Reviewing Types of Allusion in Maftoon Bordokhooni’s Quatrains

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Abstract
Allusion is one of the most utilized literary skills. Poets and orators embrace broad meanings through allusions in terse and concise form. In addition to charm and fancy, allusions help them to expand meaning dimensions of their expression. Full awareness about a story or a poem is necessary for understanding verses or phrases utilized by allusions. Not only is this recognition helpful in apprehension of writer or poet’s true viewpoints but also it enlarges the fineness of his expression. Maftoon as a poet takes advantage of allusion remarkably in order to add on elegance of his poetry. This study draws out allusions in Maftoon’s Quatrain. They are in several types of Quranic verses, religious traditions, love and myth stories common in Persian literature, mythic and astrological terms. By the review of different types of allusion in his poems, it appears that he took mainly attention on Quranic and religious allusions.

Keywords: quatrain, poets of quatrain in the south of Iran, Maftoon Bordokhooni, allusion.
1. Introduction

Apart from formal literary and poetic domains, quatrain is an old and peculiar form exhibited deep taste of colloquial speech.

“Significant part of our popular culture and literature is quatrain”. (Shafiei Kadkani, 1997: 217-9)

In the past, quatrain was called ‘fahlaviat’. In the Sassanid age, it was called ‘trank’.

Baba Taher Hamadani is one of the well-known poets in this form in fifth century. After Baba Taher, Faez Dashti from the south of Iran followed him in quatrain and made it widespread.

Motivated by Faez Dashti, other southern poets such as Maftoon Bordokhooni composed poems in this form.

“Bahmanyar whose pen name is Maftoon, son to Sayyed Ali Akbar, was born in 1887 in bordokhoon” (Ahmadi Rishehri, 2001: 8).

“Hedyat-al-Oshag is his most notable work as a small collection of poems including quatrain, ghazal, couplet, and a few odes” (ibid: 17).

His poems are about 1800 verses in the collection. Another work of him is Hosseini Kashkol that exists just in an incomplete manuscript. He died at 65 in Korak country.

This study attempts to review allusions in his quatrains.

1.1. Statement of the Problem

One of the artistic manifestations and outstanding literary values of his poems is Quranic and mythic allusions in his quatrains.

The goals in reviewing his poems are distinguishing his status in Persian literature and determining the extent he utilizes allusions in quatrains in order to enlarge poetic enrichment.

1.2. Significance of the Study

Remarkable studies have been done on biography, compilation, and distribution of southern quatrain composers that Maftoon Bordokhooni is one example. However, most studies considered the form and structure of poems. Further study on artistic and literary significance specially utilizing allusion in quatrains seemed to be required.

1.3. Literature Review

There is not an independent study concentrated on allusions in Maftoon’s quatrain. Just a few researchers such as Abd-al-Hossein Ahmadi Rishehri, Haybat-al-Allah Maleki and Hayder Erfan discussed generally over Maftoon’s poetry.
Such literature review indicates necessity of introducing southern quatrain composers by examining their poems from distinctive aspects.

2. Explication of Allusions in Maftoon Bordokhooni’s Quatrain

2.1. Definition of Allusion

“Literally, allusion means to look at something from the corner of eye. It is one of the figures of speech in which a writer or speaker alludes to a verse, religious tradition, story, or a well-known proverb in the course of writing or speaking” (Homai, 1986:328).

Utilizing allusion in expression indicates the breadth of poet’s knowledge and his cultural fineness.

“Other lexical significances of allusion are to make appear, to disclose, to look softly at, and to refer” (Dehkhoda, 1997: in footnote to allusion).

“It is a reference to a story in speech that has two deep structures of metaphor and ambiguity due to fact that firstly it connects story and expression metaphorically, and secondly there is an ambiguous relationship between elements of story” (Shamisa, 2004: 10).

“The subtler references are to myths and stories, the more eloquent are allusions. Nowadays, significance of allusion goes beyond this and refers to popular culture, traditions, and ancient sciences” (Shamisa, 2007: 10).

Some believe any reference to contemporary poems and proses causing misunderstanding is considered allusion.

2.2. Allusion to Quran and Religious Tradition

Quranic allusions include reverences to Quranic verses, names of the prophets, Quranic figures and stories.

For Maftoon, the main intellectual source in using allusions is Quran that are direct reverences to verses or insertion of Quranic words among poetic verses. In other occasion, Quranic stories are utilized to enrich quatrains. ***

I don’t know your mean, friend

Disheveled your hair on visage

Do not attempt that much in killing

Do fear question of doomsday (Ahmadi Rishehri, 2002: 74).
Doomsday Question

One of the names for doomsday is the day of reckoning.

