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**IN THE NAME OF GOD**  
**COMPARATIVE INVESTIGATION OF BINARY OPPOSITIONS IN THE HOLY CHAPTER AL-LAIL**  
**WITH THEIR CORRESPONDING EPIGRAPHS AND MUSICAL NOTES**

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**Abstract.** The Holy Quran, which is likened to a multifaceted charter, is considered the miracle of Holy Prophet (PBUH). Binary oppositions such as soul and body, night and day, rationality and sensibility, man and woman, etc. have been considered among controversial topics from ancient times until now. In this paper, binary oppositions in the Holy Chapter Al-Lail were investigated. Besides, it was attempted to make use of the Holy Quran manuscripts in order to collate pairs of words and binary oppositions in the color of epigraphs (including designs, background and framework). Next, it was attempted to extract the music associated with the Holy Chapter Al-Lail through matching the color of each binary opposition to the corresponding musical notes. Actually, this research made use of library and documentation methods in order to establish a connection between theology and arts so that the function of binary oppositions in the Holy Quran might be explained. The results showed that there were 8 binary oppositions in the Holy Chapter Al-Lail. The forenamed binary oppositions were collated with binary oppositions in the color of epigraphs as Lail and Nahar (Night and Day), Yaqsha and Tajalla (Veil and Reveal) with azure and golden, Zakara and follows: Onsa (Male and Female) with light red and green, A'ta and Bakhel (Munificence and Stinginess), Ettaqa and Estaqna (Abstinence and Independence), Saddaqa and Kazzaba (Belief and Disbelief) with white and black, Yosra and Osra (Convenience and Hardness) with light blue and orange and Akherah and Olaa (Hereafter and Pristine) with purple and light yellow, dark yellow and dark green. In addition, each color was associated with its own musical note and, thus, a beautiful music was generated for the Holy Chapter Al-Lail. The musical notes corresponding to each color as well as binary oppositions in this Chapter were articulated as follows: Lail and Nahar, Yaqsha and Tajalla were collated with "La" and "Mi", respectively. A'ta and Bakhel, Ettaqa and Estaqna, Saddaqa and Kazzaba were collated with "Si" and "Mute" and, Yosra and Osra were collated with "Sol" and "Re", respectively. Finally, Akherah and Olaa were collated with "Si" and "Mi" (Praised World) and "Mi" and "Fa" (Reprimanded World).

**Key words:** Binary oppositions, Chapter Al-Lail, comparative investigation, color of epigraph, musical note.

**Introduction.** The Holy Quran is a sacred and didactic book which is regarded the miracle of the Holy Prophet (PBUH) holy book is to guide mankind as the vicegerent of Allah on earth and direct them to and Islam. The mission of this perfection and divine fruition. Binary oppositions are one of the most beautiful figures of speech as well as thinking and reasoning components considered in this supernal book and they should be approached from a new perspective. Binary opposition is a term used in Structuralism to denote a method of extracting meaning from binary systems, regulating the

terms and meanings and clarifying the truth. The latter may be justified through resorting to the following proverb: "everything is known through its opposite". Accordingly, night and day, man and woman, rationality and sensibility and soul and body are considered among the most clear binary oppositions. The Holy Chapter Al-Lail is one of the chapters of the Holy Quran which is characterized with many binary oppositions, including night and day, man and woman, hardship and convenience, etc.

The epigraph refers to a written statement inserted at a border, façade and verge of buildings, walls of mosques, tombs, monuments and scroll of chapters of the Holy Quran. The epigraphs are written with a variety of common scripts in terms of titles and headings. Besides, such colors as golden, azure, vermeil and whiting are used in these beautiful handicrafts. Each of these epigraphs is embedded with such arts as gilding, Tasheer, Bejewelry, scroll, calligraphy and tableaux. There have been numerous general and so on. Thus, they are considered as exquisite and beautiful comprehensive studies in the field of arts and the Holy Quran. Such books as "values and anti-values; oppositions in the Holy Quran (2003)" by Mojgan Sarshar (Soushia Publications, Tehran) have comprehensively examined the status of oppositions in the chapters of the Holy Quran. In this book, different kinds of oppositions have been defined and presented in terms of Science of Logic and the Holy Quran. Besides, many verses of the Holy Quran have been used to clarify the subject. In addition, "examining the oppositions in the Holy Quran using aesthetic and stylistic approaches (2005)", written by Hossein Jom'a and translated by Seyed Hossein Seyed (Sokhan Publications, Tehran) pays due as well attention to nature and essence of oppositions, aesthetic oppositions and their different kinds in the Holy Quran as viewpoints of such scholars as Zarkashi. The fourth chapter of this book is devoted to aesthetic oppositions in the Holy Chapter Ad-Duhaa. "Ataqabol fi Al-Quran; analytic investigation of opposition in chapters of Quran (2012)", written by Mohammad Amin Jabi (Juma Al-Majid Center for Culture and Heritage, Dubai) is another book that generally analyzes the verses of the Holy Quran which deal with the opposition. Given the academic theses, the following works may be considered in this regard: "glossary of terms, allusion, definition, similarity and opposition in verses 5 to 169 of Chapter Al-Baqarah", written by Fahimeh Daneshvar Hosseini (M.A. in Quran and Hadith Sciences, supervised by Valiollah Naqipourfar, Usul Al Deen College, Tehran). This thesis investigates the oppositions and similarities in verses 5 to 169 of Chapter Al-Baqarah. "Oppositions and allegories in the Holy Quran (1991)", written by Fayez Aref Suleiman (Ph.D. in Arabic Language and Literature, supervised by Mohammad Abdulmutallab, Al-Azhar University, Egypt) analyzes and compares the oppositions and symmetries in all the verses of the Holy Quran. Regarding the scientific papers published in this regard, one may point to the following papers: "an exquisite aesthetic approach towards the Holy Quran (2008)", written by Hassan Kharaghani (Faculty Member at Razavi University of Islamic Sciences) and published in Theology and Law, 30. This paper defines the notions of contrast and opposition and its diverse types across verses of the Holy Quran. Another paper, entitled "aesthetic oppositions in Quranic metaphors (Arabic) (2011)", has been written by Seyed Ali Mirlohi (Professor at the University of Isfahan), Seyed Reza Suleimanzadeh Najafi (Professor at the University of Isfahan) and Abdolhossein KhajeAli (Ph.D. candidate at University of Isfahan) and published in Iranian Association of Arabic Language and Literature, 19. This article utilizes the contrasting and proportionate oppositions in order to depict the beauty of Quranic metaphors. "Asanaiah va Taqabol va Tasnif Al-Namadej (2008)", written by Todd Lawson and published in Quranic Studies, University of Toronto (affiliated with University of Bahrain) is an article that addresses binary oppositions, contrasts and its diverse types in the Holy Quran as a literary-artistic text in the apocalypse. Overall, the results and findings of these studies suggest that although the issue of opposition has been addressed in different ways and the concept has been fully examined in such chapters as Holy Chapter Ad-Duhaa, it appears that no article or book has addressed various aspects of opposition and its typology. Accordingly, the current paper is regarded a new and novel research in this domain. Besides, this study attempts to establish a connection between theology and art and explains the function of binary oppositions in the Holy Quran as the most sacred literary language. The research hypotheses have been postulated as follow:

