

# The Conceptual Application of Color in the "Khosrow and Shirin" and "Leily and Majnoon" Literary Collections

## Abstract

Colors have a distinctive visual, semantic and psychological assets that has made them the most imperative tool for creating works of art. Color in literature is considered as one of the seven arts. Dominant speakers and lecturers have used color as an effective tool in illustrating, imagining, and conveying concepts. Therefore, by examining and analyzing the method and extent of applying the element of color in the works of poets and writers, it is possible to comprehend the implied approaches and the general structure of such works. Based on this feature, in the following article, the perspective of Nezami and his outlook towards the category of color and the extent of his use of this element and the comparison and analysis of the colors: black (component of sadness), white (component of hope), red (component of emotion), yellow (component of happiness), green (component of spirituality) and blue (component of tranquility) have been studied in his two famous poems "Khosrow and Shirin" and "Leily and Majnoon". The method of this research is based on content analysis and the sample size includes all the applied color-words in the two literary artworks of Nizami Ganjavi; furthermore, the statistical community consists of all poems that contain color-words. In data analysis, descriptive statistical methods such as distribution and frequency percentage of components, tables, bar graphs and circles have been used. Comparison of colors as noteworthy components in these works shows that there is a significant relationship between the use of colors and the content of the two literary collections; the elements of hope, happiness and peace in "Khosrow and Shirin" are more visible than "Leily and Majnoon" and the elements of excitement, spirituality and sorrow in "Leily and Majnoon" are more observed compared to "Khosrow and Shirin". Based on the results, the researchers of the present study consider that Nezami, while having an overview of the theme of his stories, has also been extremely careful in using details and has applied all specifics in the context of a general. structure.

Research objectives:

1. Investigating the quantity of colors used in the two poems "Khosrow and Shirin" and "Leily and Majnoon".
2. Comparing the frequency of color-words as components of hope, sadness, happiness, excitement and spirituality in the two poems "Khosrow and Shirin" and "Leily and Majnoon".

Research questions:

1. What is the psychological and semantic burden of different colors from Nezami's point of view?
2. What is the frequency of different colors in the two collections "Lily and Majnoon" and "Khosrow and Shirin" and what is the relationship between the amount of colors and the content of the mentioned works?

## Introduction

Persian literature, especially Persian poetry, due to its cultural merit, has a large collection of well-known sciences and arts. "Throughout the ages, art has been given to literature and is indebted to literature; Since the main roots of civilization and culture are made possible by strong literature and art in the most beautiful way possible; Therefore, literature is inseparable from art" (Sharifzadeh and Taghdasnejad, 1398: 30). Examining each of these aspects of art can lead to a better understanding of the minds, knowledge and views of poets as well as their works. Examining the military perspective on the semantic and psychological burden of colors and comparing the two collections "Khosrow and Shirin" and "Lily and Majnoon" from this perspective is also one of these areas that has considerable results in better understanding the military and his works. Examining the amount of colors used in these two systems and comparing them is necessary and important because it expands the audience's understanding of Ganjavi's military semantic world and makes it clear that Nezami ultimately pays attention to the details of his stories in order. And this has led to the creation of solid works. For this purpose, the present study has examined the content of all the poems in the works of "Lily and Majnoon" and "Khosrow and Shirin" using the content analysis method.

Many works on the structural analysis, psychology, and aesthetics of color have been written, including Max Luscher, *The Psychology of Color*, Johannes Aiton, *The Color Book*, and *Color, Productivity, and Innovation*. "Farzaneh Karkia" pointed out. Also, many articles on the subject of color have been written in the works of various poets and writers who have examined the element of color in Persian poetry and prose from each angle and with a specific purpose. Among these, we can refer to the articles "Color Analysis in Sohrab Sepehri's Poems" written by Hassanoli (2003), "The Function of Color in Ferdowsi Shahnameh" (based on two colors black and white) by Hasanoli and Ahmadian (2007), "Study of color psychology in Collection of Nima Poems by Panahi (2006), "Proportion of Colors in Imaginary and Core Forms of Shahnameh Narrative" by Judy Nemati (2008), "Content-Rhetorical Function Analysis of Colors in Attar's Ghazal" by Kolahchian and Nazari Far (2016) and "Reflection on The Content Function of Color in Rumi's Ghazals by Kolahchian, Nouraie and Nazari Far (1396). "Analysis of the use of color in the paintings of Mir Haider's Ascension Letter based on the place of color in the Holy Quran and Hadiths", is the title of an article by the goddess of repentance Najafabadi and Zahra Fanaei, which examines the color symbols and concepts used in the Quran and how the artist influences and decides. Concepts in presenting religious themes of paintings (Najafabadi and Fanaei, 1396: 98).