“This is the day you’re summoned for reckoning” (Saad: 53).

“And they all shall be taken back unto Allah, their true Master. Lo! His shall be the judgment. And he is the Most Swift of reckeners” (Al-Anaam: 62).

“And we shall set balances of justice for the Day of Judgment; then no soul shall be wronged at all; and if it be but the weight of a grain of mustard-seed We shall bring it; we suffice as Reckoners” (Al-Anbia: 47).

“The ideas of resurgence and victory over death and rebirth are embedded to all religions and civilizations” (Yahagi, 2009: 390).

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My heart is sore for separation ey
Then my hand is to your lap ey
It is cut till gathering day
Where fond I to your promise ey (Ahmadi Rishehri, 2002: 80).

Judgment Day

The third line refers to doomsday where everybody resurrects after death by Allah’s call and they will face with their deeds in the world.

“Indeed you raise to life to Him” (Al-Baghareh: 203).

In Islamic culture, this day is called doomsday, awakening, time, counting, reward, remorse, creed, great day of calling for help and . . .” (Yahagi, 2009: 1390).

To believe in doomsday is a principle in Islam. It is a day in which Allah’s justice will be ascertained. This day is called also Great Benevolence (Al-Naba: 2) and Great Day (al-Motaffefin: 5) in Quran.

By using event of the doomsday and judgment’s day, the poet expresses his loyalty to the beloved. He considers his presence in that day in which he will meet Him and separation will be at its end.

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As much sorrow in my heart has stepped
As much my heart is broken in no friendship

Maftoon you’ve been captivated by sorrow

It was the fate from the eternity (Ahmadi Rishehri, 2002: 88).

The Day of Eternity

The second verse alludes to verse 172 from Al-Aaraf surah.

“And recall what time thy Lord took from children of Adam their posterity from their backs, and made them testify as them selves saying: am I not your Lord? They said: Yes! We testify. That was lest you should say on the Day of Resurrection verily of this we have been unaware” (Al-Aaraf: 172).

To the by the sun I read

To the by the night I know on death

Has no desire Maftoon in the world

Except kissing that Hindu spot (Ahmadi Rishehri, 2002: 90).

By the Sun

There is an allusion in the first line.

“What by the Sun and his morning brightness” (Al-Shams:1).

The Shams surah that its name is taken from this verse has the most swears among other surahs and Allah emphasizes on importance of the purification of soul by successive swears to the sun, the moon, the day, the night, the sky, and the earth.

In the first and second lines, poet creates charming metaphors by utilizing allusions in a way he likens beloved’s face to the sun and darkness of his hair to night.

By the Night

The second line refers to the first verse of Al-Lail surah.

“By the night when it envelops” (Al-Lail: 1).

Is it fair to toll on sweethearts
You came as crown to good ones

One day union is possible

To Maftoon it is the ascension night (Ahmadi Rishehri, 2002: 105).

The Night of Ascension to the Heaven

The night of ascension is an allusion to the prophet Muhammad’s ascension to heaven, “Hallowed be He Who translated His bondman in a night from the Sacred Mosque to the Furthest Mosque, the environs whereof We have blest, that We might shew him of Our signs; verily He! He is the Hearer, the Beholder” (Al-Ensa: 1).

The night of Ascension is the night when the prophet Muhammad ascends to the Heaven in Allah’s order. The prophet Muhammad by approaching Allah found a status granted to any other creature ever. Whoever denies is pagan (Dehkhoda, 1997: in footnote to the night of Ascension).

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By the star and by the Toor

By the night and by the plane of lightness

Maftoon is not in desire

To be away from your presence(Ahmadi Rishehri, 2002:105).

By the Star

The first line refers to the first verse in Al-Najm surah.

“By the star when it setth” (Al-Najm:1)

“It seems this verse points to absolute star, celestial body. Allah in His book Quran swears to his creations that include some celestial bodies such as the sun, the moon, and other stars. Here pointing to star setting is the fall of star in horizon” (Tabatabai, 1991, Volume 19: 48).

By referring to Quran and swearing to its verse, the poet expresses his loyalty and commitment to beloved.

By the Toor

“By the moun” (Al-Toor: 1).