**1. Binary oppositions are those words that are opposite to each other.**

**2. Binary oppositions in the epigraphs of Holy Chapter Al-Lail function as contrasting and complementary components.**

In this paper, it was firstly attempted to define the concept of opposition and binary oppositions. Then, the binary oppositions in Holy Chapter Al-Lail were searched and, next, they were collated with binary oppositions of colors inserted in the epigraphs emphasizing on the Holy Quran manuscripts. Finally, the corresponding musical notes with the color of epigraphs and binary oppositions in Holy Chapter Al-Lail were examined.

**Methodology.** Actually, this research was extracted from a thesis and it made use of library and documentation methods in this regard. The pictures used in this article were taken over the Holy Quran manuscripts as well as scanned pictures available in Iranian museums, including National Museum of the Holy Quran (Tehran), Golestan Palace (Tehran), The Quran Museum of Shāh Abdol Azīm Shrine (Rey), National Library of Iran (Tehran) and Museums of Astan Quds Razavi (Mashhad).

**The meaning of the word "Taqabol (opposition)"**

Dehkhoda proposes the following narration on its lexical meaning: "Taqabol (opposition) means getting together, confronting together and facing each other (1964)".

"Lexically speaking, Taqabol (opposition) points to putting two things against each other. Given the Holy Quran, it is observed that People of Paradise are described as follow:

*"And We will remove whatever is in their breasts of resentment, [so they will be] brothers, on thrones facing each other (Al-Hijr, 15)".*

Idiomatically speaking, Taqabol (opposition) means recollecting two or more meanings of a given concept and, then, referring to its consistent and inconsistent meanings.

Hossein Jom'a<sup>27</sup> (2005) considers this as a literary figure of speech and proposes the following definition in this regard: "the relationship among equality, parallelism and structural arrangement and parallelogram in terms of form and content (quoted by Kharaghani, 2013).

### **Binary opposition**

"Binary opposition is a term that is located in the heart of dialectical logic and it is widely used in theoretical arguments. It provides a way to insert action and process into the theory. In a binary opposition, two poles not only should be regarded as opposite to each other, but also they should be exclusively opposite to each other. In other words, the two poles are located in the context of a polarized contrast and, thus, they are interdependent as positive and negative charges of an electrical current (Green and LeBihan, 1995)".

### **The Holy Chapter Al-Lail**

*In the name of God*

*By the night when it covers (1), And [by] the day when it appears (2), And [by] He who created the male and female (3), Indeed, your efforts are diverse (4), As for he who gives and fears Allah (5), And believes in the best [reward] (6), We will ease him toward ease (7), But as for he who withholds and considers himself free of need (8), And denies the best [reward] (9), We will ease him toward difficulty (10), And what will his wealth avail him when he falls? (11), Indeed, [incumbent] upon Us is guidance (12), And indeed, to Us belongs the Hereafter and the first [life] (13), So I have warned you of a Fire which is blazing (14), None will [enter to] burn therein except the most wretched one (15), Who had denied and turned away (16), But the righteous one will avoid it (17), [He] who gives [from] his wealth to purify himself (18), And not [giving] for anyone who has [done him] a favor to be rewarded (19), But only seeking the countenance of his Lord, Most High (20), And he is going to be satisfied (21) (Makarem Shirazi, 2010).*

According to the translation of the Chapter, the following binary oppositions were detected in the Holy Chapter Al-Lail: Lail and Nahar (Night and Day) Yaqsha and Tajalla (Veil and Reveal), Zakar and Onsa (Male and Female), A'ta and Bakhel (Munificence and Stinginess), Ettaqa and Estaqna (Abstinence and Independence), Saddaqa and Kazzaba (Belief and Disbelief), Yosra and Osra (Convenience and Hardness) and Akherah and Olaa (Hereafter and Pristine).

**Lail and Nahar (Night and Day).** Lail (plural: Layali): Night is a singular noun which functions as female and male entities (Afrasiabi, 2012). Nahar: Day or wide lighting (noun). Nahr: means unfolding or opening. Since river cleaves the earth and moves forward, it is called Nahr in Arabic. Similarly, day is called Nahar in Arabic because its light and brightness tears apart darkness (ibid).

**Yaqsha and Tajalla (Veil and Reveal).** Yaqsha: "It covers everything with its darkness (Makhlouf, 1965). It refers to covering and coverage. It is a defective present verb (Afrasiabi, 2012).

Tajalla: Uncover and unfold. It is an intransitive past verb but it is defined as a present verb in this domain (ibid).

**Zakar and Onsa (Male and Female).** Zakar: Male and opposite of female. "And the male is not like the female" (*Ali Imran, 63*). The latter is related to the vow wife of Imran and it is regarded an adjective. "O mankind, indeed We have created you from male and female and made you peoples and tribes that you may know one another. Indeed, the most noble of you in the sight of Allah is the most righteous of you (*Al-Hujurat, 13*)". The subject of male and female, which will be discussed in terms of "couples", is among the most strange secrets of the world. "[They are] eight mates - of the sheep, two and of the goats, two. Say, "Is it the two males He has forbidden or the two females (*Al-An'am, 143*) (*Qarashi, 1997*)".

Onsa: Female and opposite to male, whether human or otherwise.

It is an adjective, too. While "Whoever does righteousness, whether male or female (*An-Nahl, 97*)" refers to human beings, "Allah knows what every female carries (*Ar-Ra'd, 16*)" points to all human and non-humane female entities (ibid, Volume 1).

