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AN AESTHETIC REVIEW OF SYMMETRY AND METAPHOR IN MAHASTI GANJAVI'S QUATRAINS

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ABSTRACT

The renowned Azari poet, Mahasti Ganjavi ranks second to Khayyam as the most prominent quatrain composer of her time. She is also seen to be a femme fatale as she composed poems for some of her lovers, i.e., butchers, shooters, hatmakers, bath, weavers, etc. This article was aimed to investigate the aesthetics of symmetry and metaphors in the Mahasti Ganjavi's Quatrains. The research method was descriptive-analytical. The findings suggested that Mahasti's poems represent beautiful quartet symmetries indicating the poet's ability in poetry composition, producing a much-needed literary enjoyment in the readers and listeners of her couplets. This rejoice one feels throughout her couplets may have been influenced by her familiarity and skill in music. One would say that she has nicely benefited from chess game to observe symmetry in poetry. Besides other aesthetic aspects of her quatrains, i.e., masterly allusions to the use of similes, pun, repetition, and symmetry, one can also refer to her use of metaphors in its various forms. In this article, Mahasti's quatrains are examined in terms of metaphorical and symmetrical aesthetics.

INTRODUCTION

Because poetry is thought of a supreme art and every art is beautiful in its own, poetry can be included within the context of art and examined from that vantage point.

Mahasti Ganjavi, the renowned poet living in the sixth century AH, has produced charming quatrains rich in such figures of speech as metaphor, symmetry, puns, irony and pure similes. This is why the author of this article delves into the aesthetics of Ganjavi's quatrains from a symmetric and metaphoric aesthetics. This great lady has composed poetry in the form of lyric, stanza and quatrain, though she has proved to have proficiency in composing quatrains. In this article, the author aimed to examine Mahasti Ganjavi's quatrains from the symmetrical and metaphorical aesthetics.

The research method was based on reviewing library sources and taking notes. At first, the quatrains of Mahasti Ganjavi were studied in details and then all the symmetries and metaphors were extracted based on the available versions; in the next stage, the notes were classified using a theoretical aesthetic review, and the salient examples were chosen. There are articles on the stylistics of Mahasti Ganjavi's quatrains, though an aesthetic article on Ganjavi's quatrains in literary sciences was lacking, so we decided to carry out this article to gain the notice of other researchers and Persian literature lover.

Quatrains (rubaiyat)

A quatrain is a stanza in a poem that has exactly four lines. Some quatrains comprise entire poems, while others are part of a larger structure. Quatrains usually use some form of rhyme scheme.

Undoubtedly, one of these magnificent art stylistics in Persian poetry is the compositions written in the form of quatrains, and the composers of such literary poetry have always sought to expose their inner selves more consciously and gracefully; because quatrains have proved to be effervescent poetry among the general public, one can suggest that this art is originally unique of Iranians, as the antiquity of this form of poetry is known to all literary scholars. Iranians used to call a quatrain "couplet" indicating the absolute sense of Persian poetry, while composing couplets was equivalent to composing poetry "(Sharvani, 1995: 48). On the word Quatrains, Dehkhoda states: "Quatrain is constituted of four lines; it is based on a quad-hemistich poetical structure, where the fourth hemistich is rhymed with the first and second ones, without the third one being rhymed. Apparently, Rudaki is thought of this literary style creator who, one day sees a child playing with a walnut, hearing her say: "It goes rolling until it reaches the tree". Rudaki is astonished by this and invents quatrains on the basis of two couplets, one Mosarra' (rhymed in the last words of each hemistich) and the second, Moghaffa (rhymed in the word second to last); and because the speaker [the girl] was nice, Roudaki called the two-couplet stanza Taraneh, literally meaning Song, and a great sedition thus arises in the literature world. Quatrains have always gained the notice of people and been pleasant in hearts. Here, we examine the Mahasti Ganjavi's quatrains from an aesthetical point of view.

