



Woman in Culture and Arts

A Comparative Study of the Psychology of Color in the Contemporary Poetry of Iranian and Afghanistanian Women Based on Max Luscher's Theory; A Case Study of the Poems of Forough Farrokhzad and Khaleda Forough

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Article Info	ABSTRACT
<p>Article type: Research Article</p> <p>Article history: Received: 22 April 2023 Received in revised form: 7 April 2024 Accepted: 29 May 2024 Published online: 1 October 2024</p> <p>Keywords: <i>Comparative literature, Color Psychology, Forough Farrokhzad, Khaleda Forough, Max Luscher.</i></p>	<p>Introduction Max Lüscher's color psychology is internationally recognized, and her test for evaluating an individual's psychological and physical well-being based on color preference is equally well-known. In this test, the individual in question selects colors from a set of eight cards in accordance with their preferences. The placement of each color indicates the action it represents. The purpose of this research is to study the poetry of these two poets from the perspective of color psychology, which identifies the concealed layers of their personality and thought process. These layers are likely influenced by their mental state and the social and cultural contexts of their society. They have employed colors as a means of expressing the mental and emotional conditions of themselves and their nation, as well as the symbolic design of protest and emotional concepts. Their primary objective in utilizing colors is to serve political and social purposes. The poems of these two poets, who share similarities in their symbolic and somewhat rebellious expression of women's issues, underscored the necessity of conducting comparative research on the psychology of colors. Also, this research is the first to examine the psychology of color in their compositions in a comparative manner, as per the aforementioned background, and is based on Lüscher's theory. This research addresses the following inquiries: The spiritual, psychological, and behavioral characteristics of these two women poets, the similarities and contrasts in their thoughts and opinions, the goals and purposes of their use of colors in their poems, and their relationship with it in relation to their moods and conditions.</p> <p>Methodology In this research, the element of color in the poetry of Forough Farrokhzad and Khaleda Forough, one of the contemporary romantic poets of Iran and Afghanistan, has been analyzed and reviewed in terms of the frequency and quality of color reflection based on Max Lüscher's theory of color psychology, using a descriptive-analytical method and a comparative approach. The analysis and review are based on social and political criticism. The intended data was analyzed by providing and studying examples and evidence from the poems of these poets, and the method of gathering statistical information is based on library and inductive sources. The frequency and percentage of Lüscher's applied colors were determined separately in the Max Lüscher test has been used to categorize the poetry of each of these poets. Each couple has been examined separately, and the status and functions of the poets in each group have been analyzed.</p> <p>Results By comparing the poems of Forough Farrokhzad and Khaleda Forough from the point of view of Max Lüscher's color psychology, what can be found is that the presence of colors in Khaleda Forough's poems is more of a social ego and a libertarian call as a sign of struggle and resistance. Due to the fact that the contemporary poetry of Afghanistan is a narrative of the pains, afflictions, and disturbances of the Afghan human population and society,</p>

comprehending her mission, she endeavors to reflect these disturbances and seeks refuge in the symbolic expression of the ambiguous and gloomy fate of the women of her society, utilizing colors. The mental space of a woman who has been afflicted by war and social unrest is dominated by sorrow, as evidenced by the correlation between the emotional state of the poet and her color selection. This has resulted in her despair. This claim is further supported by the placement of dark colors, particularly black, in the first position. However, the results and quantitative statistics demonstrate that in her collection of poems, soothing and hopeful colors have gradually appeared in the positions following dark colors. This indicates that, despite the difficulties, bottlenecks, and disruptions, she continues to pursue fulfillment. Life endeavors to improve and aspires to alter the circumstances. According to Lusher, the poet's dissatisfaction with the current situation is indicated by the prevalence of black color in the first group of Forough Farrokhzad's poems. Her use of this color resulted in the creation of ambiguous and melancholy images. However, Lüscher posits that the presence of green in her poems in the second place is indicative of her endeavors to surmount oppositions, constraints, and impediments, and that Forough is not yet doomed. The presence of bright colors, such as green, yellow, blue, and red, in her poems after black, despite the familial and marital issues he has experienced, indicates to the audience that the poet is still in search of a glimmer of hope. Of course, it appears that the inclusion of colors in Forough Farrokhzad's poems, in contrast to Khaleda Forough's poems, is a reflection of her own concerns and identity, rather than a shared social origin with the intellectual despair of her contemporary party poets, which was a result of the political events of the era.

Conclusion

The objective of this research, which is a comparative and enlightening examination of the poetry of Forough Farrokhzad and Khaleda Forough from the perspective of Max Lüscher's color psychology, is to uncover the concealed layers of their personality and thought process, which are likely influenced by their mental state and the social and cultural contexts of their society. Nevertheless, no research has been conducted on the psychology of color in the poems of Khaleda Forough, and the article authored about the poetry of Forough Farrokhzad has been meticulously examined. The quantity of the reflection of these colors in the aforementioned article has not been thoroughly examined, and statistics are unavailable. The article mentioned differs from the current research in its use of color. By analyzing Lüscher's applied colors in the poems of these two poets, we can deduce that, despite the fact that Forough Farrokhzad and Khaleda Forough are both Romanticism poets, Farrokhzad's poetry is characterized by an individual personality. She perceives himself as a captive who cries for liberation, as well as the society and the times that are against her will. However, Khaleda Forough's poetry is a narrative of the social ego, and his lament is not her sole cry. Her poems are a struggle for freedom and peace in the context of faith.

Cite this article: Salik, Sh., & Rone, M. (2024). A comparative study of the psychology of color in the contemporary poetry of Iranian and Afghanistnian women based on Max Luscher's theory; A case study of the poems of Forough Farrokhzad and Khaleda Forough. *Woman in Culture and Art*, 16(3), 437-457.
DOI: <https://doi.org/10.22059/jwica.2023.358006.1917>



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Publisher: The University of Tehran Press.

DOI: <https://doi.org/10.22059/jwica.2023.358006.1917>
