

**STYLISTICS OF HAJMIRZA HABIB KHORASANI'S SONNETS**

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**ABSTRACT**

This study investigates stylistics of Haj Mirza Habib Khorasani's sonnets in three levels, language, literature and thought meanwhile, introduces him as a well-known poet, mystic and priest in Mashrute era, to achieve better appreciation of the poetic themes of Mashrute period. Although, the sonnets of Mashrute era are repetitive and vulgar, Habib's sonnets are an exceptional since they are the expression of feelings and his inner experiences. His sonnets in the language level is of the most successful poems from outer music view because, has selected the most appropriate and the most frequent rhythms to express the mystical ideas. There are successful sonnets in his side sonnets because more than two third of his sonnets are row and the rhyme of his sonnets are mostly nominal rhymes and the rhyme of his most sonnets are placed according to the syllable pattern CVC in the line of companion. In the level of inner music, the majority of his master stroke is about allusion and in language and literature level his sonnets are lack of innovation and creativity such as other poets in Mashrute era as he has turned into an imitator poet and the most strength and validity of his poem is in thought level, who is a bold and brave poet as has criticized the Sheikh and other aspects of Sharia and has expressed his own pure mystical thoughts which exclusively, result in his spiritual experiences.

**Keywords:** Habib Khorasani, Mashrute sonnet, Stylistics in three levels of language, literature and thought.

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## **INTRODUCTION**

Mirza Habibollah Mojtahed was born in March 23<sup>rd</sup> 1850 in Mashhad “his relation refers to Imam Ja’far al-Sadiq” his Pseudonym is “Habib” and was well-known to Aqa in Khorasan. After his primary education at the sight of Haj Mirza Nasrollah Mojtahed, moved to Najaf to continue his education (Habib Khorasani, 2009: 25). Aqa was benefited from late Hojjat al-Eslam Mirza Shirazi, Mirza Rashti and Fazel darbandi’s lesson. He was learned French language and got familiar with a mystic named Mirza Mahdi Gilani known as Khadiv in Mashhad and found his way to the realm of an Indian master named Qolam Ali Khan by him (Haman. P 29-3). After a while Khadiv came to Mashhad and settled in the exterior room (Sarrache) of Habib grandfather’s house, that they were called “Sarrache companion”; that some of the dogmatists rose up to oppose them to scatter the companions (Parvin Gonabadi, 2008: 565). The vision of the dogmatist opposition was clear in his sonnets with Sheikh and other aspects of Sharia. Also, Habib, after reaching to the rank of Ijtihad came back to Mashhad and he was handed by Spiritual Directorate of Religious Affairs (Parvin Gonabadi, 2008: 565). He spent about 15 years as the Spiritual Directorate of Mashhad people (Haman, p 566). He met a plebeian mystic called Sayyed Abolqasem Dargazi (passed away 1940) between 1315 –316 in Bahrabad (Haman, p 566). He abandoned the spiritual directorate after getting familiar with him and took refuge in isolation and solitude and often involved in worship, asceticism and meditation about 10 years in the villages around Mashhad (Haman, p 566). He was hated from specious and tartuffe people in behavioral conduct and considered them as the cause of misery and decay of society. Among his works in Mashhad, was preventing Omar celebration and opposition to like - singing and Taziye (Bayat, 2012: 183). By the advent of the Mashrute Revolution, Mashrute fans in Khorasan, asked him to sign a judicial decree about the obligation of Mashrute but he did not and just let them to use his house. As the conflict and radicalism of constitutionalists increased, he decided travel to Medina that suddenly passed away at 61 in Bahrabad in the evening of September 13<sup>th</sup> 1909. Habib sudden death caused his relatives thought that he was poisoned by constitutionalists (Parvin Gonabadi, 1387: 567).

