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Color in Context: Red as Metaphor in Visual and Literary Works

Abstract

The paper investigates the potential of color red as a symbol/metaphor and in the ways it is being manifested in some visual and literary works. The examples are selected from art history, verses of Punjabi folk and of classical poets e.g. *Faridudin Masud*, *Guru Nanak*, *Shah Hussain*, *Bulleh Shah*, *Sultan Bahoo*, *Damodar*. Elaborating the use of red as a symbol/metaphor in those examples sheds light on how a particular color is deployed to convey complexed emotions and layered meanings and the role those works and words have played in the interpretation and establishment and continuation of meaning of red color. The study also helps to discern the somatic and conceptual preposition of red color with love, compassion, revolution, unity, change, fertility etc. Significant application of color in Punjabi poetry is yet to be explored in depth. Very few critics have laid out studies that are systematic also and deal with the use of color more so over color red, in the words of Punjabi poets. In this paper an attempt has also been made to understand that how poets have deployed this color in their particular way and used it to convey their deepest emotions and compound thoughts. The qualitative method is used to collect empirical data.

Keywords: *Punjab, Red, Land scape, Colors, Punjabi Poets, Illustration, metaphor, Visual, Folk genre*

Punjab's *reet* (traditional history) has color in its roots. It's a land of water, blue sky, flowers of various colors yet yellow is predominating because of *sarson* (mustard fields) and cultivated fields like wheat, sugar cane and corn that change color throughout the varying seasons of the year. Besides cultivated fields Punjab is also known for the beauty of its flowers which have variety of colors, red among them being abundantly available. Lahore, when the season comes, has color red flying in the air with a road side trees commonly known as *jungle*

fire. *Rahat Naveed Masud*, a contemporary Pakistani painter illustrates the beauty of that time through her timeless landscape visual. Fig: 1



Fig: 1 image courtesy: *Rahat Naveed Masud*

Red, black, Green, yellow, blue, white etc. do exist in nature. However, man has also been inclined towards the usage of colors. Flags of the world, especially of the Pan Arab countries are an open example of that. However, man must have been inclined towards this usage due to some reasons and those reason lie in the symbolic value of colors. Besides having a strong visual value, color also has literary orientation. In Punjabi literature this orientation has its associations with the culture. Punjabi poetry while carrying rich metaphorical implications has touched hearts from centuries. Investigating color symbolism also help us deepen our understanding of it. In all cultures around the world almost all colors carry some meaning and have a certain symbolic value. That symbolism is either rooted in emotions or in logic and reason. Careful investigation of visuals and literary works helps us realize that colors are used as conceptual metaphors. Poets and painters have used cultural alliances and human experience associated with those colors and have generated expressions that apparently simple yet layered deeply. Linguistic experts have declared humans' conceptual system which may appear ordinary in nature, but is highly metaphoric in nature. Xie mentioned Lak off and Johnson as

Conceptual metaphor is a product of the way human beings are and the way they interact with their physical and cultural environments. In the theoretical framework of conceptual metaphor, metaphor is viewed as a

stable and systematic relationship between the two conceptual domains(Xie).

While Nordquist writes

Conceptual metaphors are part of the common language and conceptual precepts shared by members of a culture. These metaphors are systematic because there is a defined correlation between the structure of the source domain and the structure of the target domain (Nordquist)

If we apply what the scholars in above mentioned quotes are trying to say, then we could state that using color as metaphor to express concept is a system that already has its link rooted in its surrounding environment where it is being used. The audience who are receiving color as a conceptual metaphor is already familiar with its initial associations. Poets and painters hence use it as a creative device to elaborate on compound themes while creating visual or literal eloquent expressions.

Color could symbolize various states of a human being. Before the discussion delve deep into the metaphoric nature of color red in the literature and visual world, it would be useful to have a look through color as an entity and its meaning.