**Male and female features.** Having reviewed numerous research and studies, it is suggested that there are important differences between females and males. These differences are such that do not overshadow their inherent similarities and human commonalities. Accordingly, these similarities and differences should be simultaneously examined in a wise, shrewd and accurate manner. The Creator's wisdom and justice puts it that human beings are created in two genders but He does not impose any discrimination between them in terms of humanity and human values. If He did not insert any given difference between features and functions of these two genders, then the creation of males and females would be futile. Females are more elegant and beautiful and they are naturally and physically weaker and emotionally more sensitive than males. Besides, they are designed to be mothers and continue the vital human chain. Their bodies fit this important role and they get ready to conceive, carry and generate babies. Compared to males, females shoulder a more important and longer role in the process of reproduction. Although males can also participate and be active in breeding and rearing offspring, females are considered the fittest individuals equipped with necessary abilities and capabilities in this critical path. Mothers are equipped with stronger verbal power and feeling in order to meet the physical, mental and emotional needs of family members, especially children. Actually, these are the requirements of any given mother so that she can duly fulfill her designated roles and responsibilities. Also, she is expected to pacify the atmosphere of the home, disseminate emotions and beautify the relatively cold and rough (violent) life of males. As such, females are generally more subtle and introverted than males and they are more elegant at artwork and delicate

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<sup>27</sup>. The Lebanese researcher, writer and head of the Arab Writers Union in Syria (born in 1946).

works. Besides, their aesthetic approach and friendship are more felt. Actually, they seem more interested in coquetry, showing off and luxuries than some males. Males tend to rule over and take possession of females and they enjoy taking responsibility and care of females and insist on meeting her physical and emotional needs (Shahvarouti, Alamolhoda and Ashtiani, 2008). In this line, the Holy Chapter An-Nisa confirms such a headman and superintendent roles as “*Men are in charge of women (34)*”. Males are more courageous, brave and assertive than females and they are more interested in outdoor activities. Actually, males are more susceptible to earn money and delve into economic initiatives. Therefore, men and women complement each other and, thus, they are dependent on each other in order to make each other as calm as possible. Besides, they will face difficulty and feel defected and inefficient if one side is absent. The differences between men and women make their life as sweet and pleasant as possible. In fact, the creation of men and women justifies the infinite mercy of God towards human beings (ibid).

**A'ta and Bakhel (Munificence and Stinginess)**

A'ta: Gift, donate. A transitive past verb (Afrasiabi, 2012).

Bakhel: Grudge. An intransitive past verb (ibid).

**Ettaqa and Estaqna (Abstinence and Independence)**

Ettaqa: Abstain, avoid. A transitive/intransitive past verb (ibid; Qarib, 1987).

Estaqna: Getting wealthy and needless. The intransitive form of this verb refers to getting rich and wealthy. However, its transitive form refers to pursuit of wealth (Afrasiabi, 2012).

**Saddaqa and Kazzaba (Belief and Disbelief)**

Saddaqa: Accept, admit. An intransitive past verb (ibid).

Kazzaba: Decline, reject. A past verb. If it refers to disbelief, it will be regarded an intransitive verb but if it refers to rejection, it will be regarded a transitive verb (ibid).

**Yosra and Osra (Convenience and Hardness)**

Yosra: Convenience, comfort. It is contrary to Osra which means difficulty and hardness (Karami, 2002).

Osra: More difficult (Afrasiabi, 2012).

**Akherah and Olaa (Hereafter and Pristine)**

Akherah: Hereafter. “*Say, [O Muhammad], "Travel through the land and observe how He began creation. Then Allah will produce the final creation. Indeed Allah, over all things, is competent (Al-Ankabut, 20)". "Their call therein will be, "Exalted are You, O Allah," and their greeting therein will be, "Peace." And the last of their call will be, "Praise to Allah, Lord of the worlds! (Yunus, 10)"*”(Qarashi, 1997).

Olaa: 1) An adjective contrary to ‘the last’, 2) An adjective contrary to ‘the second’ (Afrasiabi, 2012).

**Are the mundane world and the Hereafter opposite of each other?**

Regarding the aforementioned items, it seems that an important fact can be deduced from the following well-known Hadith “*And work for your World as if you will live here forever, and work for your Hereafter as if you will die tomorrow*”. Some religious sources argue that there is an opposition between the mundane world and the Hereafter. For example, there is a saying which argues that the mundane world and the Hereafter are referred to as co-wives that would not be compatible. Similarly, it has been stated that the mundane world and the Hereafter are referred to as the East and the West and that approaching any of them puts the other away. How can we justify this interpretation? How can we make these interpretations compatible? Regarding these questions, it has been argued that many Islamic thoughts and teachings state that it is possible to incorporate and unite the mundane world and the Hereafter but they may not be considered a unified entity in terms of the ideal and supreme goal for human beings. It means that enjoying each entity does not require the exclusion of the other. Actually, commitment of a series of obscene sins entails deprivation of the Hereafter. As such, human beings are allowed and even suggested to attain a healthy lifestyle, desire prosperous life and make use of lawful enjoyment of God-given blessings. Similarly, piety and good deeds do not deprive human beings of the Hereafter. Many prophets, the Imams, righteous and believers have had the fullest enjoyment of the lawful blessings of the world. As such, it is unlawful and unethical to resort to an unknown interpretation and argument and propose that the world and the Hereafter are opposite to each other. Second, if we shrewdly see the truth, some interesting explanations and conclusions may appear in the field and no serious discrepancy can be observed between these terms and the fundamental principles. A brief introduction can highlight and elucidate the discussion. There are three types of relationships that should be examined as follows:

**1. The relationship between the enjoyment of this world and the Hereafter**

**2. The relationship between targeting this world and the Hereafter**

**3. The relationship between targeting one of these two entities and enjoying the other one.**

The first relationship is away from opposition and, thus, both entities may be attained simultaneously. However, the second relationship revolves around the notion of opposition and, consequently, both entities may not be obtained simultaneously. However, the third relationship refers to a unilateral opposition; actually, there is an opposition between targeting this world and enjoying the Hereafter but there is not an opposition between targeting the Hereafter and enjoying this world. In fact, this kind of opposition is referred to as the opposition between incomplete and complete entities. Accordingly, targeting the incomplete entity requires deprivation of the complete entity but targeting the complete entity does not require deprivation of the incomplete entity. As such, human beings are allowed to make use of lawful enjoyment of God-given blessings. Similarly, if human beings target the Follower, they will be deprived of the Followee but not the vice versa (Motahhari, 1973).

