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Extended Abstract

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Colors and Secrets: The Symbolic and Artistic Role of Colors in the Poetry of Manouchehr Sheibani

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Introduction

Colors have long played a significant role in culture, art, psychology, and human communication. They are not only tools of artistic expression but also bear symbolic, psychological, and social meanings. In Iranian culture, colors have always been intertwined with mystical, mythological, and aesthetic concepts. In Sheibani's poetry, colors are primarily used to convey symbolic and artistic meanings. Through the element of color, the poet expresses his inner states and political and social thoughts in a more impactful way.

Research Method, Background, and Objectives

This study aims first to examine the extent and diversity of color usage in the poetry of Manouchehr Sheibani. It then explores the reciprocal influence of painting on poetry and vice versa, as well as the impact of these two arts on the poet's mindset. Using a descriptive-analytical method, the author investigates the symbolic, artistic, and psychological dimensions of color in Sheibani's poems.

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Previous research on the role of color in Persian literature has mostly focused on classical poets and a few prominent contemporary figures. Sam Khaniani and Vahidiyan Kamyar in "Color in Contemporary Poetry" (2003), and Nikoubakht and Ghasemzadeh in "Symbolic Dimensions of Color in Contemporary Poetry" (2005), have addressed the reflection of color in modern verse from a general perspective. Hasanli and Sedighi in "Color Analysis in Sohrab Sepehri's Poems" (2003), studied the manifestation of color in Sepehri's poetry. Yaghoubi in "Color and Synesthesia in Contemporary Poetry" (2009), offered a broad overview of color in modern verse. Alavi-Moghadam and Sousanpour in "Application of Max Lüscher's Color Psychology Theory in the Critique and Analysis of Forough Farrokhzad's Poetry" (2010), analyzed the psychological aspects of color in Farrokhzad's work. Rouhani and Enayati in "An Analytical Look at the Function of Color in the Poetry of M. Sereshk" (2011), examined color in the poems of Shafi'i Kadkani. Moradi in "Distinctive Color Diversity in the Poems of Hossein Monzavi and Analysis of Its Innovative and Imitative Aspects" (2016), also explored color in Monzavi's poetry.

To date, no independent study has been devoted to the role of color in Sheibani's poetry. This research seeks to fill that gap by analyzing the function and innovative meanings of color in his work.

Discussion

Sheibani's poetry is marked by a strong inclination toward imagery, which contributes to the diversity of color in his verses. Among contemporary poets, black is one of the most frequently used colors, often symbolizing night, darkness, oppression, and societal suffocation. Red is the second most prevalent color in Sheibani's poetry. From a psychological standpoint, red signifies vitality, desire, passion, enthusiasm, power, and life. White symbolizes purity and carries spiritual and calming connotations in various mythologies and religions. In Sheibani's poetry, it is mostly used as an adjective for natural phenomena. Gold, as seen in *Desert Mirages*, presents different imagery compared to his earlier collections. Although the poet distances himself from social currents in this volume, he still reveals a soul entangled in pessimistic and despairing thoughts through internal conflicts.

Green is frequently used to describe natural elements and rarely conveys despair or pessimism, likely due to its life-giving essence. Emerald, a shade of green, also appears as a descriptive term. Purple is rarely seen in both classical and contemporary literature. Psychologically, it is considered a regal color. In Sheibani's poetry, purple is mainly used to describe natural phenomena, with only one instance of symbolic usage. Olive, a yellowish-green created by mixing black and yellow, belongs to the cool color group and is used as an adjective in Sheibani's poems. It symbolizes nature, courage, and resilience.

Conclusion

While the frequency of color usage in Sheibani's poetry has generally declined, the diversity of colors has increased. His use of colors such as lemon, olive, date-brown, and ash—typically confined to

painting—represents a fresh and successful experiment. This innovation could have paved the way for future poets, but Sheibani was recognized more as a successful painter than a poet, which led to his poetry receiving less attention.

Unlike many modernist poets, Sheibani's work exhibits a wide range and frequency of color usage. This richness stems from his skill in painting—an aspect rarely seen in the poetry of other modernists except Sohrab Sepehri. Moreover, the symbolic use of color in Sheibani's poetry, shaped by his political views, often takes on a melancholic and symbolic tone.

Overall, the interplay between painting and poetry in Sheibani's work reveals how each art form influenced the other and shaped the poet's mindset. His poetry suggests that painting had a stronger impact on his literary imagination than vice versa, as many of his poetic images could easily be translated onto a canvas.

Keywords: Color, Manouchehr Sheibani, Symbols, Labor Poetry, Personal Emotions

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