### **Habib sonnets:**

Literary critics, have divided the Mashrute poem era into several general waves from language, format and technical issues perspective. 1- The fans of populace 2- traditional literature wave 3-

moderation wave “the fans of reforms based on tradition” (Shafiee Kadkani, 1999: 73). Also there is a fourth wave which is unaware of world events (Haman, p 79), however, in this era, court poetry ignored but sonnet with old and shabby thoughts was still respectable for most of the poets (Alrahman, 1999:145). Habib Khorasani is one of the mystic sonneteers of this era. He has tested other poetic formats but his fame is subject to 356 sonnets and the program of “Golhaye Rangarang” that sang in radio frequently (Yousefi, 1386: 341). In fact, Habib sonnets are included in the fourth wave which is mentioned in the subject of Mashrute poem. Although, his poem is unaware of political issues, his poem is the indicator of Sufi poem. However, the mysticism of this era is repetitive, a few percent of personal experiences in mysticism poem can be seen in the late of this era in Habib Khorasani poem. He has recorded the moments in many of his sonnets which is not as same as the others; he is one of the biggest mystic poets after Mongolia era (Shafiee Kadkani, 1980: 26, 27). Nevertheless, Habib is not depend on poem and considers it void and invalid speech and this is why he has mentioned the “Habib” Pseudonym with ambiguity meaning of friend in the final verses of only 37 sonnets. As there are 22 incomplete sonnets in the book of his poems, with two, two – verse sonnets. However, according to Allame Homae“ it cannot be named sonnet if less than three verses” (Homae, 1994: 134). In fact, Habib in all over the sonnets is as the reporter of his own inner mood as the “length and shortness of his sonnets is exceeded into a few verses accordance with inner motivation and mood of poetry (Yousefi, 2007:241). An investigation of his sonnets stylistics in the levels of language, literature and thought is provided in the following:

A) Language level: to precise investigation of Habib’s sonnets, we have divided this part into two phonetic and syntactic parts.

1- Phonetic level:

1-1- Outer music: it means the prosody and meter which is adaptive to all the poems which are written in the same rhythm (Shafiee Kadkani, 1989: 391). Habib Khorasani has benefited from 18 different rhythms in 356 sonnets of his own. He has written about 69 sonnet of his own base on “مفعول، مفاعيل، مفاعيل، فعولن” (**mafoul, mafa’il, mafa’il, fa’oulan**) and 64 sonnets base on.

« » (fa’elaton, fa’elaton, fa’elaton, fa’elan) . It means, he has written half of the sonnets in two measures «هزج مثنى اخرب مكفوف محذوف» and measures of « » respectively, which the prior is one of the useful rhythms and for expressing the meaning of advice and morality and wisdom (Vahidian Kamyar, 1997: 73) and later is from fast rhythms

which induces exalting and interesting meanings (Haman, p73). And has written the least sonnets in three rhythms « (fa'oulan, fa'oulan, fa'oulan, fe'l) means convergent measure which is a lyric rhythm and the rhythm of « (mostaf'alon, mostaf'alon) means the measure of healthy paeon square that is a less common rhythm and the rhythm of remoteness « (fa'laton, mafa'elan, fa'alaton, mafa'elan) means measure of minority which is a less common rhythm and according to prosodic “the measure is originally a 6-aspect but Persian poetries such as Habib has tested it in 8 aspects. Attention to this rhythms shows that Habib has gained appropriate rhythms properly to rise his own contents according to his spiritual and inner moods, because most of the themes that he is going to express them are appeared in two measures « هزج مثنائاخر بمكفوف » and « and three measures that one includes lyric themes and two other are less common and inappropriate for sonnet. For further studies refer to table page 4.