**Epigraph**

Epigraphs refer to epitaphs, inscriptions, engravings, gifts, tablets or inscriptions on the body of the mountains or rocks (Khanipour, 2004). The forenamed terms refer to written statements inserted in the margins of façade of buildings, walls of mosques, tombs, monuments as well as fabric corners of tablecloths, flags, covering of the Kaaba, saddle cover, holy places and scroll of chapters of the Holy Quran (Fazaaeli, 1971). Regarding the art of codicology, an epigraph is a rectangular shape embedded with some small semi-circles and quadrant on both sides. In the past, professional gilders made use of epigraphs in the margin of Holy Chapters, the Holy Quran, headlines, poetry books and other written works. Similarly, bookbinders made use of them around the margins of the cover and close to the edges (Mayel Heravi, 2001, quoted by Khanipor, 2004). These epigraphs are handwritten with a variety of popular scripts in terms of titles and headings. Besides, they attached to such colors as golden, azure, vermeil and whiting. These epigraphs are embedded with such arts as gilding, Tasheer, Bejewelry, scroll, calligraphy and so on to represent exquisite and beautiful tableaux (Mojarad Takestani, 2002, quoted by ibid).

**Analyzing the symbology of the color of epigraphs’ designs and collating them with binary opposition in the Holy Chapter Al-Lail**

The following section depicts the collation between binary opposition in the Holy Chapter Al-Lail and their corresponding colors

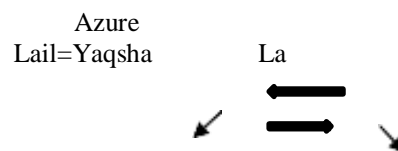
**The collation between binary opposition in the Holy Chapter Al-Lail and binary opposition of azure and golden colors**

The azure color symbolizes the ultimate hidden light but the golden color depicts the ultimate clear light. This great revelation encompassed all the visual arts across the world of Islam. Regarding the tiling art in the mosques, it was indicated that the dominance of azure converted these places of worship into some divine places. Actually, the presence of azure and golden colors in the sidelines of the venerable Islamic books and Qurans represented the outward and inward aspects of truth. Regarding the color manifestation, it appears that azure represents the symbol of unity and the first dawn at night. Conversely, the pure black is an absolute unseen which is not located into the circle of colors. Thus, the black color is not used as the main background in painting or gilding works. However, azure is the most important background in the gilding because it is located at the heart of unity. Besides, it coordinates and locates other colors within itself as the azure sky encompasses all stars and planetarium in its arms. In the words of mystics, night is a symbol for unity and, consequently, azure occupies such a place in gilding (Eskandarpour Khorrami, 2002). As light unfolds colors, blackness obscures them. As such, blackness is symbolized as a clear night in the midst of a dark day. Similarly, hidden aspects of God may be manifested and discovered through delving into such an azure or brilliant darkness. This perception is achieved through a black pupil in the middle of the eye. Cryptographically speaking, the veil is an inner and outer insight (Ardalan and Bakhtiar, 2001). Blue belongs to the Lord and it is equivalent to mercy. Actually, God’s mercy encompasses all creatures. In this line, sky is symbolized as the main component of this infinite mercy (Lings, 2005). Regarding the aforementioned explanations, it was indicated that azure (black light) is compatible with night (Lail) in the Holy Chapter Al-Lail (Figure 1).

La



Figure 1. The manuscript of Holy Chapter Al-Lail characterized with an epigraph (related to Lail and Yaqsha, Azure and “La”). Scriber: Aqa Jan Parto (1874). Script: Naskh. Source: National Museum of the Holy Quran.



In

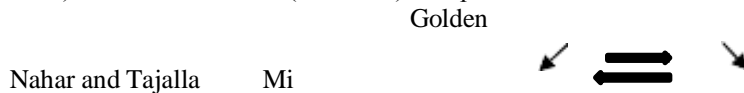
contrast to Lail, which is azure (blue sapphire), one can observe Nahar (day) whose corresponding color is golden. Gold is characterized with glittering lights of day and it occupies the status of appearance, emergence and generation of all existence from the unity. Similarly, sun emerges from the deep dark night but it is simultaneously colorless. Gold glows in the context of gilding and epigraphs and signifies other colors (Eskandarpour Khorrami, 2002). Gold or yellow represents the color of light and inspiration (Chevalier and Guerbrant, 1969). Since gold is similar to light, it is a symbol of science (as yellow). However, it implicitly refers to education and manifestation. Gold is characterized with a kind of vitality that adjusts the depth of water (Lings, 2005). In Islam, the golden yellow is a sign of wisdom (Chevalier and

Guerbrant, 1969). Since day is compatible with the golden yellow, it witnesses the use of intelligence by creatures. In fact, they are searching for livelihoods and initiatives. In a similar vein, the majority of plants flourish at dawn (Figure 2).

Mi



Figure 2. The manuscript of Holy Chapter Al-Lail characterized with an epigraph (related to Nahar and Tajalla, golden and “Mi”). Scriber: Unknown (unknown). Script: Naskh. Source: ibid.



**The collation between binary opposition of Yaqsha and Tajalla and binary opposition of azure and golden colors**

Since Yaqsha and Tajalla are in line with binary oppositions of Lail and Nahar, it seems that those explanations given for day and night apply in their case as well. As such, azure and golden colors represent the color of covering and manifestation.

**The collation between binary opposition of Zakar and Onsa and binary opposition of red and light green**

Given the previous sections on the characteristics of males, it was declared that males are physically boned, tall, muscular and strong and they mentally tend to do exercise, go hunting and delve into energetic activities. The males’ feelings tend to be defiant and belligerent and they are full of desire for violence. They are powerful in intellectual and reasoning sciences and, thus, they attempt to live by such affairs. Given love and emotional matters, men often initiate love and affection. Accordingly, it may be argued that Zakar is compatible with red.

Regarding the conduct of mystics, it is stated that red is the color of fire and if it is clean, clear and smooth, it represents determination. Actually, determination represents the power (Corbin, 1978). Najm al-Din Razi argues that red light occurs in the sixth step of septet extrasensory revelations and it is a sign of spiritual wisdom and wise knowledge. Najm al-Din Kobra states that red light refers to an active reasoning sign (ibid). In developed countries, red is characterized as a symbol of ultimate success (Bruce-Mitford, 1996) (Figure 3).