“Toor means mount, yet in this verse it refers to the mount the prophet Moses spoke to Allah. It is sworn and swearing to something indicates its sacredness. In other words, Allah considers the Toor sacred as it is shown in verse 12 of Al-Toor surah” (Tabatabai, 1991, volume 19: 6).
**Plane of Lightness**

What is meant by plane of lightness is Holy Quran.

***

My idol is like Kaaba from head to toe

Hugged black hair to head

Or like awakening water in blackness

Hiding from Maftoon the source (Ahmadi Rishehri, 2002: 108).

First line refers to Kaaba, Muslim’s kiblah.

“Verily the first House set apart unto mankind was that at Bakka, blest, and a guidance unto the worlds/Therein are signs manifest, the station of Ibrahim. And whosoever enterth it shall be secure” (Al-e-Emran: 96-7).

“According to tradition, the first one who built the Kaaba and did the hajj was Adam. And, Allah took its pillars to the Heaven and then brought it back in the flood of Noah” (Rasooli Mahallati, 2009: 177).

The first person who covered Kaaba was Tbba Abubakr Asad. He covered it with texture decorated by silver threads. It was followed till Gasi-Ebn-Kalab, the prophet Muhammad’s forefather, who ordered people to weave a texture annually and put it on Kaaba as a dress. It was done by one tribe every year. Mehdi Abbasi ordered to knit one single dress for Kabba and change it just annually. It has been followed from that time (Tabatabai, 1991, volume 3: 590).

Poet, in the first line, likens blackness of beloved’s hair to Kaaba and creates a charming allusion.

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Do not utter me with assign of Yassin

Assin me to the corner of your lips

If you affect Maftoon one day

It is much better than nights of Barrat (Ahmadi Rishehri, 2002: 123).

**Yassin**

The first line refers to the first verse in Yassin surah that begins with letters not jointed.

“There are several sayings about these letters:
1. They are letters that Allah granted their significances for Himself. 2. They are disjointed letters of the name of surah located in their beginning. 3. They are names for whole Quran. 4. They are letters that signify Allah’s names. 5. They are letters sworn by Allah in order to indicate they are his words” (Tabatabai, 1991, Volume 18: 6).

**The Night of Barrat**

It is the fifteenth night of Sha’ban which is called Barrat night (Dehkhoda, 1997: in footnote to Barrat).

It is one of the chosen nights for praying that is stated in high degree as Ghadr nights.

***

Affected my heart to your lock of hair

Kneaded to your kindness my nature

This is Maftoon’s hope on judgment day

My home to be in the alley of yours (Ahmadi Rishehri, 2002: 131).

Second line alludes to the creation of Adam from clay specified in some verses of Quran.

“He it is who created you of clay” (Al-Anam: 2).

“And recall what time thine Lord said unto the angels: verily I am going to place a vicegerent on the earth. They said: wilt Thou place therein one who will act corruptly therein and shed blood while we hallow Thine praise and glorify Thee! Allah said: verily I know that which you know not” (Al-Bagarah: 30).

Allah created human based on His feature as it is specified in tradition descended from the prophet.

“And indeed Allah created human by His feature” (Shamisa, 2007: 69).

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O idol, your beauty is over houris

Your height is above all friends

If it becomes the day of Maftoon

A moment of union is better than eternal life (Ahmadi Rishehri, 2002: 142).

**Houris of Paradise**
“Houri is with black eyes and white body” (Dehkhoda, 1997: in footnote to Houri).

Through allusion, poet in these lines believes the beautiful visage of his beloved is further than beauties of houris in paradise. Houri is used in Quran many times that 72 verse of Al-Rahman is one example: “Fair ones, confined in tents” (Al-Rahman: 72).

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This way to show off

If you come to circumambulation

All hajjis in the grab of pilgrimage

All Maftoon in love of ostentation (Ahmadi Rishehri, 2002: 144).

**Circumambulation**

“To move around, to gather up, to undergo, to circle. Circumambulate literally means to move around something that in Islam is moving around Kaaba. It is one of the acts in hajj in which one is supposed to begin moving from Hajar-al-Asvad in a way Kaaba is in the left of pilgrim. It finishes after seven circles moving around Kaaba” (Dehkhoda, 1997: in footnote to Circumambulation).

***

Though no cure is for distress of separation

As affliction has no answer other than friendship

Maftoon has to stand separation

As distress of separation has the pleasure of union (Ahmadi Rishehri, 2002: 87).

**Distress and Friendship**

It refers to saying in tradition: “Distress is for friends as fire works for gold-making” (Kashefi Sabzevari, 1983, Volume 2: 144).