Table 1- frequency and measures of sonnets of Habib Khorasani

Frequency	Name	Rhythm	Row	Frequency	Name	Rhythm	Row
4	هزج مئمن	مفاعیلن مفاعیلین، مفاعیلین، فعولن (mafoul, mafa'il, mafa'il, fa'oulan)	11	69	هزج مئمن اخر ب مکوف	مفعول مفاعیل، مفاعیل، فعولن (mafoul, mafa'il, mafa'il, fa'oulan)	1
3		(mostaf'alon, mostaf'alon, mostaq'laton)	12	64		(fa'elaton, fa'elaton, fa'elaton, fa'elan)	2
3	سریع مسدس مطوی مکشوف	(Mofta'alan, mofta'lan, fa'elan)	13	45	هزج مسدس	مفاعیل، مفاعیل، فعولن (mafa'il, mafa'il, fa'oulan)	3
3	معلوی مجدوع	(mofta'alan, fa'elat, fa'a)	14	33	اخر ب مکفوف	مفعول، فاعلاتن، مفاعیل، فع لن (Maf'oul, fa'elaton, Mafa'il, fa'oulan)	4
2		(Mostaf'alon,	15	25		(mafa'elon, fa'alaton, mafa'lon, fa'a lan)	5

		mostaf'alon, Mostaf'alon, mostaf'alon,					
1	حفيف مثنى	(fa'alaton, mafa'elon, fa'alaton, mafa'elan)	16	21		(Fa'alaton, fa'alaton, fa'alaton, fa'alan)	6
1		Fa'oulan, fa'oulan, fa'oulan, fe'l	17	12	هزج مسدس	Mafoul, mafa'el, fa'oulan	7
1		Mostaf'alon, mostaf'alon	18	12		Fa'elaton, fa'elaton, fa'elan	8
			19	11		Fa'elaton, fa'alaton, fa'a lan	9
			20	4	هزج مثنى اخر ب مكفوف	مفعول، مفاعيلن، مفعول، مفاعيلن Mafoul, mafa'il, mafoul, mafa'il	10

1-2- Side music: means the factors that influences on musical system of poem but it is invisible all over the verse and the clearest sample of side music is row and rhythm (Shafiee Kadkani, 1376: 391).

Row: row is highly effective in the beauty of poem and shows the poet thought. Whenever the row comes next to the rhythm donates it lyric and beauty and plays a base role in making meaning. Habib has written about 266 rhythm sonnets out of his 356 sonnets which the rhythm of these sonnets has increased the music of his sonnets automatically and he is gained 139 rows in whole of his own sonnets that the most frequent row of his sonnet is the word “Nist” (isn’t) with 16 frequencies and the word “Bood” (was) with 12 frequencies and “Mara” (Me) with 10 frequency. These rows are taken into consideration while they are simple and primitive because they are related to the first era of Persian poem that auxiliary verbs were replaced with row and furthermore, these rows are one – syllable and syntax. It means that they are valuable from syntax view and has completed the syntax place and doesn’t have any role in in the meaning of poem (Mohseni, 1997: 85-86). In fact the poetic strength of Habib should be searched in sonnets which have verb rows; because the verb row beside of decorating the sonnet into coherence adjective, causes dynamic and action in the sonnets space. It is because of the same verb rows that his sonnets are cohesion and dynamic. Even, 4 sonnets that include verb row and their rows are 7 or 8 syllables are full of music and ear-catching that evokes fast and percussion sonnets of Rumi in mind. The most fame of Habib is also due to the same kind of sonnets such as the row «است، بیائید بیائید» «درر ابه عشق سودا کن» and «کنکمالا ایناستوبیس» and «یار جلا خذ بییدی»

Rhyme: Rhyme is a very complex phenomenon, and its pleasant sound results from sounds frequency. Rhyme is meaningful and in this respect is deeply involved in general properties of poem. Also, the rhyme gathers the words together and link them together or put them against each other (Volk Vvaran, 2003: 177, 178). Most of the rhymes that Habib has used in his sonnets are nominal rhymes where 338 rhymes are nominal out of 356 sonnets and 17 sonnets of him has verb rhymes. As some of the sonnets such as sonnets of page 276 and 308 doesn’t have rhyme at all but because of successive synonymies and the middle rhyme, the absence of rhyme doesn’t feel. And in some sonnets, has used middle and inner rhyme and has increased the music of verses. The syllable of rhyme which sometimes is accordance with rhyme word plays a base role in creating music specially side music. Similarity of vowels and consonants is the base of creating rhymes. 6 syllables are used in Persian language. In the present study the different types

of rhyme syllables are investigated in sonnets of Habib Khorasani, statistically and the result is classified base on the following order.