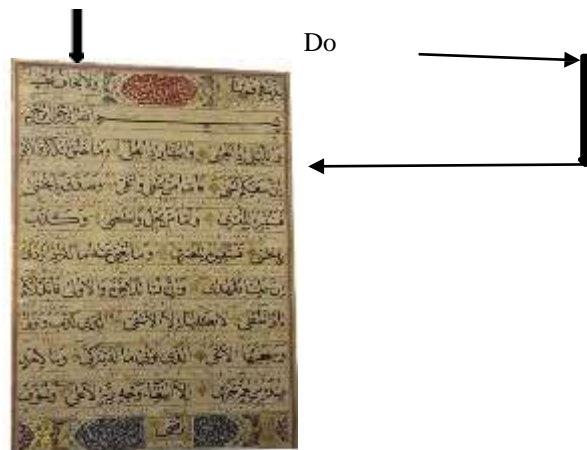
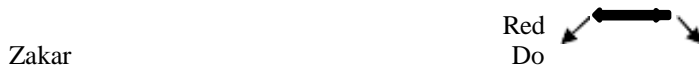


Figure 3. The manuscript of Holy Chapter Al-Lail characterized with an epigraph (related to Zakar, red and “Do”). Scribes: Ahmad Ibn Yusuf Taleqani - Abdolhossein Ibn Mohammad Isfahani (1690 - 1823). Script: Naskh. Source: National Library of Iran.



Zakar is contrary to Onsa. As mentioned previously, females are more emotional and sensitive than males and their all other characteristics stem from this very source. Physically speaking, females possess more delicate organs, weaker muscles and are fatter. Psychologically, females are deeply interested in religious matters, pacifism and conservatism. These kinds of issues pave the way for females to get ready to nurture and educate the future generations. As such, it is concluded that Onsa is collated with green which complements the red color. Najm al-Din Kobra believes that green represents the vitality of heart in the course of moving towards the origin. He argues that: “Now that you see the green light, you can feel relaxed, broad-minded, happiness, joy and eyesight. Actually, these are life characteristics and any given wayfarer should attain them through the course of perfection (1215)”. Green color represents females. In the Chinese school of thought, Yang represents male, motion, centrifugal and red. However, Yin represents female, reflected, centripetal and green. If there is a balance between these two components, the balance between human beings and nature is established thereof (Chevalier and Guerbrant, 1969) (Figure 4).

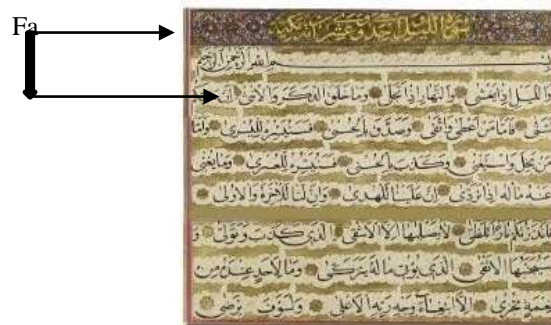
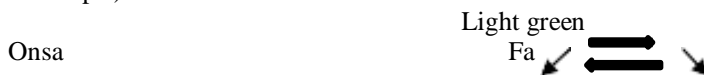


Figure 4. The manuscript of Holy Chapter Al-Lail characterized with an epigraph (related to Onsa, light green and “Fa”). Scribes: Ali Askar Arsanjani (1864). Script: Naskh. Source: Astan Quds Razavi (Specific Part of Scripts and Manuscripts)



**The collation between binary oppositions of A’ta and Bakhel, Ettaqa and Estaqna, Saddaqa and Kazzaba and binary opposition of white and black**

Najm al-Din Razi believes that white light is the first light observed by any given mystic in the course of extrasensory revelations and it is a symbol of Islam (Corbin, 1978). Islam means submission to God and obedience to His commands. A’ta (Munificence), Ettaqa (Abstinence) and Saddaqa (believing in Islam and Lord’s good promises) refer to obeying the wise commands of the Lord. Accordingly, human beings may attain happiness in this world and the Hereafter.

While light colors such as white, green, etc. tend to expand, dark colors such as black, red, etc. tend to contract (Ardalan and Bakhtiar, 2001). Similarly, desirable characteristics such as generosity, piety, believing in Islam and Lord’s good promises gladden the body and soul and protect human beings against darkness and ignorance (Figure 5).

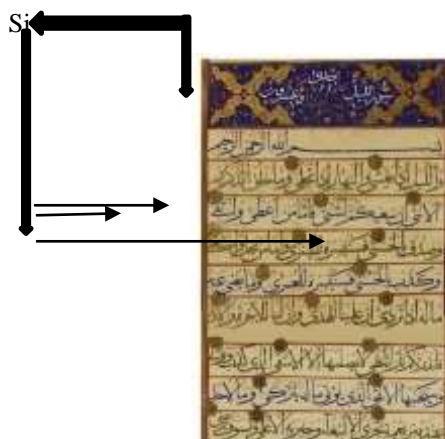
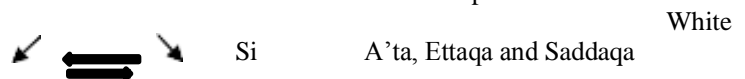


Figure 5. The manuscript of Holy Chapter Al-Lail characterized with an epigraph (related to A’ta, Ettaqa and Saddaqa white and “Si”). Scribe: Mir Abdolqader Hosseini Shirazi (the second half of the 15<sup>th</sup> century to early 11<sup>th</sup> century). Script: Naskh. Source: ibid.



The black color is in contrast to the white color. The black refers to evil, despair, destruction, ruin, resentment, grief, humiliation, cruelty and irrationality (Cooper, 1987). The Zoroastrian equivalents of Adam and Eve (Mashya and

Mashyana) were tricked by the Devil and were expelled from paradise while dressed in black. The black is the color of condemnation and acceding to the absurdity of the world (Chevalier and Guerbrant, 1969). Accordingly, the deep black may be collated with Bakhel (stinginess), Kazzaba (disbelief in Islam and Lord's good promises) and Estaqna (declaring independency from God). Besides, evilness and darkness are signs of black color. Evilness and darkness of avarice puts the human beings on the verge of ruin and corruption, enters sadness and excruciating pain in their hearts and converts them into some heartless creatures. Consequently, they commit such irrational actions as rejecting the true religion introduced by God, rejecting His good promises and entering into the lowest regions of the hell (Figure 6)



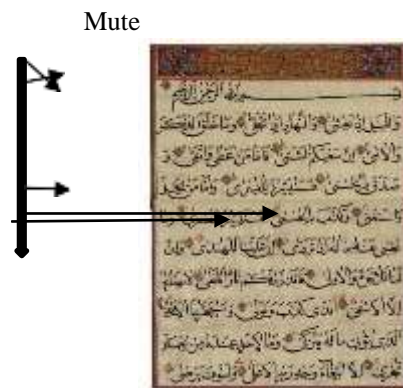
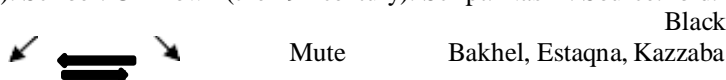


Figure 6. The manuscript of Holy Chapter Al-Lail characterized with an epigraph (related to Bakhel, Estaqna, Kazzaba, black and mute). Scriber: Unknown (the 19<sup>th</sup> century). Script: Naskh. Source: ibid.