A color, is in fact many combinations of wavelengths of light. Nerve cells along with our sense of sight interpret the various combinations of light wavelengths and help our brain to recognize any color(Trafton). Colors are studied or understood in sequence or in relation to other colors and not in isolation. Research shows that same color could have varying associations and those associations may not have concrete basis but abstract. Beth Tauke writes about color in a holistic way and sums up almost all the facets of this entity.

Color is a transient medium. It can in, on, above, after, behind, below, beside, though, toward, under, within; but its important characteristics is a potential for movement, particularly between. It moves between states; between dimensions; between space; matter and time; between the internal and the external, between human perception and the world; between light and shadow; between the eye and the brain; between the senses; between the imaginary, illusory, and the so called real. It specifies notions of transparency, translucency, and opacity; of proximity and distance (tauke).

The objective definition of color defines it as one of the elements of art which is produced when the light strikes an object and bounces back. However, historical instances tell us that color has been perceived in various connotations. In literary works color is often being used to present a character or create an atmosphere. This helps writers to deliver the character's deepest emotions (Xie). Bulleh Shah in one of his *kafi* writes

سا نو لیاں دے نین سلو نے
سوہا دو پٹا گوری دا
اک رانجھا مینوں لوڑیدا

With a red *dupatta* (shawl), a girl is ready to become a bride yet waiting for a beloved.

A 20th cent French painter to convey the energy of the space made lavish use of the red when he created his master piece *The Dessert: Harmony in Red*. Fig: 2. There is no distinction left where the table ends and the wall starts. Red here has made the artist to visualize a place without time and space.



Fig: 2 The Dessert: Harmony in Red www.henrimatisse.com

Red color in Punjabi poetry tops the list of hierarchical order as it provides the evidence of human existence. Red is the color of blood. Blood is the testimony of life.

الف الله رتا دل میرا
بے دی خبر نہ کائی

Bulleh Shah, a famous *kafi* poet says that I am only alive because I connected with the absolute reality. This is interesting to note that *ratt* in Punjabi represents both the word color and the color red. Dead person is

devoid of any color. This could also mean that if the red is there, only then others colors of life can exist. If we look back at the painted visuals of Egyptian civilization, we would notice that flesh tones of figures were painted with red color see fig:3. The pigment was made from oxidized iron and red ocher. Even in ancient times man found red to symbolizing life. However, evidences of red being used in negative connotation are also available.



Fig: 3Scenes from the Tomb of Nakht; www.metmuseum.org

Fire was another important entity that is being represents with red in the mythological imagery of old civilization. To accentuate danger or define destruction, red was the color that could express both good and evil. It is also noticed that the use of red color as symbol/ metaphor has also been evolved over the centuries. If once it was the only color then later it fell out of favor also. Michel Pastoureau a historian writes in *Red: The History of a Color*,

Red is the archetypal color, the first color humans mastered, fabricated, reproduced, and broke down into different shades.” As such, it dominated visual culture for centuries. With the advent of the Protestant Reformation, however, people began to view the shade as gaudy, even immoral, and its pre-eminence began to fade. Today, both blue and green surpass red as the West’s favorite colors.

In contemporary times ‘Red has special characteristics’ Janziz says in *The Study of Color words in Shakespere Works*. Besides having physiological collocations, red embodies political connotations too. Later it will be explained in the context of revolt and revolution. Throughout visual history red color has played a vital role to express religious

anguish, sorrow or sacrifice. On the other hand, it has also been found suitable to express political agendas as of revolution (fig:7) bloodshed, power or wealth etc. However, the case of culture is slightly affirmative. Love, glory, fertility, celebration etc are the things that have found affiliation with the color red(Pastoureau). Similar use is found in Punjabi poetry apart from few exceptions.

A very interesting contrast can be made in the way red sometimes is being perceived in opposite ways. Creator has given us the red in the form of blood that is the sign of life in other words the movement yet the man has made a system where red demands inertia. A red signal commands to be completely stopped. It also generates a gesture of authority. On the contrary, how beautifully a Punjabi poet in a *Boli* has reverted the inactivity suggested by the red signal into an eternal meeting of lovers.

