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## PARADISE DOES NOT SMELL OF JAM OF FLOWERS

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GREEN AND GOLDEN APPLES, SIGNS OF FEMININITY



Picture № 1

As much as the apple has a wide spread usage in the advertisement industry it will be an object of our special attention here.

Picture № 1 is an advertisement of the soap *Safeguard* in fragrance of green apple. It represents a naked woman surrounded by green apples. She has a white towel around her waist. For decoding the suggestions of the picture we should

know what the meanings of the apple as a symbol, the meanings of green and white, and the existing signs of femininity are.

It is useful to know a little bit more about the green apple as a symbol. Here the usefulness consists of an attempt to decode an advertisement use of an ancient symbol, and the eventual suggestion of this ancient symbol over client's subconsciousness and consciousness.

## I. THE APPLE AS A SYMBOL

I.1. Is the apple the fruit of the tree of knowledge? The story of the primeordial sin after eating of an apple from the tree of the knowledge is very famous. The Hebrew text of the Old Testament does not claim that the fruit of the tree of the knowledge is exactly an apple. The expression used in Hebrew is “**from its fruits**” – [mi-piriò] מִפְּרִיָּו – but there is no use of the term *apple*. “Indeed, the old Jewish tradition has never heard of the apple tree as the tree of knowledge which brought to humanity such pain and such greatness. The old scholars who worried about the botanical definition of this tree and its fruit ended up with only three possibilities: the vine, the fig tree and the citrus, but were put to shame by the prevalent and morally impressive explanation that the Torah did not give the tree a name so as not to humiliate it. (*Bereshith Rabbah* 15, § 7; see also the forbidden fruit and its nature in L. Ginzberg *The Legend of the Jews* V (1925) pp. 97-98.)” [Sholem, 1979, p. 68]

“The Kabbalists’ apple symbol was probably taken from the Song of the Songs, in which (2-3) the lover is praised “as the apple among the trees of wood, so is my beloved among the sons.” According to the Kabbalists and their mystic interpretation, this beloved, whose relationships with God is praised in the Song, is the *Shekhinah* as the last sefira. Already Ezra ben Salomon from Gerona, as the first such commentator, writes: “He compares the *glory* (i.e. the *Shekhinah* or the last sefira) with apple which has many colors”, and his colleague Azriel definitely mentions white, red and green and declares them to be the “basic colors”. See Vajda, *Le commentarie d’Ezra de Gérone sur le Cantique des Cantiques*, Paris, 1969, p.69; 1969, *Azriel*, ed. Tyshby, p. 36; Zohar I, 85a; II, 122a and III 285b.” [Sholem, 1979, pp. 68-69]

But the apple is a famous representative of “**its fruits**” – [mi-piriò] מִפְּרִיָּו. Maybe the bad reputation of the apple is inscribed in the biblical story from pagan Greece, despite the fact that the apple was a symbol of marriage and love in ancient Greece at the same time.

“ERIS was the goddess of discord, who threw the apple onto the assembly of the gods inscribed “for the fairest”. It was claimed by Hera, Athena, and Aphrodite. The judgement of Paris in favour of Aphrodite led indirectly to the Trojan War.” [Bell, 1982, pp. 9-10]

The positive reputation of the apple is beyond any doubt even in ancient Greece. The golden apple appears frequently in the Greek mythology and

always with a similar meaning. [Bell, 1982, pp. 9-10]. The golden apple is a marriage and divine marriage symbol. See [Almalech, 1996].

I.1.1. The apple field as a Jewish symbol of femininity. The apple field is a symbol of the last, tenth, sefira *Malkut/Shekhinah* at the doctrine of the tenth Sefirot in the Jewish mysticism. The symbolism stresses of this apple field as a symbol of the femininity seen as active power:

“The various kinds of apple trees which can bear also separately red, white or green apples, form all together the “apple field”, which mainly the book of Zohar and the poetry of the Kabbalists made into a widely known and particularly popular symbol of the *Shekhinah*; since in this image the receptivity of the field as a female symbol is united with activity which, dialectically speaking, is contained even in the receptivity and produces the various powers of the apple”. [Sholem, 1979, p. 69]

As we can see the apple is a *female symbol united with activity*.

I.1.1.1. Male and female at the same time? The basic name of the last, tenth, sefira is *Malkut* (in Hebrew *Malkut* is feminine gender), which means *Kingdom*. The additional name of the same sefira is *Shekhinah*, which means *dwelling Presence of God*.

Sholem recalls that *Zohar* says: The bow is the ‘life of the worlds’, the cloud is the 10<sup>th</sup> sefira *Malkut* which is the feminine principle of the *Shekhinah* and that is the meaning of “I have set my bow in the cloud” (Gen. 9:13)”. [Sholem, 1979, p. 70]

How can we understand that the 10<sup>th</sup> sefira is both – a feminine principle of *Malkut* and a masculine principle of *Shekhinah*? It seems not very clear, if we remember that this is the last of the tenth of sefirot. The sefirot are the first creations of the Creator. They consist of light and of shining letters of the Hebrew Alfavit. The light, respectively, the colors and the letters are not the light and the letters of our three-dimensional world, but at a cosmic level. They can not be “caught” by the human sensuality. The sefirot can be compared to the first Ideas from which everything sprang out. In this sense they include everything.

It is very edifyingly that one and same object can have different meanings, symbolised by different colors.