This form of poetry, which is easy to learn and memorize, has gained the notice of all poets throughout the history of poetry composition, as poets have embarked on revealing their inner selves using quatrains. The quatrain themes poets have produced mostly include love affairs, mystical, philosophical, theological and moral ones. "One of the impressive styles found in quatrains is the question and answer or conversation format with a history of one thousand years in Persian Literature; this is the kind of style used by poets in ancient Greece, then taken by the Europeans to be applied method in poems, plays, stories and finally in movies "(Kamgar Parsi, 1992: 295).

Mahasti Ganjavi

Originated from Ganja, Mahasti Ganjavi was said to have associated with both Omar Khayyam and Nizami. She is also said to have been a companion of Sultan Sanjar. It is also known that Mahasti was persecuted for her courageous poetry condemning religious obscurantism, fanaticism,

and dogmas. Her only works that have come down to us are philosophical and love quatrains (rubaiyat), glorifying the joy of living and the fullness of love. The most complete collection of her quatrains is founded in the Nozhat al-Majales. Approximately 60 quatrains of her are found in the Nozhat al-Majales. One of the most charming and impressive quatrains in the Persian language is the ones composed by Mahasti Ganjavi, the first Azari quatrain composer of the sixth century AH and the most renowned poet of her time. She is said to have been the lover and wife of Tajuddin Ahmad ibn Khatib Ganjavi, the poet, composing quatrains of love affairs about her husband. This female poet "has renounced many of the established habits and lived and spoken freely" (Taheri, 1964: 4).

Examples of habits, customs being transgressed, and free-way of living can be found in her poems. Mahasti has composed her delicate and emotional quatrains rich in love and affection, teaching the readers to enjoy the graces of life. In addition to poetry, she was also adept in music and chess. Because some of the audiences of her poetry were living in Ganjeh and held industrial professions, particularly a butcher's son who was greatly loved by her, the quatrains concentrated on romantics, demonstrating her as a femme fatale.

And these instances suggest the competence of the poet to arrange and select words in her work. "Her quatrains are distinguished from those of others in several respects. First, it is quite clear they have been composed by a female poet; second, some of these quatrains - representing the femininity of a woman - are very obscene, and third, some of her quatrains concern the poet's love affairs with men in the market " (Shamisa, 1995: 74).

Mahasti Ganjavi is considered to be the most salient quatrain composer in Iran following Khayyam. The Mahasti's anthology is unfortunately missing and her purported quatrains can be found in Nozhat al-Majales (Compiled in the 8th century AH) as well as in other anthologies and poetry. Mahasti has about 338 stanzas of quatrains. This poet was skilled in composing quatrains, especially the ones often using lyrical themes, demonstrating her as a femme fatale.

"Literary works become associated with philosophical aesthetics and fall into the category of rich and valuable arts, when moral commitment themes can be extracted out of them. Poetry was long thought to be an art, either in the sense of something skillfully crafted or in the sense of a writing having a great value" (Encyclopedia of Aesthetics, 2005: 336).

Aesthetics

Aesthetics, or esthetics, is a branch of philosophy that deals with the nature of beauty and taste, as well as the philosophy of art. It examines subjective and sensory-emotional values, or sometimes called judgments of sentiment and taste. Aesthetics covers both natural and artificial sources of aesthetic experience and judgment. "Aesthetic aspects are characterized by a kind of Gestaltic nature; it requires taste to recognize it; it has a valuing aspect; reflection about it renders in satisfaction or dissatisfaction; does not follow a special condition; appears in a lower level from a perceptual feature; attributing it necessitates imagination, while, at the same time, requiring metaphorical thinking; it is a focal point of an aesthetic experience and is substantially found in artistic products" (Levinson, 2013:

15). "Like the beauty of nature, the beauty of an art work is based on radiance or light, symmetry and congruity that form grants on it" (Armand A., 2014: 139).