**2.3. Islamic-Semitic Allusions**

I was distressful for separation in the morning

Appeared my sweetheart in dream

From that water of life on lips

Like Elias fascinated the bead (Ahmadi Rishehri, 2002: 76).
Elias

It refers to Elias and water of life.

“His name was Talia, son to Malakan-ebn-Amer-ebn-Arfakhshad-ebn-Sam-ebn-Noah” (Rasooli Mahallati, 2009: 474).

“He was a prophet appointed to his tribe by Allah. His miracle was reliving dry woods and barren soils, this was the reason he was called Khezr (life)” Tabatabai, 1991, Volume 13: 597).

In Al-Kahf surah, in verses from 64 to 82, the story of Moses’s meeting with Elias and their journey is expressed.

Water of Life

In Farsi, it is called drink, everlasting, nectar, and life-giving water.

“In Islamic belief, if anyone drinks from fountain of life or washes his body in it, he becomes eternal and invulnerable. Prophet Elias drank from it and became eternal. This is the reason, sometimes; fountain of life is called water of Elias or fountain of Elias” (Yahagi, 2009: 573).

O idol, exile became home for you
Home became my prison without you
You happy and cheerful in Kangan Egypt
To Maftton, Bordokhoon is house of grief (Rishehri, 2002: 94).

House of Grief

By likening Kangan to Egypt and Bordokhoon to house of grief, poet refers to the story of Prophet Joseph.

“During Joseph’s separation, Jacob was chosen a house in which he cried in Joseph’s separation. It was called house of grief” (Yahagi, 2009: 911).

If Jacob went blind from sorrow of son
Moaned like cowbird in separation from son
Why Maftoon in favor of beloved
From his eyes flows the river (Ahmadi Rishehri, 2002: 99).
in first line means son, in the second line it means cowbird, and in the last line it means river. The repetition of this word adds to beauty of poem in a way poet expresses his feeling by drawing on Joseph (Jacob’s son) and people’s (beloved) with single word.

Joseph was Jacob’s son from Rahil, Jacob’s favorite wife. He had twelve sons among them Joseph was the most beautiful. Jacob loved him boundless (Yahagi, 2009: 915).

Jacob knew Joseph will become prophet after him, so he was too much interested in him. It made Joseph a reason for covetousness of his brothers. His brothers took off his shirt and threw him into a well. They smeared the shirt to blood and took it to their father.

“Then Jacob took the shirt and cried on it as much he went blind, but some believes after a while in moaning he went blind” (Nishaboori, 2007: 89).

During Joseph’s chancery and after his recognition by his brothers, Joseph sent his shirt to his father. Jacob was able to see by smelling it.

2.4. Persian Allusions (Myths and Other Kinds)

With us, the wheel of fortune heels
To dark eyes the moon appears
Place seemingly has made Maftoon
Like Bijan in the hole for years (Ahmadi Rishehri, 2002: 141).

Bijan

It is an allusion to the story of Bijan and Manijeh, one of the lyrical stories in Shahnameh. Bijan, a young Persian hero, leaves for Arman (frontier of Iran and Tooran) in Kei-khosrow’s order. In return to home, Gorgin, Bijan’s guide, takes him to the party thrown by Manijeh, Afrasyab’s daughter (Afrasyab is the king of Tooran). The aim of this invitation is involving Bijan in circumstance that will lead to his destruction by Afrasyab.

Manijeh falls in love with him in first sight. Since Bijan has to return home, Manijeh orders her servant to give him narcotic in order to keep him there. By the time Bijan is unconscious, she takes him to her palace. Informed by this incident, Afrasyab orders to arrest Bijan. As his minister proposes, Bijan is thrown to a well and Manijeh is taken out of palace by an excuse. Gorgin returns to Persia repentant and informs king of Iran about Bijan’s missing unreasonably. Kei-khosrow finds Bijan in prison through Cup of Jamshid (Jam-e-jahan-nama) and demands Rostam to rescue him. Finally, Rostam return Persia by Bijan and Manijeh. Kei-khosrow ceremonies their wedding and forgives Gorgin for his deeds.

***
Reminding your graceful stature
Looking every where o spright
Like Shirin’s engraved picture by Farhad
To your image Maftoon fell in love in heart (Ahmadi Rishehri, 2002: 98)

**Shirin and Farhad**

It alludes to Shirin and Farhad’s love story.

Nizami Ganjavi composed Khosrow and Shirin that has been imitated by several poets.

“Khosrow’s beloved was Shirin that as Sa’alebi says she was ultimate virtue and beauty” (Christiansen, 1989: 617).