**Table 2.** frequency of rhyme syllable in Habib Khorasani sonnets

Percent	Number	The Syllable Rhyme	Row
45/63	162	consonant + vowel long + consonant	1
24/78	88	consonant + short consonant + consonant	2
12/67	45	consonant + long vowel + consonant + consonant	3
12/11	43	consonant + long consonant	4
4/78	17	consonant + short consonant + consonant + consonant	5
0	-	consonant + short consonant	6
100	355		Total

As the table shows, the most use of rhyme syllable in Habib Khorasani sonnets is belong to syllable CVC that approximately half of his sonnets are in accordance with this rule. The use of frequency CVCC and lack of use of syllable CV shows that the poet has considered the rhythm of vowels and consonants in this language feature and in this manner Habib Khorasani has applied 250 long vowels against 105 short vowels. According to the statistics of using vowels and consonants in sonnets of Habib, it can be said that one of the reasons of such a usage is the awareness of poet about this feature of Persian language. As some of the words have a better music than the other, so that the long vowels have the most music, therefore, we can see that the long vowel is used in the rhyme syllable in the first and third row which have more frequency in his sonnets. So it can be resulted that this type of usage of rhyme syllable is caused the sonnets of Habib have more pleasant rhyme and be more affective in induction of thought and emotion of the poet.

**Inner music:** it means the correspondence that comes to exist by far verbal figures such as rhyme, balance, tarsy, assurance, al-mozdavaj, all kinds of pun, kinds of repetition and assonance



(Shamsia, 1996: 153). Pun, repetition, phonotactics, exaggeration and the goodness of arguing in Habib sonnets are the result of natural nature of poem. Habib didn't have any intention in far verbal figures and don't have a high frequency which is considered a stylistic feature and their appreciation usage is the natural product of speech.

**Balance or symmetry:** symmetry is from the initial devices of literary speech, it means in old school, speech, poetry and prose is valuable when there is a balance and symmetry among the figures of speech (Hamaee, 1994: 259). Perhaps one of the reasons of tuneful and conformity of most of the Habib sonnets was consideration among the words of sonnets verses.

I was in the garden of tulip, cedar, grass and flower You are the garden of flower, tulip, cedar and grass (309)

Other cases: 200/289/288/309/309/294/283/289/286/276/274/266/255/253/241/200/219/229/231

Allusion: using allusion in poetry and prose increases the beauty of speech because 1- makes symmetry and relationship among the main subjects of the story 2- allusion with a word or phrase, makes the story complete or all the subject is associated in mind. 3- There is brevity in allusion, and the brevity which conveys the meaning is the art and rhetoric speech (Vahidian Kamyar, 68-67). Habib has used the most interest from allusion among verbal industries, which is the explanatory of huge cultural back up of him and shows the wide study of him in Islamic works and other texts and allusion is from the most frequent subjects that Habib has applied to visualize and process the content with its help and it is accounted as an important stylistic feature. As the Solomon the prophet and his accessories are considered as the most frequent which are expressed with other subjects in the following.

Solomon and his accessories: O! Sheikh, Solomon's ring usually won't stay in devils' hand (227).

More

examples:

217/205/318/315/309/298/286/285/278/276/272/271/268/265/285/249/248/264/236/230/218/210/226

-Jame jam and Keykhosro (215): O! God, whose seat is this, that sometimes is for Jamshid and sometimes for devil.

3-Khalil the prophet and his accessories: O! Khalil the idolater changed my Serra into a place for idols again (201).