Four-fold congruities

The quatrain format is one of the literary styles that greatly affect people's minds and thoughts as it involves brevity, preserves aesthetics and produces an imaginary impression in the audience. Three and four-fold elements have proven very effective in shaping the aesthetics of Mahasti Ganjavi's quatrain scheme, as they have helped arrange and harmonize the verses. This poetic harmony and order have created a sense of literary enjoyment and of satisfaction and pleasure among the audience.

Looking closely at Mahasti Ganjavi's quatrains, we see the four elements (water, air, earth, fire) are used 13 times. Out of 22 beautiful Ganjavi's quatrains, one piece of quatrain has made use of the four elements, with the word water most repeated 14 times, and fire repeated 5 times. It should be born in mind that one of the elements has been omitted in 4 pieces of quatrains.

Aristotle and all scholars have spoken of the earth (soil), air (wind), water and fire. However, according to some philosophical theories, there are only three elements in nature: earth (soil), air (wind), and water. According to scholars in Milan: Fire is not an essence, rather an element depending on the other three elements, descended from the sky (Pir Bayar, 2012: 20)

Ibn Sina maintained that the human body was composed of four elements (water, air, earth and fire) governing its development (Ibn Sina, 1993: 488).

The four elements stated has been greatly represented in literary works, as we read in the book Mersad al-Ebad, a pioneer work in mysticism, that another element covers the heavenly creatures, i.e., incorporeal beings which fall in two categories: Superior and inferior; the former refers to the celestial beings, e.g., stars, planets and universes while the latter points to terrestrial bodies; these bodies are per se divided into two single and compound categories where the former refers to the four-fold elements and the latter to the divinity and its peculiarities (Najm Razi, 1992: 47)

There are many examples using the four elements in Mahasti quatrains, some of which are as follows:

Though the wind spread narcissus the day before yesterday
It laid the armor of violet on the soil, yesterday
Today lily drew a dagger out of the water
To make a shield out of fire tomorrow
(Mahasti Ganjavi, 1985: 2).

As seen from this piece of quatrain, the four elements have been demonstrated, as they are correctly mentioned without combining them with other words.

Tulip ignited the fire the day before yesterday
Yesterday, narcissus shed water out of shyness from eyes
Today, violet mixed fragrance with soil
Tomorrow, the dawn wind spreads over the Jasmine
(Ibid, 3).

Further instances

Fire engulfed us the day before yesterday
 Yesterday, it covered water and broke the covenant
 Though I'm the soil before its feet
 The wind spreads to my hands tomorrow
 (Ibid:14).

Engulfed by the fire the day before yesterday
 My heart spoke to the wind
 That whoever has some face
 Shall die to the soil of misery tomorrow
 (Ibid:16).

The tulip molted out of the fire the day before yesterday
 Lotus spread a shield over water yesterday
 O' the wind of armor spread over the Jasmine today
 O' soil, make a helmet out of the bud
 (Ibid, 49).

Here, three main elements are mentioned with the word wind omitted. The word wind in this quatrain is a verb and does not convey the sense of the main elements. Ganjavi mentions three main elements in a number of her quatrains and omits the fourth one.

The day before yesterday elapsed, yet inflicted pains on the tulip and cedar

Yesterday, the Jasmine soil brought more hyacinths
 Today, drink the water of happiness
 For you shall devour all the fire of grief
 (Ibid:3).

Stop abandoning, the tulip instigated, the day before yesterday
 Lotus ran to water Balkh-wards
 Here, flower lies in the Neshaboer's soil
 Tomorrow, the wind spreads to the Jasmies
 (Ibid:4).

Here, the element of fire has been crossed out. Here, once again 3 main elements are present with one missing. In this following quatrain, the poet uses the word "Azar" meaning fire instead of the word "fire", expressing the element of water with a suffix.

Your white and yellow flowers set fire to me the day before yesterday

Yesterday, it informed me of your hyacinths
 Today, I am in the water like lotus
 For I shall shed soil on my head out of your clay
 (Ibid:48).