Out of this logic, the name *Shekhinah* is a special one. It stands for ‘Presence of God’ and is connected to the blue color:

**“My mishkan is Shekhinah.** Both words have the same root: *shkhn*, “to dwell”. *Shekhinah* is God’s Indwelling Presence who accompanied Israel through the desert in the mishkan. (...) **My mishkan is My mashkon.** The Midrash invents this play of words. The Tabernacle constructed by Israel in the desert and the Temple in Jerusalem are both referred to as *mishkan*, the dwelling place of God. But each is also a *mashkon*, a “pledge” offered by the people as a guarantee of their loyalty and observance of God’s commands. “If they sin, the holy temple will be seized on their account, as it is said: ‘I will place my

mishkan in your midst'.” [Matt, 1983, pp. 271-272]

G. Sholem recalls the meaning of blue color at the cloth of the Israelites and semantics of Israeli flag:

“The Torah commands the wearing of the ritual fringes (*tsitsith*) or tassels on the garments of the Israelites, (Numbers, 15:38): “They should make tassels on the corners of their garments throughout their generations, and put upon the tassel of each corner a cord of blue.” As specifically stated, their purpose is to induce men to gaze upon them, which will bring to mind all the commandments of God, and so will lead to the fulfillment of those commandments. This gazing, as the Talmud notes (Tractate *Menachoth* 43b.) leads to meditation and meditation leads to action. Purple blue amongst the other white tassels which, according to tradition, usually consist of seven white and one blue tread, must have therefore had a particular meaning which pointed to the divine origin of these commandments. A Talmudic tradition from the second century explains this. “To him who keeps the commandment of the tassels (and recognises the blue therein) it is as if the countenance of *Shekhinah* (the divine presence) were revealed to him.”” [Sholem, 1979, p. 90]

The blue color here is connected to the Old Testament description of a *clear sapphire* seen by Moses, Aaron plus 70 elders of Israel at the mount of Sinai: Exodus, 24:10 ”And they saw the God of Israel, and there was under his feet as it were a pavement of sapphire stone, like the very heaven of clearness.”

The same *Glory of God* was revealed only to Ezekiel in Ezekiel, 1:26: ”And above the firmament over the heads was the likeness of a throne, in appearance like sapphire”.

“From this union of white and blue of the tassels, in the conscious return to Biblical symbolism, the blue-white color of the Israeli flag emerged.” [Sholem, 1979, p. 92]

Let us summarize – blue should be considered here (at the 10<sup>th</sup> sefira) as masculine power which denotes the presence of God at the Tabernacle, at the Temple, and at the behaviour of every Israelite by observing the commandments.

Finally the blue color at the 10<sup>th</sup> sefira can be also considered as masculine power and connected to *the Tree of knowledge*.

“But it is also the dark power of the *Shekhinah*, symbolised by the blue, in which the ambivalence of her nature is most drastically expressed. She is not only the Feminine as genetrics of life but has also a destructive, deadly element. The Zohar defines her as the tree of knowledge of good and evil – not only in contrast to the tree of life, which contains the generating powers; but the tree of knowledge has, according to the biblical tale, a deadly aspect as well; it even becomes a “tree of death” (...) The blue light is intimately linked to its matter substratum even while destroying it. But it is exactly this double function which renders possible its constantly renewed transformation and sublimation into the

white light, in which foregather all the other aspects of the Divinity.” [Sholem, 1979, p. 76]

What we learn from Jewish symbolism is very edifyingly about the features of color language. Once the tenth *sefira* is blue with the meaning of God's presence on earth and human life. Secondly the same color stands for *the Tree of death*. In both cases it is masculine power. In the third place the tenth sefira denotes the Feminine and the *apple field* symbolised by green, white and red colors. The feminine symbolism is not connected to the *the Tree of death*, but to the *feminine as genetrics of life*.

I.1.2. Popular Jewish symbolysm of the apple. The popular Jewish New Year symbolism of yellow-red or even green apple stands for the everlasting expansion of the Jewish nation – equally, and to all directions.

I.1.3. Apple as a round object. The Jewish and the pre-monotheistic Mediterranean ritual meanings of the round objects are 'salvation' and 'bringing divine life'. See [Goodenough, 1964, pp. 79-83].

I.2. Green apples as a Balkan symbol.

The green apples are used at the passage custom of burial, especially at the child-burials.

M. Durham draws the conclusion after giving some highly emotional examples from Montenegro, North Albania, Macedonia, and Serbia:

“Golden apples belong to marriage; green ones to funerals, death, and greef.” [Durham, 1979, p.221]

It is a highly emotional conclusion that is only partly true.

G. Kligman provides the key of decoding the symbol of the green apple when she cites and comments the text of a lament song from Romania:

*“When you leave the yard,  
Leave your longing there for me,  
So an apple tree may grow.  
The little tree will produce apples  
So that we will not forget you.*

Apples are symbol of love. The productivity of the apple tree reproduces the regenerative cycle between death and life and symbolically denies the death of the deceased whom it commemorates. Without memorials, traces of the deceased are erased from cultural memory. It is in the interest of the living to keep dead, and therefore themselves, eternally alive.” [Kligman, 1988, p. 196]

Kligman`s comment consists of some key words of semantics of the color green – 'eternally', 'alive', 'productivity', 'reproduces', 'regenerative cycle between death and life', 'love', 'cultural memory'.

I.3. The Golden apple. The golden apple is a marriage and device marriage symbol of Greek origin spread among South Slavs and the Greeks. At the end of 19<sup>th</sup> century and until the middle of 20<sup>th</sup>. century it was a very popular practice among the Christians of different nationalities at the Balkans. At that time the

wide spread common meaning and usage of the golden apple was pure social – *the price for the bride*. Usually the apple is adorned with golden coins and hoisted on the wedding flag. See [Ivanova, 1984], [Ivanova, 1992], [Sanders, 1962, pp. 170-171], [Lodge, 1941, p. 195], [Durham, 1979] and many others.

I.3.1. Meanings of the gold are well known and they are universal for poly- and monotheistic cultures and traditions. It is *a symbol of moral purity, united with the immortality, the divine sources, the glory and eternity* [Averintcev, 1974, p. 51]. I. Marazov, analysing the Thracian *Golden people* formulates the meaning of gold:

“Everything proves that before entering the king’s ideology, this metal had a pure mythological sense – it has been a sign denoting the hereafter. (...) The archaic consciousness is orientated to a system of values established by the mythical heroes at a point before Time existed, i.e. in “that” sacral space-time point when the cosmos had been formed. (...) Golden artefacts used at the burials and other rituals became gold pass-words to the hereafter.” [Marazov, 1994, pp. 9-12]

According E. Goodenough the apple, as a round object amongst Mediterranean cultures from pre-monotheistic times, is a special ritual symbol, and it had been adopted by Jewish tradition with the same meanings – ‘salvation’ and ‘bringing divine life’. See [Goodenough, 1964, pp. 79-83]