بتی لال نہ ہوئے ساوی
تے سدا تینوں تک دا رہواں

On the contrary to previous allegories the color does reflect respect and protocol too when a red carpet is laid to receive the high officials or dignitaries (Janziz).

In the world of visual arts color is an important entity. From ancient civilization like of Egyptian, red has been used a celebratory color and an entity to symbolize life and victory as said earlier. In Hebrew language red color and the word blood have similar origin. Likewise, in Punjabi, *ratt* has been used to represents both the color and the color red. Greek nation associated red with the male principle unlike prehistoric era where red had a kinship with the female energy. This connotation is still existing in the present day Japanese culture. With the innovation of red figure pottery painting technique, the color could stand for Greeks' creative advancement fig:4. Red to Greek artisans could also be a symbol of creative freedom as it allowed them to paint figure and other details in a more realistic way than the previous method of black figure.



Fig: 4 Greek pottery in black and red figure technique; source
www.ancientworldmagazine.com

Mother earth, to Neolithic people, had given the life giving power through her red ochre pigment. This could make red color come forward as an oldest symbolic color. However, that could be debatable (Pro). During the Upper Paleolithic period, early artists began employing the red pigment as paint. The dusky red bison (Fig:5) dotting the cave walls of Altamira in Spain are some of the oldest, dated between 20,000 and 14,000 BC (Cain).

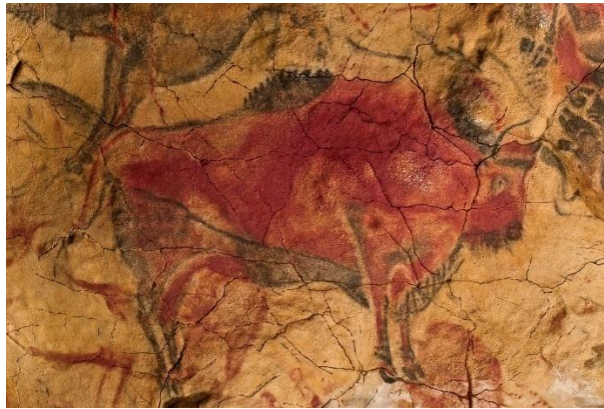


Fig: 5 Bison drawing in the caves of Altamira
www.wikipedia.org

However, there has been conventions that are attached to this color which are common all over the world. Some very common understandings of this color are danger, threat or celebration and festivity.

Red through blood has come in nature. It could have had various tones but it remains red. In visual realm there are various shades with the name carmine, scarlet, vermilion etc and are used for their specific physical and emotional properties. Fig: 6

ROSEWOOD	CARMINE
AUBURN	BURGUNDY
CARDINAL	AMARANTH
CRIMSON	RUBY
SCARLET	VERMILION

Fig:6 Shades of red

The color red is deeply interred twined into *Lokreet* or Punjabi folk. There are various terms for the red like *ratt*, *lal*, *ratta*, *suhaim* imparting separate meanings and are used in relevant context. A contemporary young writer *Sana Javed* writes

جدوں سپنے ویکھاں سوہے
جندڑی دی رت سوکھدی

In Punjabi culture one of the major connotation of color red is of celebration and festivity. The typical Punjabi bride is born out of Red. She wears a dress that has to be red (though there are variations now). Her lips carry red and she is adorned with flowers which are also red, all over. When all the reds are combined and the bride is ready she is send off to her new house while her friends and other elderly women in the family sing songs that are full of emotions and symbolism.

لال ر و مال ہوے
تیرے اگے اف کر یے ساڈی کی مجال ہوے

If we step into a folk Punjabi household we would notice that women do embroidery and the most beautiful way to embroider something is to do it with the red thread. If a cloth or fabric has red color, it would be considered exclusive. Hence it represents wealth and luxury too.