The four main elements are mentioned with one having a synonym. As seen from this example, the word air is synonymous with wind.

Tulip set fire to Neshaboer the day before yesterday
 Lotus poured water on the head
 Today, as the air made the flower blossom
 Tomorrow, the Balkh's soil becomes pleasant
 (Ibid:49).

It goes without saying that Mahasti's quatrains have a romantic theme, with mundane love overwhelming her poetry and narration.

"Mahasti is the first poet whose quatrains have been widely mixed with Khayyam's" (Ibid., 75)

Times expression (four-fold days of the week)

Another aesthetic aspect of Mahasti Ganjavi's quatrains is characterized by her reference to mostly frequent day times, i.e., the day before yesterday, yesterday, today and tomorrow, with the word today most repeated 12 times, followed by the day before yesterday, yesterday and tomorrow, each repeated 9, 8 and 5, times, respectively. In the following, we read some examples of these times:

Tulip ignited the fire the day before yesterday
 Yesterday, narcissus shed water out of shyness from eyes
 Today, violet mixed fragrance with soil
 Tomorrow, the dawn wind spreads over the Jasmine
 (Mahasti Ganjavi, 1985:3)

Though the wind spread narcissus the day before yesterday
 It laid the armor of violet on the soil, yesterday
 Today lily drew a dagger out of the water
 To make a shield out of fire tomorrow
 (Ibid. 1985: 2).

The wind came along and flower was poured on the wine-drinkers
 The lover came and poured the wine in the cup of the rain
 That wet amber took away the prosperity of the odor sellers
 That drunk narcissus shed the blood of the drug makers
 (Ibid:3).

Symmetry

Symmetry in everyday language refers to a sense of harmonious and beautiful proportion and balance. Symmetry in a quatrain creates harmony between the hemistiches with the result in the fourth hemistich creating symmetry. Symmetry requires expressing each and every part of the subject and discussing every point in proportion to its importance" (Ibid., 33).

You are my butcher, and I am stewing in your grief
 I shall strive as the dagger stabs the bones
 It is becoming of you to kill and sell
 I shan't sell myself to you for God's sake
 (Mahasti Ganjavi, 1985).

In this piece of quatrain, Ganjavi uses the words butcher, dagger, bone and killing in a symmetrical manner.

O' the cuckoo of grace, when beholding you
 You shall overcome the beauty of peacock
 When aligning with the laughter of the partridge
 The heart shall fly like a dove
 (Mahasti Ganjavi, 1985:63).

In this quatrain, the poet uses the words "cuckoo", "peacock" and "dove" and "partridge" to make a s the couplet symmetrical.

The manic lover of your beauty came back
 The thirsty of your consummation came back
 Get the cage new and spray some seeds
 For the wing-broken dove came back
 (Mahasti Ganjavi, 1985:33).

Cages and seeds, and broken-wing doves are in one orderly symmetric manner.

Because the arrow of love you throw is great
It reaches the spring of your love
As though its bowstring gets wreathy by my words
For it reaches your ears out of my cozening love

(Mahasti Ganjavi, 1985: 31)

Here again, the poet uses the words, arrow and bowstring to be symmetrically expressed in the couplet.

Whoever cultivates, gets in return what has befallen of him
He shall take them in his lips, mouth and teeth
For the fruit is placed on the throat
The life shall be lived again out of taste
(Ibid:29).

Tulip ignited the fire the day before yesterday
Yesterday, narcissus shed water out of shyness from eyes
Today, violet mixed fragrance with soil
Tomorrow, the dawn wind spreads over the Jasmine
(Ibid, 3).

Tulips, narcissus, violets, jasmine and wind and soil have created a beautiful symmetry together.

Further examples of symmetry

See the lines why it is not on the desired face?
Why not aware of the flower and violet
The sun gave a line to its life
Did it not have a piece of paper on the moon
(Ibid:5).

In the following the words sky, the sun and the moon are symmetrically expressed.

