Islamic Symbolism: Green was our beloved Messenger's (SAW) favorite color to wear and he (SAW) was buried in a green Yemeni mantle (see al-Bukhari). Green is mentioned several times in the Qur'an, including in describing the clothes that the believers will wear in Jannah (Al-Kahf:31; Al-Insan:21), gardens therein (Ar-Rahman:64) and the cushions on which believers will lie (Ar-Rahman:76)., and spiritual reward Green is a universal symbol, appearing in different ways in various cultures as a sign of fertility, nature, spring, youth, abundance, prosperity and spiritual renewal. (Yaquut, 2018).

2.3.6. Blue

Blue has been an important color in art and decoration since ancient times. Blue is used to represent males (<https://en.wikipedia.org/wiki/Male>). Beginning as a trend the mid-19th century and applying primarily to clothing, gendered associations with blue became more widespread from the 1950s. The color became associated with males after World War II. (Abbad & Balawi, 2012).

Cross-cultural analyses demonstrate diverse interpretations:

Spiritual Sacredness: Within Judaism, blue represents divine presence and holiness. This symbolic significance was strengthened by the rarity and high value of the traditional blue dye Tekhelet (Mukhtar, 1982).

Mourning and Difference: Conversely, in some ancient Chinese traditions, dark blue was associated with death and mourning. In classical Arabic literature, references to blue eyes were sometimes connected with suspicion and perceptions of foreignness or the outsider (Yaquut, 2018).

2.4. Dimensions and Symbolic Meanings of Colors in Kurdish Culture

Geography, terrain and history play an important role in the symbolic meaning of colors. Seasonal changes, river valleys, thick forests, mountainous regions have been among the factors that have played a part in the development of Kurdish artistic expressions, oral traditions, conventional crafts and clothing (Rondik, 2017). In the Kurdish socio-cultural tradition, certain colors have very fixed semiotic roles:

Red: It is associated with energy in the form of a powerful collective happiness, joy and celebration. It is symbolically and visually represented in the traditional dress and cultural activities that are rich in embroidery. In Kurdish rural communities red dyed eggs have also been traditionally used for celebration of the Newroz (Balayi, 2008). Concurrently, red is also a political color that symbolises courage, struggle, sacrifice and martyrdom.

Green: In the eyes of the Muslim Kurds Green means spiritual peace special natural of Kurdish place, divine love, and often it is used in religious clothes and sacred places. In the Yezidi community green represents an ecological renewal, fertility of the land and the expression of religious awareness through the sacred rituals. As mentioned above the white color of traditional Kurdish marriage dresses

represents innocence and morality, while white hair among old generation of community members is respected as a sign of wisdom, life experience and morality.

Black: Represents grief and sadness lie and tragedy. Curiously, however, traditional Kurdish poetry frequently contrasts dark with beauty and attractiveness, using dark eyebrows, hair and eyes as emblems of beauty and attractiveness.

Yellow: Many children's clothes are colored yellow, and it may also have bad connotations because of its association with physical illness, such as jaundice (*Zerk*).

Blue: it uses as a cultural symbol meaning protection from the misfortune and evil.

For instance, the blue beads traditionally attached to the infants and loved ones' clothing are apotropaic symbols believed to ward off the evil eye (Rondik, 2017) among the Kurds. The Kurdish language is also rich in colour terms, e.g. *Kaj* (yellowish), *Boz* (ash-grey), *Khamir* (bright red), *Asmar* (wheat coloured/dark brown) and *Aes* (clear white). Historically, colors also have symbolic meaning, which can be found in other civilizations in the region. In ancient Median capital of Ecbatana (modern Hamadan), architectural structures reportedly used various colours over architectural layers 1, 2, 3, 4, 5, which represent the social, military and governmental order (Balayi, 2008).