Punjabi poetry when speaks through or about red is often suggesting the idea of truth. Man has been given the ability to see the red that exist in his outer world however he has not build the capacity to realize the red

that runs through his veins and his other fellow men. He has not enabled himself to realize that band of brotherhood that he has been entrusted with. On another instances Nanak writes and points towards the duality of red that exists in the inner and outer of not only man but in our system too.

جے رت لگے کپڑے جامہ ہوئے پلایت
جو رت پیو نے ما نساں تن کیوں نر مل چیت

Now here *ratt* represents the human blood which if put on clothes could make them impure but Nanak satirically says that what about the those who suck the human blood in other words kill humanity. Are they not the ones who should be considered impure!

Punjabi classical poetry has stemmed out from Punjabi folk songs. Sufi saints and other classical poets of Punjab extended the lexicon of Punjabi folk and created more complexed expression. George Lak off and Mark Johnson are prominent cognitive linguists and have shed light upon the framework of writer's usage of metaphors in writing that helps them to create eloquent expressions. According to them cultural models, folk stories, ideas based on belief system of a certain culture all come under the commonplace knowledge. By using commonplace knowledge and everyday metaphors, classical poets invented a new form of poetry (Ana Laura Rodriguez).

Below is an example from folk followed by an excerpt from classical Punjabi to elaborate how similar ideas are expressed but in a relatively in their own distinct way.

لا ل رنگ دیاں لیراں نے
اوسے شہر دی لگدی جتھے جمڈیاں ہیراں نے

The above mentioned Punjabi tappa talks about a valiant woman, making her somewhat equivalent to a legendary character of Punjabi classical literature, *Heer*. Damodar Das Arora, a classical poet who immortalized the story of *Heer* also paints a picture of an unfathomable women but in an intense way who in the face of patriarchy are fearless. The mastery of linguistic skill had made the poet to strategically intertwine red into the whole scenario.

وگیاں تیغان، ادوں اد، کیہی صفت اکھا ہیں
لوتھاں جھڑن زمین دے اتے، رت لگے
جنگھیں بابیں

جوگنیاں رت پیون آ بییاں، سیس د ہڑاں تے نا
ہیں

آکھ دمودر لال زمیں سبھ، التا جیویں ووا ہیں

Blood covered bodies are dropping dead on the ground like autumn leaves falling. The fight those fearless women have fought has left the ground as if a holy ceremony of marriage has happened. Poet says the blood stained earth is making the feet of those fighter women as beautiful as *alta* (red liquid) does for the bride. Red in 92 *band* of *Damodur*’ *sheer* is representing courage, revenge, agent of change, passion, fury and death. The use is so complex that the red is symbolizes victory and defeat at the same time.

Speaking of red and fearless womanhood, one can find the case of *Durga* that is already have strong presence in hindu religious mythology. Fig: 7 Multi armed and riding a Lion, a principle hindu goddess of war, Durga appears either wearing red or having a red backdrop, launches her armory after soaking in red and fears not to fight a demon that comes her way.

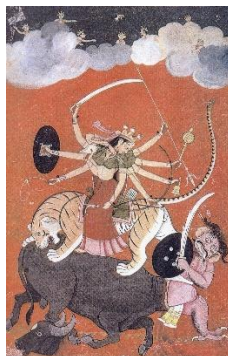


Fig: 7 Durga slays the buffalo demon www.wikipedia.org

Now in above mentioned folk and classical verses, red is being used in a particular context of a strong woman. This shows that the understanding of the meaning that have been associated with red was already existing in that culture hence the poet takes the leverage and extends the meaning and reuse them in an intense context. Nordiques calls it a linguistic convention.