Farhad loves Shirin. Khosrow-Parviz orders Farhad to engrave a mount to show if he really wants Shirin. Farhad approves and firstly engraves Shirin, King, and King’s horse. Then, he carves the mount in memory of his sweetheart. Becoming aware of Farhad’s will and power, Khosrow sends a messenger to notify him of false news of Shirin’s death. By this report, Farhad throws the axe on the ground and he falls too. Nizami settled Farhad’s distress and enamor as one of the best love stories in Persian and even in world lietarture. (Yahagi, 2009: 630)

Maftoon has engraved picture of his beloved on his heart in the same manner of Farhad.

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I’ve become a legend in the world like Majnun
I’ll become mad in separation
I’ll become a butterfly around your cheek
If Maftoon sees your face one night(Ahmadi Rishehri, 2002: 124).

**Majnun**

The second line refers to Layla and Majnun’s love story.

“Majnun is a legendary lover attributd to a tribe named Bani-Amerin-Sa’se. He falls in love with a girl named Layla. Unable to unite to her, he tears off his shirt and leaves for wilderness” (Isfahani, 1989: 137).

“Layla is a lyric poem with amorous heroine composed in Persian and Arabic. Her full name is Layla-bent-Mahdi-ebn-Sa’ad from tribe named Bani-Ka’ab (it was Majnun’s as well)” (Khoramshahi, 2008: 315).
They suffer pain for their love. Eventually with Layla’s death, heart-broken Majnun dies after much moaning and weeping in her separation.

***

With just airs you fascinate fairy

With this coquet and luring

Although Maftoon is with many costumers

Life is the cost of one kiss (Ahmadi Rishehri, 2002: 73)

**Fairy**

It refers to fairy a mythical creature.

“Pairika, in Avesta and in Zoroastrian tradition and texts, is a female demon complicit in devilish desires. It has taken courtesan identity in Pahlavi texts” (Hinnells, 2004: 165).

“But in folk’s belief they have kept their old mythical aspect as charming beautiful creatures” (Zangoi, 2008: 15).

Some believe on them as Jinn; however, in popular culture fairy is female and it is considered and imagined more delicate (Shamisa, 2008: 233).

In Persian literature some features of fairy are as following: living next to springs, invisible, gentle, beautiful, enticing, and enchanting.

In this line, poet considers to positive significance of ‘fairy’ and calls attention to its charm, beauty, and enchantment.

***

I’m unsettled like Majnun tonight

I wail like flute tonight

Flows to my laps, tonight

From Maftoon’s eyes amudarya (Ahmadi Rishehri, 2002: 78).

**Flute and Separation**

“Flute connotes to essence, perfect, mature man, and educator” (Zamani, 2008: 51).

***
Sucked ruby will look for
Like someone restless from thirst
More desirous in want of water
If Maftoon sucks rubic lips of beloved (Ahmadi Rishehri, 2002: 78).

**Ruby and Thirst**

It points to a feature of agate that its sucking obviates thirst. Here, it is attributed to ruby.

“Ruby is a valuable stone made of alumin in different colors of red, yellow, and dark blue. It is used for making jewelry”. Juicy ruby, gleaming ruby. (Dehkhoda, 1997: in footnote to Ruby).

In these lines, beloved’s red lips are likened to red and juicy ruby in a way poet believes in agate able to obviate thirst.

“Agate obviates thirst, so they sucked ring or put agate under their tongue” (Shamisa, 2008: 889).

***

My heart is restless tonight
Moon is next to the Scorpio tonight
Maftoon is anxious tonight
Entangled is my sun to eclipse (Ahmadi Rishehri, 2002: 77).

**The Moon and the Scorpio**

It points to so-called astrological condition when the moon is in the Scorpio which is considered ominous.

“The Scorpio is one of the phases in the Constellations. Its bright star is red considered as the heart of the scorpion. In astrology, the Scorpio is attributed to abnormal temperaments, sullenness, harshness, indolence, snobbery, and futility, though it is recognized with generosity and courage” (Mosaffa, 2002: 525).

“The moon’s occurrence into the Scorpio is ominous” (Shamisa, 2008: 888).

The poet expresses temperaments of his beloved by utilizing allusion to the moon, the Scorpio, and its sinister condition. It is unfavorable for him since beloved is sullen and conceited.

**Eclipse**
It refers to eclipse of the sun.

It occurs when the moon is positioned between the earth and the sun.

“Predecessors were afraid of eclipse of the sun and lunar eclipse and they considered them ominous” (Shamisa, 2008: 446).