When the roadster of the sky is saddled
When Jupiter and Pleiades were arranged
This was out fate of the Destiny
It befell us what was becoming of us
(Ibid:22).

Metaphor and aesthetics

A metaphor is a figure of speech that, for rhetorical effect, directly refers to one thing by mentioning another. It may provide clarity or identify hidden similarities between two different ideas. It is used to make a comparison between two things that aren't alike but do have something in common. Unlike a simile, where two things are compared directly using like or as, a metaphor's comparison is more indirect, usually made by stating something is something else. The aesthetics of metaphor concerns artistic aspects in poetry and interprets the quality of an artwork in terms of inter-relatedness of figures of speech (Marcuse, 2009: 64). This realm of aesthetics gained greater attention in the second half of the twentieth century. Aesthetics is a new body of knowledge developed in the 17th and 18th centuries. Speaking of poetry aesthetics, one should first explain the characteristics of beauty representations. Accordingly, the manifestations of valuable poetry can be expressed as follows:

Congruous elements: Refers to harmony between meaning/sense and word in poetry. "A strong word conveys a strong meaning. Congruous and harmonious senses are concepts that evoke each other, as spring is reminiscent of greenery and flowers, and the moon, gentleness and beauty" (Gharib, 1998: 31).

"In her quatrains, Mahasti masterly makes use of various senses to create a series of gender-based quatrains. The poet constantly turns to symmetry and congruity to express the themes clearly. In her quatrains, four cities (Merv, Balkh, Neishabour and Herat); four musical instruments (harp, oud, rubab and pipe); four birds (nightingale, cuckoo, crow and dove); four weapons (helmet, armor, dagger and shield); four flowers (narcissus, violet, lily and rose) and four day times (the day before yesterday, yesterday, today and tomorrow) are evident. It is natural that water, fire, air and soil are also impressively arranged in these lines" (Hosseinov, 1985: 1).

Balance: In poetry, balance attempts to create an ebb and flow rhythm. The rhythm is created by a specific syllabic designation per line as well as an intricate rhyme scheme. Sameness is a type of balance, meaning juxtaposing components with equal volume and shape. This phenomenon is evident in nature - for example in the leaves of trees. It is also seen in flowers or in starfish (Ibid., 33).

Transformation and incremental trend: A transformation of elements from weak to strong, from thinness and delicacy to density and massiveness, from narrowness to broadness and from effective to more effective. In poetry, rhetoric, and stories, effective factors and events gradually unfold, begin slowly, then get more complex and reach a critical stage, eventually resulting in a strong ending. This gradual and continuous trend forms the basis of any artistic composition and structure (Ibid., 34).

Repetition: This phenomenon strengthens unity and concentration and appears in the alternate movement, stillness or repetition of the object at equal intervals, unfolding in a single literal repetition or a single sense called return-tie; here, rhythm is an aspect of return-tie which generally means a "movement marked by the regulated succession of strong and weak elements, or of opposite or different conditions" (ibid., 35). Rhythm beauty and attractiveness is seen and heard in rhyme which is a repetition of similar sounds in the final stressed syllables and any following syllables of two or more words. Most often, this kind of perfect rhyming is consciously used for artistic effect in the final position of lines within poems or songs.

The sea of hailstorms is our dampen eye
 And the mountain is our grief
 My dear life regrated not having a sympathizer
 We share sympathy and grief
 (Mahasti Ganjavi, 1985: 10).

Here, the word grief has bene repeated three times, expressed rhythmically.

Beauty is essentially based on two types: beauty in nature and beauty in art. Beauty in art is mainly conditional on creating pleasure and suggestion of individual emotions; hence, beauty in nature is different from

beauty in art (Vahidian Kamyar, 1999: 12). One of the aesthetic aspects of poetry which is represented in Persian rhetoric styles is metaphor. Since metaphor is difficult to grasp, it is very interesting for the reader to come across the unreal sense of the word and to discover its latent metaphorical sense, as if the reader feels s/he has overcome a runic style by delving into the latent meaning.