**The collation between binary oppositions of Yosra and Osra and binary opposition of light blue and orange**

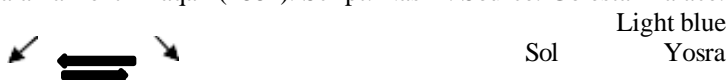
The blue color refers to a smooth, bright, active and patient entity. Besides, it points to trust, faith, love, steadfastness, devotion, submission, honesty, integrity, dedication, calmness, purity, strength, tolerance, loyalty and a superior and supernatural thought (Satei, 1993). So, Yosra (meaning convenience) is meant to be collated with light blue.

Convenience is associated with sweetness and joy of living. In this line, human beings resort to the joy and love, look forward to a real faith and trust in the Creator, accede to His good promises and attain to sincerity, tolerance, sacrifice, and sacred thought in the course of living by-ways. If God observes the immaculate intentions of His faithful people, He will persuade them to undertake good deeds so that they may attain joy and happiness. Actually, this leads them to success and salvation in this world and the Hereafter.

The blue color represents security, focus on work, freedom, comprehensiveness and peace. Besides, it is embedded with health and comfort and the brighter the color, the better (Qasemi and Setavarz, 2012). When life is smoothing in an easy, comfortable and secure path, the physical and emotional security of human beings as well as life energy is stimulated. Consequently, the unconscious mind is revived and human beings are spontaneously guided in the path of divine nature. They quickly acquire a superior perception and mind that leads them to pass through material and spiritual phases one after another. Finally, they target the final destiny and spiritual perfection (Figure 7).



Figure 7. The manuscript of Holy Chapter Al-Lail characterized with an epigraph (related to Yosra, light blue and "Sol"). Scriber: Umm Salama Bent Khaqan (1884). Script: Naskh. Source: Golestan Palace.



Given the color of Yosra (light blue), it is indicated that the color of Osra (difficulty) is orange. The orange color is created by combining red and yellow. If the orange moves towards darkness, it takes a negative meaning. The red component of the dark orange represents worldly powers, anger, evilness, cruelty, death, murder, irritability and wrath (Chevalier and Guerbrant, 1969).

The dark yellow component of orange represents infidelity, betrayal, jealousy, ambition, greed, secrecy, disclosure and breach (Cooper, 1987).

Red color is a symbol for blood, blood lust, revenge, wilderness and misery (ibid). Actually, red color represents hellfire, hell-driven punishments and tendency towards lust (Bruce-Mitford, 1996). Dark yellow is associated with adultery, deception (Chevalier and Guerbrant, 1969) and deceit (Bruce-Mitford, 1996)

When red and dark yellow are combined, they create a negative and sinful color. Evilness, sin, mundane and worldly matters, greediness and avarice make human life as difficult and onerous as possible. Besides, the forenamed factors

convert all his/her inherent positive energy into negative ones. Consequently, he/she will become a wild beast (Figure 8).

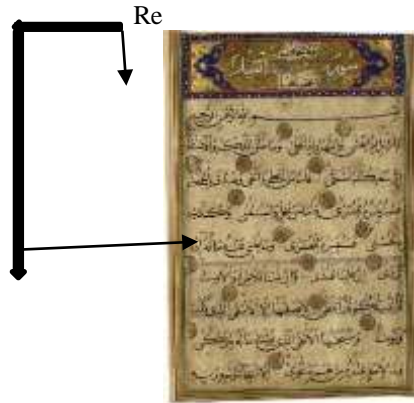


Figure 8. The manuscript of Holy Chapter Al-Lail characterized with an epigraph (related to Osra, orange and Re).  
 Scribe: Unknown (late 16<sup>th</sup> century to early 17<sup>th</sup> century). Script: Naskh. Source: ibid.



**The collation between binary oppositions of Akherah and Olaa and binary opposition of purple, light yellow (Praised World), dark yellow and dark green (Reprimanded World)**

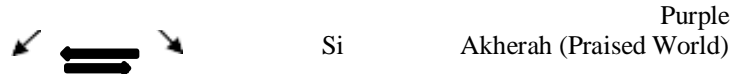
If the relationship between this world and the hereafter is interpreted as the relationship between the enjoyment of life and the Hereafter (means to an end), not only there is no opposition between them, but also they are complementary to each other. As such, purple (Hereafter) and yellow (the world) are considered as their complementary and proportionate colors.

However, if the relationship between the world and the Hereafter is defined as targeting the world and neglecting the Hereafter, it may be argued that there is an opposite relationship between them and they cannot be achieved simultaneously. As such, some opposite colors (green (the Hereafter) and pale yellow (the world) should be selected to match them.

Purple is the color of mysticism and spirituality and it tranquilizes the mind and body. Different spectrums of purple are inspiring and they denote princes, kings and queens. Dark purple is basically a combination of blue and red which is embedded with features of both colors. The heat of red is diminished through calmness and coolness of blue and it converts into a new feeling and invites human beings to relaxation and relief (Qasemi and Setavarz, 2012). The concepts of spirituality, peace and redemption are implicitly included in purple color and they are not unrelated to the Hereafter. As such, those who have taken the world in the course of the Hereafter will be dressed like spiritual kings and queens and will live in true peace and divine comfort (Figure 9).



Figure 9. The manuscript of Holy Chapter Al-Lail characterized with an epigraph (related to Akherah (Praised World), "Si" and purple). Scribe: Unknown (late 16<sup>th</sup> century to early 17<sup>th</sup> century). Script: Naskh and Sols. Source: ibid.



Purple is a mysterious color that evokes emotions. Actually, purple is located in the color circle of religiosity, piety and sanctification. Goethe has acknowledged that purple is "a reference to the Hereafter and the end of the world (Itten, 1961). The Praised World is located in a complementary opposition to the Hereafter and it is collated with light yellow.