2.5. Symbolic Dimensions of Colors in Literary Texts and Novels

The novelistic discourse sees Color as a major element and an architectural element in the multi-layered semiotic systems. Literary texts transform and reinterpret the visible spectrum of the natural world to give readers novel aesthetic, psychological and symbolic meanings. (Bamarne, 2025). The use of chromatic imagery by the author is an intentional composition of collective memory, social practices and unconscious cultural associations (Omar, 1998; Hamdan, 2008). Colors, however, have limited, but not steadfast, connotations in literary contexts. Instead, they make their interpretations based on the textual environment, character development and the role of each color in the novel's overall narrative structure (Shtewi, 2005). The human eye can perceive millions of different colours (Saleh, 1982), a fact that some novelists have paved the way by using these differences as symbols, or even by using colour in the title of their novels, such as *The White Hell* by Hasan Ibrahim. In the narrative form, colour can be used in two ways:

1. Explicit Description: When forces are colourful, readers can see the setting or the colour features of a place within the story.
2. Implicit Atmospheric Coding: Colours, recurring chromatic patterns create underlying psychological atmospheres, thematic tensions, symbolic meanings in the narration. However, due to the reader's interpretation, the same chromatic signifier could have multiple interpretations culturally and personally. For instance, the color red could trigger feelings of hope, passion, and love for one person, yet for another, it could trigger thoughts of war, trauma and sacrifice. Still, the novel's use of color ultimately results in a dynamic interplay between the novel's symbols and the reader's interpretation.

3. Methodology

In literature, methodology can be many things. For example, it can be the method an author uses to create a character in their work, or the method—a group of processes—the author uses to complete a work or begin a work. In most of my time dealing with discussions of literature, we use terms such as

genre to refer to stories typed by the method—manner or way in which something is done—the work uses to tell its story: does it use mystery, terror, romance, historical romance, comedy, and so on. in Hasan Ibrahim's novel *The White Hell*, allowing the analytical process and findings to be clearly understood and replicated. This study adopts a descriptive-analytical approach for extracting, categorizing, and interpreting color references within the literary text (Khanki, 2011).

3.1. Data Type and Collection

A qualitative methodology was employed, collecting data on participants' experiences and perceptions of reading various this Novel (*White Hell*).

The primary data for this study are derived from the narrative text and writer. how the benefit of this novel of *The White Hell*. Data were collected through a qualitative close-reading approach conducted in two main stages:

Textual Identification: All explicit and implicit references to colors were identified and recorded. This process involved a detailed examination of the novel to locate direct and indirect color references, with particular attention to the six primary colors examined in this study: white, black, red, yellow, green, and blue.

Contextual Classification: The identified color references were classified according to their narrative functions and symbolic contributions, including character psychology, emotional development, spatial representation, and thematic construction.

3.2. Analytical Framework and Symbolic Adaptations

The interpretation of color symbolism in this study is based on established theoretical approaches in literary symbolism and color psychology (Nihili, 2005; Ubeid, 2013). However, general interpretations of color symbolism were adapted according to the psychological development of characters and the sociocultural and literary contexts of modern Kurdish literature.

The analytical framework incorporates two key methodological adaptations:

1. Cultural and Psychological Foundations of Symbolic Discourse

Rather than applying fixed and universal meanings to colors, this study interprets color symbolism within the specific Kurdish cultural context, considering indigenous knowledge, local landscapes, collective consciousness, emotional experiences, and individual identity formation (Balayi, 2008; Rondik, 2017).

2. Paradoxical and Psychological Dimensions of Color Symbolism

Bearing in mind that the psychological effects of colors on individuals' cognition are gaining more and more space, whether in psychology

itself or the areas of marketing and product development. Therefore, we sought to identify how color psychology has been debated in the scientific community For example, although white is traditionally associated with purity and innocence, *The White Hell* presents alternative symbolic dimensions of white, including emotional numbness, psychological isolation, identity displacement, and the suppression of individual experience.

4. Results and Discussion

The literary text can be read as a poly-mosaiced symbolic code that carries in itself complicated human experiences, psychological interiorities and socio-political fears. Verbal and visual codes are carefully woven into the text of modern narrative prose to reveal character interactions, help to communicate environmental mood, and establish key thematic structures. In *White Hell* (2004), Hasan Ibrahim eschews the decorative visuality in favor of chromatic imagery as an active, structuring element that actively propels narration and that modifies the character identity. By engaging in a close examination of the novel, this part will reveal how Ibrahim's creation of the symbolic dimension of the dominant and secondary colors provides a glimpse into the mechanisms of individual and collective psychological resilience in the face of existential loneliness, trauma and identity dissolution.