In addition to the articles mentioned, two articles "Study of color in the anecdotes of seven military figures" written by Zarrinataj Wardi and Azadeh Mokhtarnameh (2007) and "Youth confrontation with aging based on the element of color in military images" by Gholamreza Rahimi and Nasser Safabakhsh (2012), has studied color specifically in military works. In the first article, the colors black, yellow, green, red, blue, chair, and white in "Seven Figures" and the stories narrated in it are examined, and the authors enumerate the relationship between these colors and the stories related to each color (Wadi and Mokhtarnameh 1386: 167). In the second article, the authors also examine the various images and themes of youth and aging based on the color element. By linking youth and old age with the category of color, the authors have come to the conclusion that Nezami has created a new current in the poetry of his time by creating and inventing new themes, special images and interpretations, and a completely pictorial way of expression. The main colors in this article are black, white, red and yellow, with black, white and red being associated with youth and white and yellow being associated with aging. The most important criticism of this article is the lack of attention to an important color such as green, which has a special place in military descriptions of youth (Rahimi and Safabakhsh, 2012: 111). Among the mentioned articles

that have studied the element of color in the works of Persian literature, none of them has focused on the study of this element in the works of "Khosrow and Shirin" and "Lily and Majnoon" Nezami and the comparison of these two literary works from the perspective of color. The findings of this article are intended to fill the gap left by such a study.

## **Conclusion**

Examining the element of color in the two poems "Khosrow and Shirin" and "Lily and Majnoon" Nezami, it can be concluded that the use of these elements as manifestations of human emotions is different. The main colors used in the two collections "Khosrow and Shirin" and "Lily and Majnoon" are six colors: black, yellow, green, red, blue and white. In these two collections, there is a significant relationship between the overall content of the work and the frequency and type of colors used in it, and this can lead to a quantitative comparison of the two collections. Black is the most frequent color in both sets. This color includes 34.4% of the total colors of "Khosrow and Shirin" and 42.1% of the total colors of "Lily and Majnoon". The difference between these two numbers indicates 18% more sadness and despair in "Lily and Majnoon". In "Khosrow and Shirin", white is the second most frequent color after black with 19.2%. The next colors are red with 14.4%, yellow with 14%, green and blue each with 8.8%. On this basis, "Khosrow and Shirin" is a story full of fear and hope in which the level of excitement and happiness as well as spirituality and peace are balanced and finally ends with despair and sadness.

Black in "Lily and Mad" is the most frequent color compared to other colors in this work. As it covers 42.1% of the total colors of this system. The high frequency of this color is related to the subject of the story of Lily and Majnoon, which is an endless love and sometimes an excuse. After black, red is the most widely used color with 18.4%. After red, white with 11.8% and green with 10.5% are the third and fourth colors, and yellow and blue are at the end of the most frequent colors with 8.5% each. From this perspective, "Lily and the Insane" is a love story with sadness and despair. The actions of the characters in this story are more than anything else due to the excitement, in which there is very little peace and happiness among all kinds of emotions. If we consider love as the main axis of "Khosrow and Shirin" and "Lily and Majnoon", the love between Lily and Majnoon is 15% more bitter and sad, 22% more passionate and excited, and 16.19% more heavenly. On the other hand, in the love of "Khosrow and Shirin", the components of hope are 38.5%, happiness is 40% and peace is 3.5% more than it is in the love of "Lily and Majnoon".

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