Because conceptual metaphors are drawn from a collective cultural understanding, they've eventually become linguistic conventions. This

explains why the definitions for so many words and idiomatic expressions are dependent on understanding accepted conceptual metaphors.(Nordquist)

Such theoretical frame could help improve understanding of the red color as a tool in Punjabi literature to not only express poet's intimate feelings but also the way red is being perceived and conceived in Punjabi culture. Benjamin Wright and Lee Rainwater in *The Meaning of Colors* state

....two ways to approach connotative effects of color generally. One is practical and other is theoretical. Practical reasons could provide us a point of view of in what ways people talk about color. Hence we improve our understanding of color effectiveness in visual communication. On the otherhand theoretically frame work help us to know more about the relationship between perception and connotation(Rainwater).

Color red due to its multifaceted identity has been deployed to convey complexed ideas such as fear in the form of death, change in the form of revolution and power, feminism, love, passion, spirituality and so on. When man observed red bleeding through a living being. The thoughts of fear, sorrow, hunger or regeneration were released. This created one of the major characteristics of this color and that its emotional value. Although all colors have their own emotional value however red among them is the most intense. Mark Rothko a 20th cent. American abstract expressionist put this value into good use and invaded his canvas with varying tones and sections of red (fig: 8) to make his viewers experience a sense of spirituality. Later his style of work was referred as color field paintings. Color to him was a primary vehicle to express human emotions of tragedy, destiny, ecstasy and sublimities. (Holloway).

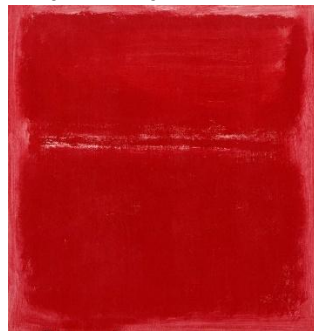


Fig: 8 Mark Rothko's Untitled, 1970. National Gallery of Art, Washington, DC

If Rothko expresses sublimity through red then Shah Hussain also seems to be interested in investing red into a more sublime concept of nature's process of gradual change called *sehij* in Punjabi. Here Hussain takes the metaphor of *salu* (bride's red dupatta) what holds a great value for her and what she keeps safe even after her marriage. (کافیاں مادھو لال حسین)

سالو سہج ہنڈاء لے نی سالو سحج ہنڈاء

Shah Hussain advises on having a relaxed and unconstrained approach towards making a new relation as love cannot happen instantly. He encourages a person to nourish and cherish *shij*, nature's idea of gradual change and progression.

One of the physical attributes of color is its quality of permanency and impermanence. Some poets have taken common knowledge of plants and flowers that leave permanent and temporary red colors. Then have employed them as metaphors to express ideas of purity and impurity. For example, in Garanth Sahib Nanak says (Nanak)

کا بیا رنگن جے تیہے پیا رے پائے نا و مجیٹھ
رنگن والا جے رنگے صاحب ایسا رنگ نہ ڈیٹھ

And Farid while expressing the intensity of his love for his fellowmen writes

فریدا جے میں ہوندا واریا، متاں آئریاں
بیٹڑا جلے مجیٹھ جیوں، اپر انگاراں

Temporary and permanent side of red color is intellectually embedded into the words of these poets. If Nanak and Farid use *majith* (a flowering plant that releases permanent red color) to symbolize higher state of love i.e. *ishq* then Bullah takes *kasumba* (red safflower that releases color which is temporary) to emphasize fragile and transitory nature of life (Khan).

بتھ نہ لاء کسنبڑے جل جاسی ڈھولا



Fig: 7Liberty Leading the People; www.wikiwand.com/en/File:Liberty_Leading_the_People

A color that instantly signifies allegiance could be none other than the red. It quickly launches danger or action. See a group of scarlet flags flying among a group, one could see a revolt coming. ‘Color, as Laura Snoad said, here in its basic form-has long been an irresistible protest tool’ (Snoad).

In the west in 18th century after the French revolution, red gained a new identity of revolt and rebellion. The distribution of red in the famous work (see fig: 1) of that time *Liberty Leading the People* by Eugene Delacroix speaks of revolutionary sensibilities. Later as a color of progressive movements and radical left wing. Even in Pakistan in 1970’s we heard of the word *surkhay* (leftist) meaning rebellions. However, in Punjabi classical verses, red was long back employed to express uprising. Shah Hussain, a Punjabi Kafi poet of 16th cent wore red to rebel against monarchy and mullahism.