4 :Moses and Alexander: The one who say Alexander and Hazr were all a myth there is a source of eternity in the world (203).

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- 5- Alast: there are two tunes in every moment of reed: one is Alast tune and the other one the “yes” tune.
- 6- Cain and Abel and its accessories: Mamonism of knowledge is earning torment. He learned this profession to Cain that Mamonism is nothing but badger (204).
- 7- Alexander mirror: if you have seen the cup of Khosrow and Alexander’s mirror, it looks like my pottery cup (206).
- 8- Ayoob patience: Ayoob patient and disasters of him is an example of sorrow and sadness of Dervishes (208).
- 9- Jamshid: the relation of kings to Jamshid and Qobad is the relation of Dervishes to the verse of “qol ho valah o ahad” in holy Qoran (208).
- 10- Christ and his accessories: if the needle of Christ and link of Maryam exist; there isn’t any connection between you and me, Sheikh.
- 11- Lily & Majnoon: one who doesn’t see the lily’s face in this house but as Majnoon who kissed the wall (259).
- 12- Harut and Marut: maybe he is captured by magic like Harut Babeli (218).
- 13- Noah and the Ark: Sea Storm thought was causing the pedal Noah's Ark in the hands of women (226).
- 14- Moses and the tree and its subsidiaries: Sina’s face and Galin are like Tor tree (255).
- 15 -Zal and Rostam: If you do not trick this Zal rescued a man from the e Rustam (316).
- 16 - Nakhshab moon: we are lonely like sun in east in fact we are the Nakhshab moon and sun of west (278).
- 17 –Plato and crock seating: we were hidden in the crock like Plato for many years and we are born from crock like wine, now (282).
- 18- Hadith Atlbva Science and Lvbaalsyn: I was born like a teacher and teaching the names of God is my job and explaining this expression “if the knowledge is in China, learn it” is my job (286).
- 19 – Siavash blood: Give wine in Jamshid’s bowl the hiving service to Khosrow is now our job (229).
- 20 –wheat and Adam: I am the branch of grapevine that Adam has picked it up from heaven garden (222).

21- Joseph: you are the Kana'an moon in depth of Kana'an well what a kingdom which is prepared for you in Egypt (222).

22 – David: David moans from reed and Mansoor Hallaj shouts on the gallows.

23 – Estan Hananeh: is a sound that was played sometimes from Mansoor lip and some time from Tor tree and sometimes from Estan Hananeh (232).

24 – Mann –o- Salva: it was an unseen food which was given to me without any harassment and grace (247).

**Amphibology:** amphibology in speech causes fancy in speech. Once, Habib has applied the sweet word in artistic and ambiguity way and has applied 13 times the word of Habib as pseudonym and friend in an ambiguity way in his sonnets.

Khosrow and Farhad story is myriad times more enjoyable than our story.

Other examples: 319/310/ 217 / 195 /216 /253 / 262 / 268 / 266 / 320 / 280 / 303

**Lexical and syntactic language level:** in this level focus is on a percent of Arabic and Persian words and foreign words such as Turkish, archaism, selected writing, compound and extensive nouns, Arabic words, imperative verb without the letter *هـ*, the old presence of past continuous, prefix verbs, compound verbs, etc.

1- **Arabic words:** however, Habib is from well-known and priest scholars, and is master of Arabic words, the Arabic words are applied really simple and enjoyable and they don't cause complexity in his speech, except in some cases of sonnets the frequency of Arabic words is not at the level which cause the lack of literature concepts, for example, he has applied about 17 Arabic words in both 10-verse sonnet, page 207 and 8-verse sonnet page 255 and 42 Arabic words in 9-verse sonnet page 245 while its pillars are based on 6 dimensions, which make the reader boring some extent. However, the frequency of Arabic words in these sonnets versus the volume of his sonnets are not very much. As there is not any Arabic tendency all over the other sonnets of him and the presence of Arabic words doesn't seen anymore. They are so simple and intimate like Iraqi style and the Arabic words are at the service of his sonnets content moderately.