Accepting Goodenough’s point view we can declare that *gold* and *apple* double one and same meaning. Obviously the *Golden apple* is a compound symbol where the meanings of the gold and the symbolism of the apple are doubling one and same semantics. See [Almalech, 1996]

Finally the adoption of the Russian tsars of the practice of marriage *Golden apple* shows respect to the ancient symbolic character of the golden apple:

“Gibbon was unaware that not only Russian tsars, but Balkan peasants, gave apples to their brides, and have never ceased to do so. In my time the Golden Apple in Montenegro was usually an orange. But that was modern innovation. A generation ago the apple was made golden by sticking a ducat or other golden coin in it and represented the bride-price; and as the bridegroom never choose his bride, but had to accept the choice of the heads of his family, it was his father who gave the girl the apple.” [Durham, 1979, p. 239]

#### I.4. Meanings of Green. Prototypes and Word-associations

If we take a look at the kernel and neutral parts of the Norm of free word-associations [Kent, Rosanoff, 1910]; [Gerganov et all, 1984]; [Almalech, 1997/98; 2001c/], we can see that most of the key words mentioned by Kligman are here too. In fact the results of the Bulgarian Norm show that the biggest statistical frequency at the norm belongs to the terms on prototypes and most of their specific qualities. If we recall the main folklore and ritual meanings of colors [Almalech, 1996, 1997], we shall see that there is a small kern of mutual meanings. This kern represents the universal non-color meanings of colors.

The possibility of such universal kernel meanings of the colors is due to the archetype character of these meanings. The archetype character of these meanings is based on reasons shown by G. Lakoff:

“Color concepts are *embodied* in that focal colors are partly determined by human biology. Color categorization makes use of human biology, but color categories are more than merely a consequence of the nature of the world plus human biology. Color categories result from the world plus human biology plus cognitive mechanism has some of the characteristics of fuzzy set theory plus a culture-specific choice of basic color categories. The Kay-McDaniel theory seems to work well for characterizing the focal colors corresponding to color categories. But it does not work as well at the boudoirs between colors. (...) Color categories, thus, are generative categories (...) They have generators plus something else. The generators are the neurophysiologically determined distribution functions, which have peaks where the primary colors are pure: black, white, red, yellow, blue, and green. These generators are universal; they are part of human neurophysiology. (...) MacLaury shows, color cognition is by no means all the same across cultures. Nor is it by any means arbitrarily different across cultures.” [Lakoff, 1978, pp. 29-30]

The responses at the word-association test can be considered as linguistic and non-linguistically subconscious and conscious knowledge on the kernel meanings of the colors. The paradigm of responses has ability to mirror personal subconscious knowledge based on individual experience plus social formed meanings. That is why the list of word-associations represents the universal meanings and the non-universal meanings of colors.

#### I.4.1. Normative Associative Meanings of Green.

I.4.1.1. Meanings of Green differ from White, Blue and Signs of Femininity.

| <u>Translation of the Bulgarian word into English</u> |
|---|
| cold  |
| coldness  |
| fresh   |
| freshness   |
| relief  |
| tiredness   |
| life  |
| alive   |
| relaxation/rest                                       |
| to refresh  |
| young   |
| youth   |
| hate  |
| coolness  |

|                         |
|-------------------------|
| hard/solid              |
| rest                    |
| cheerfulness/liveliness |
| inexperience            |
| worries                 |
| anger                   |
| health                  |
| hope                    |
| success                 |
| luck                    |

#### I.4.1.2. Meanings of Green Common to Blue and White

|                         |
|-------------------------|
| GREEN                   |
|                         |
| clean/pure/immaculate   |
| freedom;                |
| tenderness/delicateness |
| beautiful               |
| space/expanse           |
| calmness                |
| breadth/borderness      |
| joy/gladness/delight    |
| glad/joyful/joyous.     |
| good-looking            |

At the kern of the norm are the following words for the prototype of **green**: 'grass', 'tree', 'meadow', 'field', 'flower', 'forest', 'plant', 'greenery', 'leaf', 'leaves', 'foliage', 'bush', 'park', 'vegetation', 'nature', 'mountain', 'will ripen', 'spring', 'fragrance', 'plant', 'onion', 'snowdrop', 'branch', 'nature', 'pine-tree', 'alder-tree', 'oak-tree', 'liana', 'jungle', 'cucumber', 'cabbage', 'peas', 'lettuce', 'tomato', 'chlorophyll'.

I.4.2. Meanings of Green on National Flags. In the list of symbolic meanings of green given by S. Weitman [Weitman, 1973] we can recognise some key meanings which correspond to the Norm of word associations and to the religious and mystic religious semantisation of green: 'freedom', 'prosperity', 'Muhammad's favourite color', 'Muslims', 'plants and trees', 'tropical plants', 'forests', 'farming', 'forests and farms', 'agriculture product', 'agriculture', 'fertile part of the country', 'color of paradise', 'desire for growing things', 'vegetation', 'hope'. The semantisation is based on the prototype for green color – the plants – but also on the Islamic religious notions and images.

#### I.4.3. Religious and Religious-mystic Meanings of Green.

I.4.3.1. Old Testament facts and meanings. In the Old Testament the first



basic color term is not for black or white, neither for red, but Green. First two uses of the color term for green color – קִרְיָ [ièrek] – are for different plants – grass, trees, or verdures – Genesis, 1: 30, Exodus, 10:15. This comes to correlation to the prototype of the green color in the sense of E. Rosch. The hypothesis of Berlin-Key [Berlin, Key, 1969] is thrown out by the text of the Old Testament, if we consider the text as a document of the historical development of Hebrew. Fortunately, there are many serious reasons to accept the dominance of the educative component of the text, but not the historical evidence. On the semantisation of green in the Pentateuch see [Almalech, 2002; 2005]. On the color semantisation at the Pentateuch see also [Almalech, 2001a/], [Almalech, 2001b/].

I.4.3.2. Jewish Religious-mystic Knowledge on Green. Spanish Kabbalist Joseph Gikatilla, XIII century, relates the color of the greenery on Earth to the influence and energy that falls down on Earth from a *Hessed* (Glory, Mercy), seen as a green Sefira. *Hessed* is the fourth of the tenth sefirot. The first is the highest – *Keter 'el'yon* (*Crocun – Crown*); the second one is *Khokhma* (Wisdom); the third is *Binah*, the faculty of Discernment or intelligence. See [Sholem, 1979, pp. 71-72].