However, metaphor can be understood, it certainly introduces something that is comprehensible and it is a "sense" (Levinson, 2008: 130). Here, it is Aristotle who discussed the beauty and philosophy of metaphors in details (Shafi'i Kadkani, 2001: 111). He maintained that a metaphor is to name something that belongs to the latter; a transfer from genus to type, or from type to genus, or from type to type, or in a simile context" (Encyclopedia of Aesthetics, 2005: 207).

"In the first century AD, Quintilian defined metaphor via simile" (ibid., 207). In other words, metaphor is considered to be a compact simile (Gorgani, 1998: 56). "Metaphor yields something like an imaginary picture or some kind of imagination as a whole" (Levinson, 2008: 137). Metaphor is characteristic of poetry long been used in the poems of poets and composers as they have produced various applications. "What is contained in metaphor does not convey the true sense of the words. Thus, one can say that metaphor is a way of speaking about something through speaking about something else (Levinson, 2008: 120). It is worth noting that "metaphor often appears within a complex context" (ibid., 123). Metaphor can be investigated in two ways: one through imagery and the other through simile. Since imagery is using a word for a sense other than its actual sense, so metaphor is said to be a kind of imagery, and as Dr. Shamisa put it: "it is most important type of imagery "(Shamisa, 2007: 153). On the other hand, metaphor is actually a simile with one component omitted. Diesches maintains that metaphor is a vehicle for extending meaning. It is a way of speaking to say many things at once, to create consonance between opposing terms" (Shafiei Kadkani, 2001: 112).

In fact, "metaphor is a kind of imaginary manipulation of an object much greater than simile" (Fotouhi, 2006: 154). "Metaphor allows the poet to repeat a sense in various phrases in order to represent it as repeated and to add to the speech power" (Ibid., 93). Accordingly, poets and writers can avoid repeating words and themes for they use that word in a new sense every time. "Refurbishing the expression of a single sense in different ways using metaphor has been a key tool in Persian literature in the 6th to 11th centuries AH" (Ibid., 93). The great linguist Roman Jakobson considered two imagery and metaphorical components for language. In metaphorical sense, the elements of language substitute each other on the basis of a similarity relationship, while in imagery, substitution is made on the basis of proximity. The former leads to the creation of metaphor on which the poetic context is based, while the latter gives way to imagination in prosaic contexts (Ibid., 156). Here, in the following, we discuss two kinds of metaphors, i.e., explicit and implicit metaphors in the works of Mahasti Ganjavi.

Implicit Metaphor (Personification)

Though the wind spread narcissus the day before yesterday
It laid the armor of violet on the soil, yesterday

Today lily drew a dagger out of the water
 To make a shield out of fire tomorrow
 (Mahasti Ganjavi, 1985: 2).

In her imagination, the poet imagines the violet as a warrior whose armor falls by the wind and the dagger in the second couplet is assumed to be a warrior that kills dagger, creating implicit metaphor or personification.

The fire blew and burned the sinister clothes
 Out of the sinister, half of my face got burned
 I stood to kill the candle
 The fire of the candle burned all of my hair
 (Ibid:2).

Blowing is the act of wind attributed to fire.
 Tulip ignited the fire the day before yesterday
 Yesterday, narcissus shed water out of shyness from eyes
 Today, violet mixed fragrance with soil
 Tomorrow, the dawn wind spreads over the Jasmine
 (Ibid, 3).

Ignition by the tulip, shyness of narcissus and mixture of the violet with fragrance result in personification or implicit metaphor.

Tulip ignited fire in Merv the day before yesterday
 Lotus ran to water in Balkh yesterday
 The flower came to the soil of Neshaboor today
 It shall take some portion to the Jasmine tomorrow
 (Ibid:4).

That lotus runs, flower comes by and Jasmine take benefit of the wind reinforce the imagery of personification.