In fact, yellow boosts human beings' mental ability and concentration. Aristotle, the Greek philosopher, believes that yellow is the first color that comes out of the darkness. Max Luscher, a renowned Swiss psychologist in the 1950s, delineates the importance of yellow color in terms of a simple example. He believes that the day, which is a time full of activity and effort, starts with the yellow sun. In fact, yellow is the color of consciousness and initiation. However, different spectrums of yellow color are characterized with diverse effective functions; compared to dark and pale yellow, it seems that light yellow is much more capable to generate happiness in the surrounding. Besides, yellow enhances self-confidence, peace of mind and happiness and it boosts reasoning power and consciousness. It has been argued that yellow activates nerve cells, empowers the brain and increases muscle energy. Furthermore, yellow awakens confidence and optimism and sweeps negative energy and toxins from the body (Qasemi and Setavarz, 2012). Yellow refers to gold, light and sun. In Islam, golden yellow is a symbol of wisdom and good destiny (Bruce-Mitford, 1996). If the world is regarded as a green farm of Hereafter (e.g., a place to collect the spiritual provision), intellect and wisdom unconsciously grows too high. The latter components provide such energy and vitality that, along with optimism and enthusiasm and understanding, human beings may go towards the perfection and fruition. Verily, the righteous individuals may take appropriate advantage of Praised World, which is full of energy, activity, thinking, courage and wisdom. As such, believers are the busiest people in the world (Figure 10).

Mi



Figure 10. The manuscript of Holy Chapter Al-Lail characterized with an epigraph (related to Olaa (Praised World), light yellow and "Mi"). Scriber: Unknown (17<sup>th</sup> century). Script: Naskh. Source: ibid.

Light yellow



Mi

Olaa (Praised World)

The Reprimanded Word is set against the Praised World which is opposed to the Hereafter. Given the reprimanded definition of world, it seems that the worldly concerns as "I" and 'Us' draw human beings into the territory of sin. The latter is due to this fact that the world is considered the main target and the Hereafter is completely neglected. Thus, dark yellow and dark green are considered the best options for the Hereafter and the world. Similarly, green and yellow are regarded as opposite colors in the Holy Quran.

Yellow is a symbol of the Hereafter. The dark yellow is associated with erroneous and false concepts as well as mistrust, suspicion and distrust (Itten, 1961). The unrighteous mistrustful individuals who do not believe in afterlife and possess sufficient faith in the mortal world and just focus on physical and spiritual efforts argue that afterlife is an absolute lie and look with skepticism towards this issue.

Dull yellow is the color of betrayal and deception. It is regarded as a sign for deviation in the virtues, deviation in the faith, intelligence and eternal life (Chevalier and Guerbrant, 1969). A stingy person who denies God's promises and good faith and puts the world as his final desire will think that belief in the Hereafter is regarded as deviation from its apparent virtues and eternal life. In fact, Satan beautifies his/her absence actions and activities and blazons his/her sins and oppressions (Figure 11).

Mi

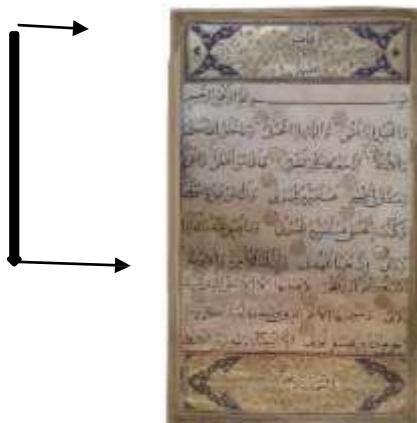


Figure 11. The manuscript of Holy Chapter Al-Lail characterized with an epigraph (related to Akherah (Reprimanded World), dark yellow and “Mi”). Scribe: Abdolqader Hosseini. Historical period: Safavid. Script: Naskh. Source: The Quran Museum of Shāh Abdol Azīm Shrine.



The Reprimanded Word is set against the Hereafter which is depicted by dark green. Generally, while light colors depict the positive aspects of life and, thus, they depict signs of life, dark and dull colors depict negative symbols (itten, 1961). Today, green color symbolizes concern for the environment and at the same time a symbol of corruption and damage (Bruce-Mitford, 1996). The rust green depicts death, destruction, premature and inexperienced, stupid and naivety. Similarly, a green flag means shipwreck at sea (Cooper, 1987). Those individuals who prefer the world over the Hereafter and furnish their mundane world are actually imprisoning themselves into the worldly fence. Consequently, the apparent corrupting pleasures accompanied by misery and suffering prevent them from heavenly bliss and cause them much loss in the world and the Hereafter. A person who is delved into charming and glamorous attachments and attractions in the world is actually destroying his/her inherent and innate talents and capabilities. Besides, he/she fails to undertake actual and real efforts in the path of true happiness (e.g., happiness in this world and the Hereafter). In fact, undertaking sole efforts, displaying disbelief in God’s good promises and pure faith, exerting stinginess and showing disbelief and lack of confidence in taking sustenance from the Creator do not realize internal and external potentials of any given human being. Thus, human beings remain immature and incomplete in terms of both material and spiritual perfection.

Imam Ali (PBUH) argues that “the world is a place of evilness and deceit (Tamimi, 1123). The reprimanded world does not lead to human perfection and does not provide sufficient experience at their disposal; compared to true believers, the majority of those individuals who do not really believe in the Hereafter enjoy lower levels of IQ.

The Holy Prophet Mohammad (PBUH) has said that “true believers are smart, vigilant, apprehensive and is virtuous. Smart refers to a divine smartness which is set against stupid (Majlesi, 1982) (Figure 12).

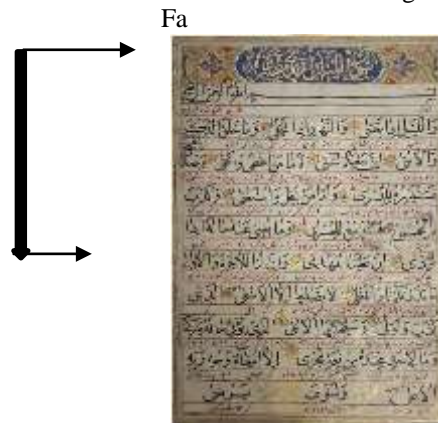


Figure 12. The manuscript of Holy Chapter Al-Lail characterized with an epigraph (related to Olaa (Reprimanded World), dark green and “Fa”). Scribe: Alireza Ibn Mohammad Katib (1831). Script: Naskh. Source: National Museum of the Holy Quran.



**Musical notes related to colors of binary oppositions in the Holy Chapter Al-Lail**

The collation between musical notes and their corresponding colors is another artful function of binary oppositions in the Holy Chapter Al-Lail. As the opposition of elements of scripts and contrasting colors of flowers and leaves form an epigraph, it is noted that each musical note of color in binary oppositions in the Holy Chapter Al-Lail creates a beautiful music. The latter is due to this fact that each color has a unique musical note. In the Chakra<sup>28</sup> therapy, which is one of psychological sciences, it is argued that each chakra has a specific color and musical note. The following section delineates this subject.