“However (...) the result is green and this, according to the author, is the reason why in the nature green is the main color: because it represents the action of the sefiarah of Grace, *Hessed*: the freely outpouring, generously giving power of God in the visible creation: “Earth`s robe” is not white, but green. When nature wilts in autumn, because the severity takes over and “the channels are interrupted” through which the created world communicates with its sources in the world of sefirot, the leaves fall and the plants wilt; but the dew conveys to them still some of the white power, which comes down from the very top, though only in drops. Of course some channels never break down from the very top, though only in drops. Of course some channels never break down, and therefore we have evergreen trees and bushes. As in the *Khokhmah* appears for the first time the moment of creation and demise, of “to be or not to be” in the dialectics; just so all nature`s various shades of green derive their strength from the influence of *Khokhmah* on this sefirah of creative and generous grace or love (*Hessed*). On the other hand, the next sefirah, the stern judgement, takes its power from the red of the sefirah *Binah* and therefore becomes an absolute red, as seen in the burning fire. Whereas the fire destroys, “all things” – says the author – “exist through the Green.”” [Sholem, 1979, 71-72]

Sholem concludes that the author of this symbolism of the sefirot is Joseph Gikatilla from the text of “anonymous *Mysterium of the Colours according to their Kind*, which survived in a Munich manuscript – (Cod. Hebr. 305, leaf 59b-62b) – The authorship can be deduced from a close relationship of style and many details, particularly at the beginning and at the end, to Gikatilla`s *Sha`are Orah* and his other works.” [Sholem, 1979, p. 71]

Moses Cordovero also sees green color at the color compound of the sefira *Binah*: “*Binah* is not only symbolised by leek green, but also by the yellow of egg and red white.” [Cordovero, 1591, § 2.] See Sholem, 1979, p. 107.

Whatever the degree of abstraction in this symbolism, it is striking that the green color is connected to the prototype of the color green in the terms of E. Rosch – the plants. Gikatilla’s conclusion “FIRE DESTROYS ALL THINGS”, yet “ALL THINGS EXIST THROUGH THE GREEN” is essential. It simply means ‘life’, ‘alive’ as a basic meaning of the green color. At the end of 20<sup>th</sup> century we observe ‘life’, ‘alive’ as a kernel meanings in the norm of word associations.

The Old Testament first usage of the basic color term is for green, and runs against the pure diachronical view on the text of the Bible. We should have black, white and red first, but not green in pure historical order as Berlin and Kay have shown. The first three of the usages are related to different plants, i.e. to E. Rosch’s [Rosch, 1976 at al] prototype of green.

I.4.3.3. Islam Religious-mystic Knowledge on the Color Green. If we take a look at the Islamic mystical doctrine of the *Sufi*, we shall see meanings as ‘eternity’, ‘hope’. It is important to know that every well educated traditional Muslim architect should pass the degree of *Sufi* (Islamic mystics), where he learns the meanings of the colors and the symbolic strings corresponding to the color.

**“The System of Four Colors.** Four as a number, and as a square in geometry, reflects the conceptual configuration of the Universal Soul manifested as the active qualities of nature (hot, cold, wet, dry) and the passive qualities of matter (fire, water, air, and earth). The quadrants of the day, the quarters of the moon, the four seasons, and the four divisions of man’s temporal life are secondary reflections of this system.

In vision, the primary colors are red, yellow, green, and blue. These four colors correspond to the four qualities of the Universal Nature and the four elements of matter. Nature, the active agent towards matter, initiates the temporal creative process and determines the rhythms of inner (*bātin*) and the outer (*zāhir*) aspects of all being. Through the system of the four colors, man establishes sensible correspondences with the various aspects of this inherent energy of nature that is continuously in search of a state of equilibrium analogous to its primeordial state of order. (...)

The complement of red is green, which exhibits the opposite qualities of coldness and humidity. Green characterises water, superior soul, passive, contractive, and soulable qualities. Cyclically, it is evening, fall, and maturity. (...) Green is viewed in Islam as the superior of the four colors because it embodies all of the others. Yellow and blue join to form the balanced mixture of green, and its after-image is red. Green is hope, fertility, and eternity with its inherent dimensions of past (blue) and future (yellow), and its opposite, the present, seen as red.” [Ardelan, Bakhtiar, 1973, pp. 48-50]

Which comes to show that through a color we can denote the categories of

Time, soulable qualities, coldness, humidity, water. If we make our verification to the norm of associations we can find 'coldness', 'coolness', and some 'soulable qualities' as 'hope', 'joy/gladness/delight', 'glad/joyful/joyous', 'cheerfulness/liveliness', 'tenderness/delicateness calmness', 'freedom', 'anger', 'relief', 'relaxation/rest', 'luck', 'success', 'health', 'worries', 'inexperience'.

If we take a short look over the applied meanings of green of Islam, at the valley of Jordan River once again, we shall find the meaning 'life'.

The meaning of 'freedom' in a social and psychological context occurs in the social milieu of the Ottoman Empire.

#### I.4.3.4. Islamic funeral application of the superior color green

I.4.3.4.1. The clothes of the deceased. In her detailed description of the muslim's clothes of the deceased (men and women) from the river Jordan valley, H. Granquist [Granquist, 1964, pp. 58-63] sums up the meanings of white-green cloth: "The Green is the Muslim color, the color of life, in this connection the color of death. Green is also the color of innocence. When Alya used the expression "my father's house is green" she means to say that the honor of the family was blameless." [Granquist, 1964, p. 63]

I.4.3.4.2. The garments of the mourners. F. Davis informs us that the color for the clothes of the mourners in the Ottoman Empire also were green: "Every one ran to be properly dressed to accompany the corpse. The married women covered themselves in green." [Davis, 1986, p. 272]

It is no surprise than that according the laws of the Ottoman Empire "They forbade the Jewish woman to wear any green garment (...)" [Juhacz, 1990, pp. 120-171].