See the lines why it is not on the desired face?
 Why not aware of the flower and violet
 The sun gave a line to its life
 Did it not have a piece of paper on the moon
 (Ibid:5).

Attributing the act of authorship to the sky and the sun making servitude are all signs if implicit metaphors or personification.

I said my lips are guests of a kiss
 It said the price of my kiss is soul
 Reason came and printed a finger beside me
 Saying "Silent", that's the right way
 (Ibid:10).

The poet uses the imagery of personification or implicit metaphor through a masterly style, personifying reason and lips (Senses and Expression, 2005: 121)

The sea of hailstorms is our dampen eye
 And the mountain is our grief
 My dear life regrated not having a sympathizer
 We share sympathy and grief
 (Mahasti Ganjavi, 1985: 10).

The sympathy of grief in here is indicative of metaphor. The poet believes grief is a sympathizer of human being, personifying it as a human.

Engulfed by the fire the day before yesterday
 My heart spoke to the wind
 That whoever has some face
 Shall die to the soil of misery tomorrow
 (Ibid:16).

The wind has become a human as it speaks. Thus, it is noteworthy that this kind of personification is seen in the work of many poets which represents the symbol of lover and the beloved.

I am the water streaming into your river
 I am the dead longing for your fire
 I am the page of the one falling on your feet
 I am the servant of the wind conveying your fragrance
 (Ibid:19).

Human states have been attributed to soil which is a nice example of implicit metaphor or personification. In other words, standing on the foot of the soil and conveying of one's fragrance by the wind culminate in personification.

you who the angles and Houris are ashamed of you
 O' you who the Sun gets its light from you
 We have tomorrow for the sake of your desire
 We have a face and a thousand wishes out of your glimpse
 (Ibid:20).

When the sun is said to receive its nicety from the loved one, it is a kind of personification.

When the roadster of the sky is saddled
 When Jupiter and Pleiades were arranged
 This was out fate of the Destiny
 It befell us what was becoming of us
 (Ibid:22).

Here, the poet beautifully shows the sky as a horse being saddled and imagines the universe as a king of commander being symmetrical with the Jupiter.

O' the wind, my soul is dedicated to you who get the message
 If you ever pass by the that Houris
 Say; you saw Mahasti on your route here
 For she longed for beholding you
 (Ibid:24).

Here, the poet addresses the wind and gives it human characters and states, displaying a kind of personification.

When beholding that flower-faced
 The heart comes out from the eyes

He said he is a lover so did she
 Blood was shed out of the eyes
 (Ibid:24)

Here, we encounter a nice interpretation of hearts, eyes taking human states.

O' you the king, the universe was saddled with gold
 It admired you from among the other kings
 It wanted not to tread the flowers with the golden shoe
 For it is a sign of manliness
 (Ibid:28).

Here, the universe is personified.

When awaking drunk,
 your eye wakes up as a drunkard
 Your hair dances

Creating hundreds of schisms at once
 (Ibid:30).

That the eye wakes up drunk and when the hair dances are all signs of personification.

Days of the world seeking not to
 Get me comfortable as I wish
 The universe has committed
 To get me around as it wishes
 (Ibid: 34).

Attribution of human states to days and times and speaking of commitment for the universe are all signs of personification.

The flower made a couple of arrows out of a bud
 To attack your beauty with them
 The sun of your face, when setting like a blade
 Dodged the arrow and fell the shield
 (Ibid:36).

The attack by the flower and the face being as a blade are indicative of implicit metaphor and personification.

How the night knows of the suffering of the lovers
 How they drink venom from the cup of the wine
 Upon hiding their secrets, the night kills them
 Upon revealing them, the night kills the people
 (Ibid:38).

The night is attributed a human state which is the act of killing.

Though I was not accompanied by fortune in the roving
 The foe was not aware of my state
 Do you know why I chose the suffering of the journey
 To avoid the lion's grief before the fox
 (Ibid:41).

That the fortune did not accompany the lover was a sign of personification.