4.1. Applied Study and Textual Analysis

4.1.1. Symbolic Dimensions of White

When "Psychological" dominates the meaning and symbolism of white, it is often not a complete problem. The more useful clues are generally the ones that are less conspicuous: what the problem begins to transform in normal life. The oxymoronic title *The White Hell* is a kind of primary semantic portal into the novel, a breaking of familiar connotations within the semiotic area of colour symbolism. The traditional image of hell, which is usually linked to heat, fire and distress, is reconstructed through the symbolic sphere of whiteness, which detaches it from its traditional connotations of purity, tranquility and spiritual calm (Tesnim, 2021). In this way, the desolation of the physical, the psychological and the moral is not portrayed by burning heat, but by freezing conditions, systematic paralysis, and emotional immobility. The novel is infused with whiteness as an overbearing and overpowering force that permeates all aspects of personal and physical existence, obliterates spatial differentiation, and eradicates the division between the environment and the self. This is clearly seen in the next passage: "The road was white, the trees were white, the night was white, people were white, white icicles hung from the ceilings, the blood of his body became white... the telephone booth, which was his dwelling, became white up to the middle, the cold turned his heart white..." (Ibrahim, 2004) In this, the whole world is made a uniform and superpressing monochromatic scenery. The process of organic and inorganic becoming white implies a condition of emptiness, numbness and paralysis in the soul, caused by exile, isolation and great cold. The metaphor of the protagonist's blood turning white is an extreme disruption of vitality, black, red, yellow, green and blue. There are some paradoxical meanings in the text. White, which is associated with purity, symbolizes sensory numbness, displacement and erased identity. Black switches from institutional loss to protective concealment in exile. Red channels are physical violence, political opposition, and unvarnished survival. Yellow is a sign of depression, hostility and skewed perspective. Green is for ideology that stagnates and for a collective ambition that is denied, blue is for alienation and for the moral restoration of home. Finally, colours constitute a fundamental visual architecture in the composition of visuality in *The White Hell*, and through that shape the historical memory and trauma of Kurdistan. In conclusion, *The White Hell* is concerned with the framing of visuality as an understanding of historical memory and trauma of Kurdistan by means of colour as a key visual architecture.

4.1.2. Symbolic Dimensions of Black

Black is narratively deployed as a psychologically warped world by the physical trauma, foreign exile, and institutional pressure. Memory in other places becomes monochrome, the memory of past times and experiences in the homeland reduced to a "black and white" image, reminiscent of a film in shades

of grey and sadness (Ibrahim, 2004). Dark clothing and dark sunglasses are an important survival need in public areas where hostile surveillance is in place: “You guys have to wear a T-shirt like this, dark jeans, boots, dark sunglasses...” (Ibrahim, 2004). In this sense, dark-colors serve as psychological survival strategies where the characters try to maintain control and keep their inner world hidden from an aggressive outside. Blackness serves as a symbolic shield, a way for people to protect themselves from being vulnerable, to not show their emotional selves, and to have a fleeting sense of protection in an unstable world. But darkness serves to both hide and to engender psychological protection at the same time, and it is a paradox that has an impact on the degradation of personal identity. The progression towards darkness at midnight of the characters is a slow slow process of self-disfigurement, the outcome of which is a disintegration of the self until they merge with the night, which was the only way for them to survive (Ibrahim, 2004). However, black is not only a sign of despair and loss, it is also a sign of the psychological toll of exile, of trauma and of the fight for survival and the fight for identity. The most severe structural expression of black is in closed institutional settings—like interrogation rooms, prisons. In place, where sensory deprivation is created through a thick black cloth that covers the eyes, and that creates spatial disorientation and existential fear, the human body is bruised, black and blue (Ibrahim, 2004). Therefore, black serves at once as a practical means of survival, but also as a blatant sign of political repression and control.