"The prohibition to wear a certain color represents an opportunity to clarify the colors considered by the Ottoman Turks as a sign of power and freedom. From this data on Turkish decrees it is clear that the secret mystic knowledge possessed by the Muslims, which we mentioned, was the last word of the vogue in the Alexandrian Kabbalah school and, was the basis of those state decrees." [Almalech, 1996, p. 66]

## II. KABBALAH, ALCHEMY, FOLKLORE, AND ADVERTISEMENT

We should draw the line between theoretical and applied Kabbalah and Alchemy. What we are interested in is the theoretical aspects of Kabbalah and Alchemy.

"Alchemy in the Islamic tradition is basically a cosmological science of Alexandrian origin and a branch of the Hermetic tradition." [Ardelan, Bakhtiar, 1973, p.134]

"Through the science of alchemy man associates himself with the temporal creative process. Alchemy has a twofold aspect. On the one hand it is the science of the transformation of the soul of man; on the other, through the

traditional arts and crafts, it is a science concerned with the essences and the processes of nature.

Traditional man participates in the creative process through the process of the transmutation of matter, the taking back of matter to its state as “hidden gold”, as it were. (...) The mystic seeks the transformation of his soul. The method is one of reaching a state of purity and then internalising it. Colors become an orientation for the mystic, the means by which he judges his level of realization. He is beyond time, only the world of colors provides for his direction and orientation. After a rigorous discipline, he achieves a balance and through the alchemical methods of expansion, contraction, fixation, and solution his soul is transformed.” [Ardelan, Bakhtiar, 1973, p. 50]

It become clear now, that the alchymic/mystic can not find a chemical formula for transforming any metal into gold and to build a plant for industrial produce of gold... Somebody can make material gold as much as *grams of hidden gold* he succeeded to gain in his purity. And the *hidden gold* is the state before the primeordial sin...

“Even though the color symbolism of the Kabbalah grows out of biblical and Rabbinical motives, certain cases are worth citing. The symbolism of the Kabbalah saw in creation the pulse beat of the hidden life of the divine; in this way they established theosophical meditation on the events and processes which determined the life of this divinity, and also on the natural realms of his creation. It was actually out of the latter realms that they could create symbols through which the abstract could be described with the aid of parables. One thing played a decisive role in this context. Contrary to the rationally grounded medieval Jewish philosophy which emphasized the transcendence of God, mysticism discovered in him a domain where his hidden Being revealed itself through symbols and presented itself to meditation in the form of ten degrees of his manifestation or emanation. This meditation examined even in its most physical forms the power of this life continuously at work in creation. That was the realm of Sefiroth that in itself belongs to the divine, indeed, even creates its own secret life, but at the same time contains those laws and harmonies which are repeated in the universe, constituting its rhythm. It is therefore natural that the colors also play an important part in describing processes in the world of Sefiroth: they were inserted into Kabbalist symbolism which developed with such power and influence in the thirteenth century.” [Sholem, 1979, p. 100]

II.1. The prototype of semantics, pragmatics, content and cluster analysis...

There are some methodological statements of some of the Kabbalist which can be considered as a prototype of some modern approaches and methods. “Cordovero differentiates three aspects from which the highest Sefira can be seen. In relation to its source in divinity, it can be called black, in relation to itself it is colorless, but in view of its manifestation in the lower Sefiroth it represents “the highest degree of white”. [Sholem, 1979, p. 106].

In this approach of Moses Cordovero we can recognize: 1. The pure lexical

meaning seen as component analysis (*in relation to itself*); 2. The functional approach (*relation to its source in divinity* that is before the first sefira in Time, in Space and in Nothing – all in philosophy and in terms of grammar); 3. Functional semantics and syntax, word-derivation and semantic trace – *in view of its manifestation in the lower Sefiroth*; 4. Pragmatics, language strategies – as much as the term for predicative “relations to x” is applied to the result of different colors of the first sefira. There also is an element of causative semantics of the every of the three possible colors of the first sefira etc.

If we consider Cordovero's approach in philosophy we can also see here some prototype of the transformational analysis just as we can see it in Gikatilla's approach on the *kernel* status of white and red.

Joseph Gikatilla (ca. 1300) and the most notable contribution of his text *Mysterium of the Colours according their Kind*, mentioned by G. Sholem:

“Its importance lies in the emphasis it puts, in a noteworthy context, on the symbolism of nature. He considers the highest sefirah, *Keter (Crocun)*, to be the unmixed and unchangeable White, the “absolute mercy” of Divinity (“Absolute” here as contrast to the relative mercy, the synthesis of love and discipline, which is ascribed to the central, sixth, sefirah of *Tifereth*), which stands above all the syntheses and which therefore establishes the domination of white in the Atonement Day rites. On the other hand, the same white in the sefirah *Khokhma*, the second sefira, contains already an element of darkness; for all sefiroth except the highest one have now two aspects, an obverse and reverse, the latter taken over by darkness. This darkness appears in the beginning only as red mixed with white. This would agree with the theory that we must look for the primary origin of God's judging power in this very sefirah. Cordovero mentions this opinion, but he rejects it. In the next sefirah this red becomes prevalent: the whole sefirah appears to be red, tending white.” [Sholem, 1979, p.71]

See also V.3. and V.4. as a mystical version of the *theory of the relativity*.

It is very edifyingly to learn more about the knowledge that determines the color language at the passage customs and color language not only in religions which forbade the images of people, but also for pagan religions. As it became obvious – the color language never can be taken alone:

“Objects or concepts taken in isolation are adverse to the Islamic view.” [Ardelan, Bakhtiar, 1973, p. 49] This principle shows that the different methods developed in the 20<sup>th</sup> century as Content Analysis (See the survey on Content Analysis of [Shapiro, Markoff, Weitman, 1975]), Cluster Analysis (See the survey of [Bailey, 1975]), [ed. Gerbner et al, 1969] Scalling, Conditional Rank-Order Data [Young, 1975], Modeling (of Messages or something else) [Krippendorf, 1969] in their varieties and different kinds (Cognitive models [Lakoff, 1987], and many others after Lakoff) serve the same idea of scientific knowledge represented in Jewish Mysticism in a modern way. Modern scientific knowledge has new weaponry – mathematics, psychology, neurophysiology,

genetics etc. In fact, the problem is that the information that pours out from the different sciences is too specialised and too abundant for anyone to succeed to grasp the whole. The interdisciplinary element in modern sciences shows an attempt to catch the anti-isolation perspective.