When the eye saw you by its own eyes
 The sleep wiped sleepiness from its eyes without your eyes
 O' you the eye, all the eyes were alighted upon your seeing

For your eye never looked at my eye
(Ibid:44).

When sleepiness is wiped out of the eyes, it is a sign of human state which represent personification.

Every time my heart wishes an opportunity for that moment
It tells you of a hundred griefs with you
The stranger in that moment, as if
Comes as raining from the sky and grows from the earth
(Ibid:46).

That the hart speaks, the stranger rains from the sky and grows from earth are examples of personification.

Your white and yellow flowers set fire to me the day before yesterday

Yesterday, it informed me of your hyacinths
Today, I am in the water like lotus
For I shall shed soil on my head out of your clay
(Ibid:48).

The tulip molted out of the fire the day before yesterday
Lotus spread a shield over water yesterday
O' the wind of armor spread over the Jasmine today
O' soil, make a helmet out of the bud
(Ibid, 49).

Tulip is personified to suggest a piece of metal molted and the soil is personified as to make a helmet.

The orchard of cedar acted coyly with the tulip-faced flowers
Making a long story of its life
When hearing the description of its height, the wind
Worshipped it out of glory
(Ibid: 52).

The worshipping of the wind and telling of a life story by the orchard are all symbols of personification.

Your hair acts coyly with your face
I fear to initiate blasphemy out of envy
O' the candle of glory, I am the servant of the wind
Which unveils hair from your face
(Ibid:52).

Speaking of the hair with the face and being a servant of the wind are personification (implicit metaphors).

How long shall the face rinse its heart out from your grief
How long shall it seek heart from your consummation
Have mercy for nothing comes from the sky
Forgive, that nothing grows from earth
(Ibid:58).

That the face rinses the heart, its will of consummation are implicit metaphors ([personification) and attributing the act of raining to the soul while growing out of the earth are imagery pointing to personification.

Now that the heart parts away
 O' heart, I fear you shan't survive out of its grief
 You rain from the moon
 Accept my apology O' heart
 (Ibid:59).

Heart in here is addressed which is an implicit metaphor and the moon is an explicit metaphor of the loved one.

O' you the specific sedition and O' you the general blight
 The universe sun has become a servant of your face
 For if you rise in Balkh
 The whole world shall set ablaze
 (Ibid:60).

The sun becomes a servant is a type of personification with the moon a stereotypical interpretation of the beloved.

Because of parting, O' the covenant-breaking idol
 The friend cried on me
 For I screamed for your love
 My candle heart burned until the day
 (Ibid:72).

Instances of explicit metaphors

Swearing by the sun of your beholding
 By the pure musk of your hair
 I wish to rinse my eyes
 The haven of the broken heart is your way
 (Mahasti Ganjavi, 1985:21).

The sun in the first hemistich is an explicit metaphor of the bright face of the beloved.

My heart does not allow to part with your face
 My heart does not allow to part with you o' the idol
 Until I taste the sweetness of your honey
 I shan't taste anything from others
 (Ibid:43).

Here, idol is an explicit metaphor of the beloved, and the word sweetness is a metaphor of smile and good words.

The wind blew and poured flower over the drunkard
 The beloved came and poured the wine in the cup
 The wet amber took away the fortune of the drug sellers
 And the drunk narcissus shed the blood of the conscious
 (ibid:3).

Here, narcissus is an explicit metaphor of the beloved's eye.

CONCLUSION:

Mahasti Ganjavi's quatrains are rich in aesthetics aspects. This outspoken poet has created an unparalleled beauty in her quatrains using the four elements, demonstrating a peculiar style.

- Mahasti quatrains covers times of the day with "today, the day before yesterday, yesterday and tomorrow" frequently repeated.

- One of the aesthetics of poetry and rhetorical themes in the Persian literature is the poetic imagery of "metaphor", which poets have used to make their poems more impressively.
- The highly frequent metaphors used in poetry are explicit and implicit metaphors (personification).

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