The Root Chakra is the first chakra and is placed at the base of the spine (Leadbeater, 1854-1934). The color of this chakra is red and its corresponding musical note is “Do” (Sharamon and Baginski, 1998). Thus, “Do” is the corresponding musical note of red (Figure 3).

The Spleen Chakra, also known as the Sacral Chakra, is located below the navel (Leadbeater, 1854-1934). The color of this chakra is orange (Virtue, 1997) and its corresponding musical note is “Re” (Sharamon and Baginski, 1998). Thus, “Re” is the corresponding musical note of orange (Figure 8).

<sup>28</sup>. Chakra is a Sanskrit word meaning wheel. Chakras, or energy centers of the body, are some contact points whose energy flows from one human body to another one.

The Solar Plexus Chakra is the third chakra and is located between the navel and solar plexus (Leadbeater, 1854-1934). The color of this chakra is light yellow. When the solar plexus chakra is contaminated and unbalanced, it finds a dull yellow color (Virtue, 1997). In some sources, the color of the third chakra is referred to as golden yellow (Miller, 2007). Besides, its corresponding musical note is "Mi" (Sharamon and Baginski, 1998) (Figure 2). Thus, "Mi" is the corresponding musical note of light, dull and golden yellow (figures 10, 11 and 2).

The fourth chakra, also referred to as the Heart Chakra, is located at the center of the chest (Leadbeater, 1854-1934). The color of this chakra is a beautiful green like emerald green and bright white. The contaminated heart chakra is characterized with dark green color (Virtue, 1997). Besides, its corresponding musical note is "Fa" (Sharamon and Baginski, 1998) (Figure 2). Thus, "Fa" is the corresponding musical note of light and dark green (Figure 4) (Figure 12). The Throat Chakra is the fifth chakra and is located in front of the larynx (Leadbeater, 1854-1934). The color of this chakra is light blue and its corresponding musical note is "Sol" (Sharamon and Baginski, 1998, p. 131). Thus, "Sol" is the corresponding musical note of light blue (figures 4-7).

The Third Eye Chakra is the sixth chakra and is located on the forehead, between the eyebrows (Leadbeater, 1854-1934). The color of this chakra is azure (Virtue, 1997) and its corresponding musical note is "La" (Sharamon and Baginski, 1998). Thus, "La" is the corresponding musical note of azure (Figure 1).

The Crown Chakra is the seventh chakra and is located at the crown of the head (Leadbeater, 1854-1934). The color of this chakra is purple and white and its corresponding musical note is "Si" (Sharamon and Baginski, 1998). Thus, "Si" is the corresponding musical note of purple and white (Figure 9) (Figure 5).

Given the black color, which apparently depicts negative and evil points in the Holy Chapter Al-Lail, this is embedded with no musical note and, thus, musical silence is preferable (Figure 6).

**Conclusion.** Taqabol (opposition) points to putting two things against each other. The concept of opposition is not limited to contrast but encompasses it and other lexical types. In a binary opposition, two poles not only should be regarded as opposite to each other, but also they should be exclusively opposite to each other. In other words, the two poles are located in the context of a polarized contrast and, thus, they are interdependent as positive and negative charges of an electrical current. The results showed that there were 8 binary oppositions in the Holy Chapter Al-Lail: Lail and Nahar (Night and Day), Yaqsha and Tajalla (Veil and Reveal), Zakar and Onsa (Male and Female), A'ta and Bakhel (Munificence and Stinginess), Ettaqa and Estaqna (Abstinence and Independence), Saddaqa and Kazzaba (Belief and Disbelief), Yosra and Osra (Convenience and Hardness) and Akherah and Olaa (Hereafter and Pristine). An epigraph is a rectangular shape inserted at a border, façade and verge of buildings, walls of mosques, tombs, monuments and scroll of chapters of the Holy Quran. The epigraphs are written with a variety of common scripts in terms of titles and headings. Besides, such colors as golden, azure, vermeil and whiting are used in these beautiful handcrafts. Each of these epigraphs is embedded with such arts as gilding, Tasheer, Bejewelry, scroll, calligraphy and tableaux. The forenamed binary oppositions were collated so on. Thus, they are considered as exquisite and beautiful Lail and Nahar (Night and Day), Yaqsha and Tajalla (Veil with binary oppositions in the color of epigraphs as follows: and Reveal) with azure and golden, Zakar and Onsa (Male and Female) with light red and green, A'ta and Bakhel (Munificence and Stinginess), Ettaqa and Estaqna (Abstinence and Independence), Saddaqa and Kazzaba (Belief and Disbelief) with white and black, Yosra and Osra (Convenience and Hardness) with light blue and orange and Akherah and Olaa (Hereafter and Pristine) with purple and light yellow, dark yellow and dark green. In addition, each color was associated with its own note and, thus, a beautiful music was generated for the Holy Chapter Al-Lail. The collation between musical notes and their corresponding colors is another artful function of binary oppositions in the Holy Chapter Al-Lail. As the opposition of elements of scripts and contrasting colors of flowers and leaves form an epigraph, it is noted that each musical note of color in binary oppositions in the Holy Chapter Al-Lail creates a beautiful music: Lail and Nahar, Yaqsha and Tajalla with "La" and "Mi", Zakar and Onsa with "do" and "Fa", A'ta and Bakhel, Ettaqa and Estaqna and Saddaqa and Kazzaba with "Si" and mute, Yosra and Osra with "Sol" and "Re", Akherah and Olaa with "Si" and "Mi" (Praised World) and "Mi" and "Fa" (Reprimanded World). Although numerous studies have generally studied the binary oppositions in the Holy Quran, this research carefully and meticulously analyzed and examined binary oppositions in one Holy Chapter. Besides, the artistic functions of binary oppositions in the Holy Chapter Al-Lail were scrutinized in terms of epigraphs.

In the end, the following suggestions are offered:

- 1) Binary oppositions and artistic functions of other Holy Chapters should be scrutinized.
- 2) Future research should pay due attention to opening pages, closing pages, emblems, etc. in terms of epigraphs and manuscripts of the Holy Quran in different periods.
- 3) Regarding the binary oppositions in the holy chapters, it is suggested to examine the color of designs, designs and existing attachment in the epigraphs as well as designs of opening pages, closing pages, emblems, etc.
- 4) Unique colors of any given holy chapter should be extracted and the corresponding musical notes must be regulated.

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