*Objects or concepts taken in isolation are adverse to the Islamic view* is a great principle as many others in the monotheistic mentality. The 613 commandments from the Old Testament are reduced to 4 at the New Testament to make things easier or “that we trouble not them, which from among the Gentiles are turned to God” Acts, 15:19-20. One of these four usually is missing from English translations but it appears in some Greek and Slavic translations – “Do not do to the others, what you do not want be done to you”.

We should, unfortunately, draw the same conclusion as that of Phil Collins and *Genesis* in their song *That’s all – You look at the Jew, you look at me; Its always the same; Its just a shame, that’s all.*

The main philosophy of the Humanities, despite the new methods containing mathematics, remains to describe the different aspects of the human personality, of social processes, and the cross-roads between individuals and society.

There is nothing new under the sun – the first basic color term used in the Old Testament became a superior color among all chromatic colors in the doctrine of the Islam.

To reconstruct elements of this knowledge is of crucial importance especially in the context of Coomarsuamy’s view:

“Symbolism is ‘the area of thinking of images’ – an art now lost to civilised man, notably in the last three hundred years.” [Coomaraswamy, 1935, pp. 83, 169], and the comment of J. Cirlot: “this loss – as anthropology and psychoanalysis have shown – is limited to consciousness and not to the ‘unconscious’, which, to compensate, is perhaps now overloaded with symbolic material.” [Cirlot, 1982, p. xxix]

If many centuries an archetype-kernel color meanings, and an archetype of symbolism had functioned, so we can use the data on this knowledge to decode the messages sent by the modern advertisement industry.

The exact knowledge on ancient, archetype symbols that still have their ‘unconscious’ psychological reality gives the possibility to decode our present day advertisement exploitation of these symbols. It was shown in the cases of *woman in red* and *the red shoes* that some changes are made at the structure of the ancient universal symbols to keep the interest of the consumers focused. The rest is independent work of the unconscious and subconscious to “fix up”, “to repair” the differences toward the original symbol and the advertisement version. The psychological energy needed and taken “to repair” or even “to compare” is already a big success for an ad. Even if no repair has been achieved, the unconscious and subconscious are still curious and busy with finding “what’s wrong” – this process of keeping the unconscious and subconscious

occupied is also a big gain for the commercial goals of an advertisement.

### III. BACK TO THE GREEN APPLE

What we have in the case of the green apple is a compound symbol, where the meanings of the color green and the apple by themselves correspond in a synonymous way. The synonymous meanings are 'life', 'alive', 'salvation' and 'bringing divine life', 'freshness', 'fertility', 'productivity', 'regenerativeness', 'hope', 'cheerfulness/liveliness', 'inexperience', 'health', 'success', 'luck', 'space/expanse', 'breadth/borderness', 'calm', 'calmness', 'joy/gladness', 'delight/glad/joyful/joyous'.

They are organised around the prototype of the color green (plants) in the sense of E. Rosch, and the ancient symbolism of the apple. The motivation of the cultured meanings is the productivity of the plants, their regenerative cycle between the seasons – winter, spring, summer and autumn – but always again, the power of the plants to reproduce themselves. The annual and regenerative cycle of plants – a correlation and symbolic similarity between death and life of humans are an ancient image and notion. Thus the green color is very often used to symbolise the denial of the death.

At the same time, the Jewish and the pre-monotheistic Mediterranean ritual meanings of the round objects are 'salvation' and 'bringing divine life'. [Goodenough, 1964, pp. 79-83]

The lament use of the apple comes to express the love of the mourners, but not their grief. This use of the green apple is a well motivated attempt to keep the dead in the cultural memory, therefore the living persons keep themselves eternally alive.

That is why on picture № 1 there is no burial, no grief and death, but the whole string of the positive meanings of the green apple, i.e. at the picture we deal with the paradise and feminine creature, after the primordial sin. The name Eve is given to the primordial woman in Genesis, 3:20 when the primordial sin is already consumed. Until then for the creature made from the rib of Adam only the word and the category *ishà* 'woman' was used.

We, the consumers, are living after the primordial sin... So the naked unshameful woman which, in some sense, recalls the primordial woman before she became Eve, and the green apples should persuade our 'unconscious', so that the modern product we buy (the soap *Safeguard*) causes something divine for us now and today. This modern product is such that if we buy *Safeguard* soap, we should ensure a trip and experiences of the state of *hidden gold*, as the state of *hidden gold* is before primordial sin...

In other words, a soap can offer success for the consumer with what was the goal of the monotheistic mystics more than twenty centuries ago... This is subconscious manipulation. Here is the biggest Lie, at the subconscious life of a culture phenomena.

A nice manipulation...it is indeed. Finally, the issue is a bath soap, green

apple fragrance, and picture № 1 shows a woman in a “bath clothes”, and an idea of the fragrance of the soap that pours all over the bathroom, and that’s all...

#### IV. WHITE TOWEL AROUND HER WAIST

The white sheet/towel around her waist shows that the woman at the picture represents an 'Eve case', but not a 'woman case', i.e. this is a picture of woman who knows the feeling of shame, which means – the case is after the primeordial sin.

IV.1. Meanings of White. The meanings of white, associative, ritual and mystical are synonymous at the point of 'clean', 'pure', 'immaculate' as meanings.

IV.2. Synonymy between White and Green. In fact, positive meanings like 'eternity' were already observed as synonymous status in Islam – the mystical doctrine and the vulgar meaning from the of river Jordan valley draw a synonymy between both colors.

Synonymy between white and green is observed at the norm of associations. The responses 'health', 'nice/pleasant', 'fresh', 'success', 'fragile', 'good', 'life' are given to both stimulus – white and green. These responses can be used as meanings of the colors.

Jewish mysticism also gives examples of relative synonymy: “In Zohar III 215a two opinions are mentioned: the customary opinion where the patriarch Jacob (the Sefira *Tifereth*) corresponds to green, and also the unusual interpretation where he is represented by unmixed white because no degenerate sons descended from him as Ismael did from Abraham (whose white approaches green) and Esau (Edom) from Isaac (...)” [Sholem, 1979, p. 110] In this quotation we see another symbolism where the patriarchs are related in synonymy to the sefirot.