4.1.3. Symbolic Dimensions of Red

Red is a symbol of dynamic struggle, embodied vitality and psychological opposition to the frozen immobility symbolized by whiteness. This existential opposition is presented in the early chromatic contrast in the novel: “...A red rooster and a white lamb...” (Ibrahim, 2004). The red rooster represents agency, awakening, and cultural vibrancy in opposition to the lamb, who is white and passive and vulnerable. Red's contrast brings its own force of movement and survival in a world of existential confinement and stagnation. But the symbolic power of red changes as the protagonist traverses its oppressive urban spaces, migration pathways, and new borders. The perception of its connection with vitality gets increasingly connected with bodily pain, institutionalized violence and the trauma of migration: Ibrahim (2004) describes the smell of the alien country mixed with the smell of blood, tear-filled faces and the police sweep that cover the beauty of Istanbul. In this instance, the image of blood turns from a sign of life to a marker of pain, weakness, and human suffering. Red is no longer merely a symbol of biological energy, it is now the colour of the wounds of exile, social exclusion and political oppression.

But in transitional and liminal areas for example in the entrance gate of Brno red returns through the image of the apple, with the promise of desire, hope and the continuation of life. The apple is a symbol of a fragile yet lasting hope of renewal in the face of alienation and uncertainty (Ibrahim, 2004). The resilient expression of the red comes in the collective body of people, the exhausted survivors with "red eyes" are a silent but potent resistance to the controlling apparatuses of authority and spatial enclosure (Ibrahim, 2004). In this sense, red has a double symbolic meaning in *The White Hell*, as it symbolizes the violence towards the body and the will of the human spirit to resist annihilation.

4.1.4. Symbolic Dimensions of Yellow

In the chromatic texture of *The White Hell*, yellow is a significant symbol of corporeal anxiety, social uncertainty, psychological vulnerability, and the allure of foreignness. The early phase of exile is represented by the appearance of the yellow, as it is a subconscious yearning for the unknown, and it is a response to the oppressive conditions of the local environment, as well as the psychological strain of political oppression: “But I want the blonde, I want to experience it too!!!” (Ibrahim, 2004). The

fascination with the visual evidence of otherness however is only the beginning and is subsequently replaced by a psychological trap. Yellow and foreignness turn into a sign of a dream world of freedom, but instead create a sense of isolation and emotional enclosure in hostile external worlds (Ibrahim, 2004). Yellow is also a colour that is linked to high psychological stress at times of extreme displacement, including at clandestine border crossings. In situations of fear and physical tiredness, psychological pain is written on the body: the protagonist's skin is lifeless and yellowish in the face of existential threat (Ibrahim, 2004). Thus, the colour yellow has a double symbolism: one, it is seductive and offers the promise of foreign opportunities, and the other, it is the visible sign of trauma generated by exile, insecurity and existential crisis.

4.1.5. Symbolic Dimensions of Green

While the conventional meaning of the colour green is fertility, ecology, renewal and seasonal regeneration, *The White Hell* challenges these notions in radical fashion. For Ibrahim, green signifies a failure of collective political hopes and dreams and historical paralysis. This metamorphosis is symbolised by the pomegranate tree, and is associated with an extended sociopolitical situation: For the past three years, the tree had not grown, there were no new shoots, and it had never shriveled, and he was continually looking at it. As he used to say to his father: 'All this is like our revolution. Ibrahim (2004) said that the tree is green, but doesn't have any fruit... A non-living green pomegranate tree assumes a metaphorical meaning of a political reality which is neither alive nor dead. It is not dead, but the fruitlessness of the tree is the state of not having come into fruition and not having actualized collective aspirations. The complexity of the symbolic nature of the colour green is further increased by the Kurdish word *shin*, which is not only a name for green but also has other meanings. The word falls in a semantic zone between green and blue, and it carries cultural connotations related to grief and loss, and to memory. In this linguistic aspect, green does not have the usual connotations of growth, it is a symbol of historic immobility, years of sacrifice, and no real change.

4.1.6. Symbolic Dimensions of Blue

The White Hell is a blue story with two opposing symbolic aspects: the alienation of the foreign and the memory of protection. At another dimension, the blue can be seen as an external visual element that brings impressions of emotional distance, unfamiliarity, cultural separation etc. (Ibrahim, 2004), when it is linked to other environments beyond the known ones of the local inhabitants. On the other hand, when blue comes out of the protagonist's memory of home, it becomes a psychological haven and a symbolic place of emotional containment: "Kurdistan is the capital of the world, Kurdistan is the meadow of lovers, no place is more beautiful than Kurdistan!... birds, trees, mountains, rivers, meadows, villages..." (Ibrahim, 2004). Internal sanctuary: The remembered blue landscapes of homeland the open sky, rivers, mountainous environments offer an emotional warmth of sanctuary against the emotional coldness of exile. In this way, blue is a device for psychological resistance, serving to allow the displaced person to maintain his or her identity, emotions, and sense of belonging, even in the face of hostility. It is therefore a central paradox that blue is the sign of emotional distance, of foreignness, and of the healing function of collective memory.