If we speak of rebellion or revolution it also takes us to the idea of change. Nanak came to dissolve the difference or the lines that was drawn between Hindus and Muslims. He made a diary in which he added the sayings quotes and poetry he liked. His diary became the Garanth (holy book of Sikhs) afterwards. Whichever guru came after Nanak he added his poems and saying he liked or wanted to tell into Nanak’s diary and then in 1604 A.D. Guru Arjun Singh thought of compiling the book now known as Garanth sahib. Each guru has used colors in literary meaning/ orientation.

Nanak says

نہ میلا نہ دھندلا نہ بھگوانہ کچ
نانک لالو لال ہے سچے رتاسچ

Nanak here points towards that fact which is stated earlier. A fact that talks about the oneness of creation. A bond all humanity shares through the color of their blood. Nanak here uses the red of the blood to symbolize purity and piousness. A man's health is assured by the purity of his blood. If the blood would be impure life cannot be guaranteed. The only truth according to Nanak is that purity of red that may get cloudy or impure due to the materiality or fake-ness. He says he is neither dirty nor contaminated but only pure, validating his existence by drenching himself into the redness of blood. Hence red could also imply purity. Just like a plant is nothing with its roots, a living being cannot live without blood running through his body. Earlier while discussing Damodur's sheer, red symbolized victory and defeat at the same time. Likewise, here, red is the color that is signifying life and death at the same time. His words create an emotive response to this crisis of humanity which has forgotten honesty and compassion.

Farid on the other side says

فریدا رتی رت نہ نکلے جے تن چیرے کو

Farid is known for his style of poetry that is called *Dhora*, an oldest form of poetry. Though there are only two lines in a *dhora* yet they encapsulate highly dense ideas. According to Farid he is left with no blood even if someone tries to cut through his body. Complex metaphorical use of red could further be elaborated in the later part of *dhora* (Akhiya Baba Farid Nay 194)

جو تن رتے رب سیوں تن تن رت نہ ہو

Ratt here is the Red of the blood, a bond that connects humanity. However, Farid states he is being devoid of that red now after recognizing the greater reality. His self has met the bigger truth hence he is freed from all the chaos and confusion.

Red has also been used in negative connotation. Devils in visual or evil in literary works is shown as one with red eyes or red head. In Egyptian mythology god Seth was is red and is of god of death and destruction. However, Guru Gobind Singh has present Durga, a red dressed Hindu goddess as someone who helps the poor the needy. That red dressed

goddess in fact could be any human's inner voice that strengthens him to act against all odds.

Punjabi literature has explored red through a variety of metaphoric uses in multiple ways through various situations. If Nanak talks about the absolute truth via calling himself 'red' then on the other hand the case of change is proposed in the redness of the bride. She has to wear red as her life is going to get changed. For her the red is the epitome of change which is going to be a revolutionary one. Her red dupatta (scarf) symbolizes her ability to regenerate and recreate. Hence the idea of fertility is also embedded beautifully she doesn't wear red dupatta she will not be able to create. Her ability to regenerate is connected to tying the knot. Her red dupatta signifies that new bond; a new change she is going to get into.

Madhu Lal Hussain is 16th literary figure of Punjab. He is considered as a pioneer of Kafis. His words are often carry double entendre and read by readers in both metaphoric and real love. Shah Hussain too have played with red and have used it in his own way (78-177 کافیاں مادھوں لال حسین).

مائے نی مائے میں کنوں اکھاں درد وچھوڑے دا حال نی

جنگل بیلے پھرے ڈھو نڈ بندی اجے نہ پائیو لال نی

I have been wandering all over the places but haven't found the essence of life.