Synonymous meanings of white, taken as gold, to green are observed in Jewish mysticism too:

“According to Azriel (and to many other Kabbalists) the third Sefira, *Binah*, corresponds to green.” [Sholem, 1979, p. 106] According to Zohar “The pure mystical gold here is considered as superior to silver and belonging to the Sefira of *Binah*, which is the absolute fear of God.” [Sholem, 1979, p. 108]

What is interesting is that there is no synonymy at the negative semantisation of both colors. The synonymous meanings between white and green are much more possible at the line of positiveness.

IV.3. Religious and custom synonymy between White and Gold. The synonymy between white and gold goes through the meanings of 'clean', 'pure', 'immaculate'. In the previous point IV.2. is shown how it takes shape in the Jewish mysticism.

Averintcev points out a reasonable synonymy between white and the gold, where “the white color is the chromatic representative of the gold.” [Averintcev,



1974] Such synonymy has a good motivation in the seven kinds of gold in the Judaism [Sholem, 1979], and in the Islam, where the white color is a color of God (see White-Black here). Such synonymy is important from the view of relative synonymy between green and white that stands as a synonymy between gold and green, if *the white color is a chromatic representative of the gold*.

If there is a synonymy between white and green it should be synonymy between gold and green too. The case with the green and golden apples shows that this synonymy is relative and does not happen all the time.

IV.4. Religious and custom antonymy between white and gold. The context dependence of the meaning of a color is well expressed in the Jewish mysticism:

“In the mystical description of the events on Redemption day, Zohar indicated that when the Highest priest came before the Holy of Holies to obtain pardon for the sins of Israel, he was attached to the outer world with a gold colored cord. If this cord became white it was a sign that his prayers had been accepted. [Zohar, III, 67a; 102a; Zohar Khadash (*Midrash ne`elam*), Warsaw, 1888, fol. 19a, 21a]” [Sholem, 1979, p. 105]

The opinions in IV.3. and IV.4. show an mystical *theory of relativity*.

## V. SIGNS OF FEMININTY

From Sasha Weitman`s unpublished manuscript [Weitman, Ms.] can be taken the idea of signs of femininity as a cultural system. It seems that the following list of '*semantic features*', '*semes*' or '*signs of femininity in a semiotic universe*' can appear today for Jewish and Christian '*semiotic universe*':

BIOLOGICAL: softness; tenderness; sweetness; delicate ankles; delicate wrists; delicate neck; sweetness; elbow salute; wasp waist; expressiveness; raunchness (not obligatory); impishness (not obligatory); vulnerability (not obligatory); petitness (not obligatory);

ARTEFACTUAL: decoltee; high heeled shoes.

BEHAVIORAL: vulnerability; impishness; naughtiness; exhibitionism; breast manifestation; shoulder-bunching; bashful knee bend; high-spiritedness; self-belittlement; raunchness; sex cover up; sex display; sex demureness; related stance; ear display.

To the behavioral can be added some of the BIOLOGICAL: expressiveness, decoltee, petitness, and wasp waist.

A law of mass-media commands the basic features of the models – beautiful and good-looking.

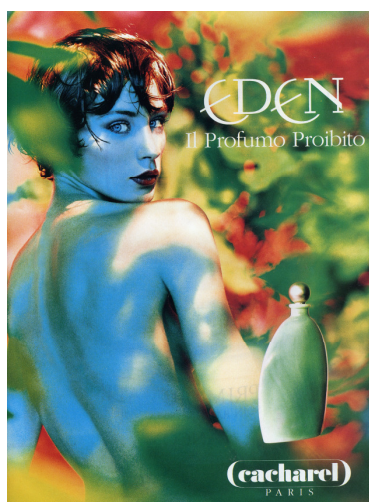
If we are in Paradise with the help of a soap, or at least we are in the bathroom together with a woman in bath, every sign of femininity, excluding the *femininity* artefacts, are available. It only depends on the perspective now. The consumer can be in two virtual positions, by choice:

1. The position of Adam, who still does not mention the nakedness;
2. The position of a welcomed gaper or *voir*.

**Picture № 1 represents a case where all the positive meanings of green,**

**white and of the symbol of an apple are signed over the signs of femininity.**

## PARADISE DOES NOT SMELL OF JAM OF FLOWERS



PICTURE № 2

If we had tested the fragrance of cosmetic products named with the Hebrew word for paradise – *Eden* – we shall find the strong flower sweetens the fragrance. What remains is wonder or disappointment – Does Paradise have such fragrance? For sure – It does not.

First of all, *Eden* does not belong to our world, because it is guarded from the humans by a *revolving fire sword* (Genesis, 3:24). Secondly, *Eden* is not only flowers, but trees (the tree of knowledge, the tree of life, trees with fruits permitted to be eaten). The five rivers of gold (one main river and the four others that rise off the main one) (Genesis, 2:10-14) should give very different spirit perception of fragrance etc.

Finally, in Greek, Bulgarian and Russian Bibles Paradise is still translated as *the garden of Edem*. This is a wrong transcription of the Hebrew word עֵדֶן [èden], may be, just because the phonemes [m] and [n] are nasal. The word *Edem* [édem] should be written in Hebrew like אֵדֶם or אֵדָם, which in Hebrew is [edòm] or [adòm]. אֵדָם [adom] means **red**, and *Edom* [edòm] is the name of Jacob/Israel's brother who was born as *Esau*. *Esau* became **Edom**, and the proper name *Edom* is the unambiguous form of the sin-marked red colored string:

‘soil’ – ‘man’ – ‘Adam’ – ‘red’ – ‘Edom’ – ‘blood’, respectively  
אֵדָמָה [adamà] – אֵדָם [adàm] – אֵדָם [adàm] – אֵדָם [adòm] –  
אֵדָם [edòm] – דָם [dam].