In these lines, poet profits from alluding to lunar eclipse. He complains about this concealment as beloved shines and glows like the sun.

When I can put my head under your steps

It is the moment of auspicious thriving

Much better than toll of Egypt and Khallaj

If a hair of you for Maftoon (Ahmadi Rishehri, 2002: 93).

**Toll of Khalaj**

It refers to tribute and toll.

“These some cities are called “city of beauties” well-known for their beautiful men and women in a way their servants and slaves are sold in more than usual prices. Part of their toll and tax were due to bestowing servants and slaves. These cities are Bactria, China and Indochina, Hassar, Simon, Khata, Khatan, Kharkhiz (khlaj) Khomar, Caucasia, Rome Soglab, Taraz, Ghazneh, Farkhar (Tebbat) Farghaneh, Cashmere, Nooshad, Yaghma (Turkmanestan)” (Shamisa, 2008: 813).

In these lines, poet compares beloved’s hair to the beauties of Egypt and Khalaj and believes that hair is much valuable than such properties.

***

My height bowed like your eyebrows

When my heart is triggered by your lashes

But it was won by others

Much of Maftoon’s life was gone in backgammon (Ahmadi Roshhari, 2002: 137).

**Backgammon**

It is an allusion to backgammon game which was prevalent among Persians.

“Backgammon is a kind of gambling game with board divided into two sections with similar sizes. Around sections are six points in right and six points in left. It is played with thirty men (a
man is each piece for playing backgammon) and two dices “(Dehkhoda, 1997: in footnote to Backgammon).

***

I disappear into soil in disappointment
If union is not achieved with sweetheart
It is rose cheeked Mehr herb
Grown from Maftoon’s soil (Ahmadi Rishehri, 2002: 137).

**Mehr Herb**

It refers to a kind of herb that looks like human.

“A plant form Solanaceae family which is an herb considered one of the kinds of belladonna. It has thick, pulpy roots that are mostly in plug. The very plant with its root looks like human body that has made it appear in myths of different countries.

Folks believed if a person carries its root, he is due to others’ affection, or if a person uproots it, he dies immediately” (Dehkhoda, 1997: in footnote to Mehr herb).

Another meaning attributed to it is the sap of a plant that magicians aware of its potentials used it to soften hard-hearted men and women.

***

Making ringlet of hairs in succession
Magic of narcissus in completion
From eyebrow in killing then
Give Maftoon some water from ruby lips (Ahmadi Rishehri, 2002: 142).

**Ruby Lips**

Lines third and fourth refer to religious requirement of drinking animal to satiety before slaughtering it. It also refers to the quality of agate in obviating thirst, though poet attributes it to ruby somewhere else.

***

I’m Venus brow recall me friend
I’m the moon on earth recall me friend
Tell till when I should wait friend

Maftoon in hope of union with you (Ahmadi Rishehri, 2002: 88).

**Venus Brow**

Venus is the second planet in proximity to the sun in third sky.

Venus is the lesser lucky star signifying femininity, neutrality, beauty, relief, and happiness; it is the so-called star of the jolly people and special star for women, the good-natureds, and luxury. Amusement, mirth, love, delicacy, and irony are also dedicated to it.

What poet means by ‘Venus brow’ in this line is courtesy to whiteness and brightness of Venus planet to express beauty of beloved. As Dehkhoda mentions in his Dictionary:

“Venus brow: Venus-faced, whose face is white and bright like Venus” (Dehkhoda, 1997: in footnote to Venus brow).

**3. Conclusion**

Quatrain in its present form is the very same as “fahlaviat” in the past.

In recent centuries, it has been the appropriate poetic kind for poet’s expression of his thoughts and sensational feelings. Maftoon under influence of Faez Dashti, his contemporary and fellow region composer of quatrains, used this very feature of quatrain to express his attitudes and feelings.

In conclusion, through this inquiry we find out that the poet utilizes allusions in domain of figurative language to express his thoughts. In this way, Maftoon’s main allusions are connected to Quran and religious traditions that in this way he articulates about very context with beliefs and ideas he lived. It seems the significant reason in using allusions in his quatrain is related to his instruction through Quran and religious tradition.

This study attempted to reveal the elegance and charm in his poetry by reviewing allusions in his quatrains. In this way, those who are interested in Persian literature can become acquainted with Maftoon’s poetry and his literary status that it can be just a beginning in further worthy studies in future about Maftoon’s poetry.
References


6. *Holy Quran*