4.1.7. Polychromatic

Polychromatic. Multicolored, random or instinctive use of colours rather than complying with a colour scheme. For *The White Hell*, polychromatic imagery symbolizes more general social divisions, psychological states and cultural experiences. Absence or presence of colour turns into a marker for human condition, social displacement and emotional change. These experiences are very different,

however, from the refugee settings, which are devoid of emptiness and chromatic deprivation: There is nothing to be seen except a barren and abandoned land, the longing for life and hunger for colour, and the scent of Chernobyl still emanating from these trunks and rocks..." (Ibrahim, 2004). The lack of color is a recurring theme, suggesting psychological fatigue and loss of emotional energy from extended periods of confinement and displacement. The phrase "hunger for colour" thus becomes a metaphor for people's need for significance, identity and relationship. Temporary relief is achieved by dressing in traditional Kurdish clothing and through the medium of collective cultural solidarity. We are brought together in gatherings, where colors momentarily reinstate emotional warmth and social belonging. But such moments are fragile and soon get absorbed into the dominant whiteness of the environment. The protagonist's literature destruction is a symbolic conclusion of the personal identity, memory and creativity of the self in a psychological vacuum (Ibrahim, 2004). In sum, The White Hell's chromatic system serves as a cohesive and comprehensive system, in which the colors are not simply decorative. They serve as symbolic tools to depict trauma, exile, collective memory, cultural identity, and psychological survival in the struggle of the man of God, Ibrahim. Reminds of one's homeland landscapes as a psychic safety and means of identity maintenance; and of the emotional remoteness, coldness, and alienation of foreign landscapes.

Table 1. *Summary of Color Symbolism in White Hell*

Color	Physical Basis	Positive Associations	Negative / Inverted Meanings
White	Total reflection of visible wavelengths	Purity, innocence, peace, rebirth, clarity	Emptiness, emotional numbness, isolation, erasure
Black	Complete absorption of visible light	Authority, elegance, protection, strength	Grief, mourning, despair, institutional loss
Red	Longest visible spectral wavelength	Vitality, passion, celebration, martyrdom	Violence, physical danger, war, aggression
Yellow	High-visibility spectral hue	Sunlight, clarity, mental warmth, energy	Physical illness (jaundice), decay, environmental drought
Green	Dominant terrestrial visual frequency	Natural paradise (Jannah), renewal, balance, growth	Ideological stagnation, political paralysis
Blue	Short-wavelength light scattering	Sacred presence, peace, clarity, protection	Personal alienation, death/mourning, outsider status

Source: Author's textual analysis based on Ibrahim (2004).

5. Conclusions

The flow of the story and the chromatic arrangement in *The White Hell* allows Hasan Ibrahim to integrate the symbolism of color into the system of meaning that is the novel. Instead of the traditional color-emotion link, Ibrahim purposefully redefines the symbolic colours based on psychological, historical, and sociopolitical experiences of displacement. The novel's visual semiotics offers radically different readings of white and black, which become signs of emotional freezing and of existential emptiness and identity erasure, as well as red, which becomes a sign of traumatic suffering and resistant vitality, or yellow, which becomes a space of attraction and anxiety, or green, which becomes suspended political aspiration, or blue, which becomes alienation and emotional refuge. The study shows the role of color in *The White Hell* as an integral part of the narration of individual trauma, collective memory and Kurdish cultural identity. Furthermore, colours in language and literature, which combines findings from cognitive linguistics, psychology and literature. It's backgrounded with rich variety of case studies which illustrate the emotional emphasis that colors convey in the productions of characters from among religious and ethnic groups of Kurds and other people of Middle East and the world. The combination of literary semiotics and visual anthropology, cognitive psychology and cultural history would further enrich understanding of the role of color as a bearer of collective memory and social experience. Moreover, the use of visual semiotics and color analysis as a learning tool in the literary field at the university level to understand and explain the literature could give new methodology in learning and invention in the manufacture.

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