In Hebrew a single change of a letter or a vowel has crucial consequences. A very good example on such consequences is the case with the homonyms [or] written as אֹר and עֹר. The first one, with *Alef* אֹר, means *light*. The second

one, with *Ayn* עֹר, means *skin*. The pair of Hebrew words *light* – *skin* tells us a story: Adam and Eve had primeordial cloth of *light* אֹר [or] and straight connection to God. After their primeordial sin they lost this cloth of light and the straight connection to God. They were separated from the God, and lost their cloth of light and from this moment they were dressed in *skin* עֹר [or] by God – See Genesis, 3:21. This loss reflects into the loss of the first letter of the alphabet *Alef*, and replacing it with *Ayn*.

From this popular story we can see how important is a single change of a letter in Hebrew. Evidently, the change of the original name *Eden* to *Edem* takes a quite different direction of the logic and images not only due to the real word-derivation of the root *Alef-Dalet-Mem* אֵדָם, but also to its symbolical string derivatives.

The product named *Eden* restores the correct name of Paradise.

The color design of picture № 2 represents a structural rejoinder of a complicated set of notions and images.

””They that be wise shall shine as the brightness of the firmament; and they that turn many to righteousness as the stars for ever and ever.” (Daniel, 12:3) is interpreted as referring to the letters which teach the understanding of the Torah. The letters are outer robes of the still completely hidden Torah “which expresses itself in them, and they are” woven out of “all the colors of light – white, red, green and black – and they divide into many color interplays. Indeed, these colors were all woven into the paradise man’s skin as well as into the sky stretched over the Paradise.” (*Tekkune Zohar* (introduction) leaf 14b.) These four colors are mentioned already in the descriptions of Paradise in the main part of *Zohar II*, 209b as the colors of the sky of the Paradise.” [Sholem, 1979, pp. 65-66]

The critics of the theoretical Kabbalah accuse the Kabbalists of gnosticism. This accusation is based on the kabbalistic principle that the first things that were created were as light and the letters of Hebrew Alphabet. Light is represented not only the 10 Sefirot, but also in the 22 channels-connections between the Sefirot which symbolize 22 letters of Hebrew Alphabet.

The symbolism of the names gives various names to this sophisticated system of 32 elements – 10 sefirot and 22 connections. One of the names is Adam the cosmic Primeordial man.

In a popular tale based on the homophone type of similarity between the Hebrew nouns *light* [or] אֹר and *skin* [or] עֹר the story teller says that Adam and Eve before the primeordial sin had been dressed in light and that is why they had a straight connection to the God. After the primeordial sin they were punished by being driven out of Paradise and lost the garments of light, the straight connection to the God. The first letter of the Hebrew Alphabet *Alef* א, being the first, is closer to the *Ein-sof* than any of 21 following letters. That is

why the 17<sup>th</sup> letter *Ayin* א in the Hebrew word *skin* [or] עֹר denotes the border that was built between the humans and God – their *skin* in which they are closed, and have no straight connection to God.

In Sefirot's structure *Ein-sof* stands higher than the first Sefira and Kabbalists are unanimous:

“God in his transcendence, in the mystery of his Being, who cannot be manifested or understood with the aid of images or pictures, is called by the Kabbalists *Ein-sof* (“without end”), that is to say “that”, or the infinite. This technical term was introduced by the Kabbalists in order to designate that which is unnameable in God. From him emanate the ten Sefirot which are not the fundamental qualities of God in his relation to creation, but his active powers, or more than that, the realms of divine light.” [Sholem, 1979, p.101]

“For the origin of color symbolism outside the Jewish realm a scholar's statement from the beginning of 19<sup>th</sup> century is of value: “The meaning of all color is light; the negation of all light, darkness, is also the negation, the death of all color; indeed, color, in its essence, is the appearance, the manifestation of light (...)” [Sholem, 1979, p.87]

The plot and the color design of picture № 2 represent a talented rejoinder of the complicated string of notions and images counted above, because at picture № 2 we can see an educated representation of “all the colors of light – white, red, green and black – and they divide into many color interplays. Indeed, these colors were all woven into the paradise man's skin as well as into the sky stretched over the Paradise.”

In this talented rejoinder of the Paradise (picture № 2) we can see the primeordial woman before she became Eve. **The signs of femininity recognised here are:** 'delicate neck', 'wasp waist', 'modesty', 'elbow salute', 'demureness', 'sex display', 'sex cover up', 'related stance', 'shoulder bunching', 'softness', 'tenderness', 'sweetness', 'high-spiritedness'. This list of signs of femininity was recognised and mentioned by a group of students, 6<sup>th</sup> semester, bachelor degree, at their essays in the course *Color and Advertisement* at the Department for Advertisement and Marketing, New Bulgarian University. The plot and the concrete realisation of picture № 2 caused the students to identify *Eden* one-to-one as Paradise, despite the routine use in Bulgarian language of the form *Edem* as it stands for Paradise in the literary and canonical translation of the Bible.

Usually the student, focused at the color language and the signs of femininity, forget to mention that all these signs of femininity are subordinate to 'purity', 'virginity', 'immaculacy' of the primeordial woman before the primeordial sin.

The lip-stick and the make-up point much more to the state of immaculacy and the loss of shame, but also to something comic. The comic effect perhaps comes from the use in Paradise of two weapons of the woman's

sexuality, flirt and coquetry potential – lip-stick and the make-up. Finally, we should decide: “Does this picture show ‘raunchness’ of the primeordial woman? If we decide – “Yes, it does.” – the whole ad will become a comic Hollywood kitsch.

Maybe, as the most matters on the planet, the real situation is a compromise between high spirituality and kitsch. In this context the correspondence between the signs of femininity and the color language is possible if we consider the cited features of light in Paradise and the features of ‘purity’, ‘virginity’, ‘immaculacy’ of the primeordial woman before primeordial sin.

The reason why this ad is a talented rejoinder of the paradise plot is the way of representing the light, i.e. the colors of Paradise – they flow from the sky, as much as from the skin of the woman, but also from the letters which are in white.

We have one more example that an advertisement brings to bear its suggestion and utterance on a culture paradigm of a very high spirit area. This is the way to ensure the commercial success of a product. The straight target of the advertisement is the spiritual areas of the human consciousness and subconsciousness, but not the pocket of people. This is also a manipulation, because the real target is the pocket. Art, the colors, the signs of femininity – all serve this main goal. How far away is the current advertisement industry from the simplest goal of the advertisement – to inform.

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