Some read it as his cry to find his beloved *Lal*. In above verse *lal* stands for the most precious. However, these verses especially designated to the bond Shah Hussain shared with a hindu boy *Madhu Lal*. This is why Hussain here expresses his failure in finding his beloved Lal. In Lahore their burial place is same and their graves are in the same courtyard with a single emblem that reads the name as Madhu Lal Hussain. His act of merging his own name with that of the hindu boy was to illustrate one of the major sufi tenant and that of the lover merging into the beloved. To him red was a symbol of steadfastness and fortitude to advertise his stance. *Karamati reet* made him wear red. He rebelled against emperor Akbar and wore red to protest. His protest and stance led him to leave this world when the emperor ordered his death sentence.

When one goes through the color connotation in Punjabi classical literature it makes him realize that when someone becomes focused and

loves only one entity then the color that appears is yellow. However, if one comes out of that focus and starts connecting with the totality then it becomes red. Lal between Madhu and Hussain is the bond of love and passion which they shared not only with each other but also a unison of races in south asia regardless of their religious ethnicities. Red through and in the verses of Shah Hussain speaks of religious plurality.

Since prehistoric era red in the form of blood has been representing the love and respect for god. When early humans noticed that the blood that comes out the body every month has stopped resulting in the birth of a new human they probably have made them understood the power of blood. Since then they started worshipping it and offered it to the spirits and their gods as it was the most precious thing to them. Sacrificing ritual even in Islam witnesses a lot of red.

After navigating through resources that talks about the color red, the history of this very color seems to be controversial. Could rather be called multi nature. It carries complex meanings and hefty symbolism across various cultures which is fascinating when explored. Though it carries a substantial symbolism too in the history of world's art. Never the less, we have discussed that this symbolism is not limited to the field of visual arts. It also extends its self in the realm of literature as writers akin to artists have been communicating subliminal ideas to their readers via use of colors. The story of Punjabi classical literature works in a similar manner.

In a painting the choice and application of right tone decides the success of the visual. Likewise, the skillful use of words and metaphors is the key to success of any literary work. The expert use of color red in Punjabi classical literature has helped the poets paint vivid pictures of hope, fear, love and rebellion. Those poets knew the importance of symbolism of red among their readers and have used it to enhance their understanding of their world unfolding concepts of compassion, revolt, change and growth.

Writers are not only aware of all the association that are linked with colors but they also invent new. Despite of the fact that the connotation of single color, in the case of this research red, have been shared by other languages and cultures also, Punjabi classical literature does have invented its own way. Literature is being divided in to genres and

subgenres yet the use of color as metaphor is not divided but developed. Changing trends seem not to be affecting the usage of color to extend complexity of thought in fact it helps. The colors which are used by the men of the pen have strong rationale. Those rationales have been interpreted which are not very known and explored by the readers.

Color connects us. They help unite. The parallel analysis of visuals and verses from Punjabi poetry has displayed multiple use of the red color. It appears that those creative souls are aware of the automotive thought process of the human mind and took out the most from the ordinary everyday symbolism. Through a system of natural association, psychological and physiological symbolism man in visual and literary realms has harnessed the power of colors to recreated a shared experience and through this the color red has construed a cross cultural identity.

The color red was acknowledged by the *Heer* gave her strength to raise voice against the norm. it was embodied by *Durga* aiding her to fight the wrong and for the right. The red in the form of rage and revenge turned *Durga* into *Kali* and was worn by the Sufis’ souls, in today’s time is made an indicator to stop. Red in today’s world restrict us unlike the way it has challenged previous societies creating movers and shakers in return. However, a poem (سید، بار دی وار 47) by *Najam Hussain Syed*, a modern Punjabi poet could help us realize the value of Red within and around us making us to revisit our thoughts and ideas through which we perceive our world.

رنگ رتڑا ہو من مٹڑا
رنگ رتا رنگا یا ای یار تے بہنا موہرے
پاونا نینیں سرماسوہا ونجا چت جھورے
رنگ رتا رنگا یا ای یار پچھانے جگ سارا
حق کڑا ہو حق نیارا

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