2- **Compound words:** Habib doesn't have any innovation in combination. Most of the words that are applied in words companion line are retrieved from other prominent poetries such as Hafiz and Rumi, specially, Hafiz who most of the Habib's combinations are based on his sonnets with the same visualization in mysticism themes of Hafiz.

1- **Moqan Serra:** be humble that in Moqan Serra kingdom is not better than begging.

2- Moqan tavern: O! Ascetic the right sentence doesn't deserved objection and in Moqan tavern a door is opened for me.

Other examples:

Moqan Kooy (214), Pyrkhrd (215), late Magi (221), Pierre failure (313), Pierre Magi (234), Hatra F. Following (271), Ill-founded (238), Cup Aalst (238), apple chin (242), King of the Blessed (246), Ashgabat (249), Trdamn (214) Vdkhtrrz (264)

Old form of verb: in some parts of sonnets of Habib the old structure of Persian language can be seen and it explanatory of language feature of his sonnet that seemsthe poetry belongs to 7 and 8 centuries of Persian poem and doesn't live in Mashrute. Especially in cases that theold words are rowed. The word "Khasby" in sonnet page 312 which is less common in Persian language is rowed in two sonnets page 309 and 315 and the word "Ayad hami" in the 8-verse page 312 is rowed too and the other old verbs such as "Shenidasti" in sonnet (311) Hami shekand (317), the verb of Mersad (202) and the verb of Namanad (392) are applied in sonnets outspread, that shows the oldness of poetry language of Habib.

3. Old words: Habib has used old words of Persian language in some sonnets, too. As the oldness signs of language are appeared in some of verses.

4. Shekar as the meaning of predator: if I am the dog of God's court the anger lion is my predator.

5. Sepoozi and Espookhty: My lord you express about knowledge among people in force but it is not a force learning

6. Khazyb: deal with wine and color your finger because the heaven gave up the colored hand

#### **Literature level:**

1- Simile: the goal of simile is to prove the adjective from similar in the essence of similarity. Simile increases the clearance of the meaning and emphasizes it and divulges the similarity of meaning from stealth and makes the bizarre meaning familiar and tangibles the logical subject (Fotoohirood and Mo'jeni, 2011:90).the best type of simile is studios due to its more brevity. As its fancy challenges the opponent's mind to perceive the beauty. Most of the similes in Habib's sonnets are in the form of additional studios. Although, he has not innovated in simile, his similes are affected by the poetries before himself such as Hafiz and Rumi, etc.

Heart enamel and heart sea: the heart is left from heart wine and the sea has produced a lot of pearls.

Pomegranate lip: for these martyrs who are killed under his sword there is a ransom from its pomegranate lip.

Other examples:

Rock Dell (198), series Love (206), Bella Cup (206) Burn Love (216), Nrdmhbt (216), chicken hearts (221), Cups Love (229), burden (230), Pomegranate Lip (232), chains hair (234), flood sadness (272), ruby lips (277), Pomegranate lip (279), pole persecuted (254), rock blame (244), sunshine on (247), garden Joiner (240), love train (242), chicken hearts (197), droves of sadness (199), deer eye (196), the tree of wisdom (313), Dave crushed (313), Whirlpool error (316) Pomegranate lip (306 and 270)

2- Metaphor: in fact, metaphor is a compact simile in which its one side is eliminated. Metaphor allows the poetry to repeat the meaning in different phrases in a way which appears infinite and strength the speech each time (Haman, page 93 – 95). Metaphor is the most common instrument of fantasy and in terms of painting instrument is in the whole of speech (Shamsia, 1995: 142). Habib mimics in applying visualization of poetic metaphors.

3- Mkyneh metaphor: Habib borrowed Mkyneh metaphors from last centuries' poetries and didn't have innovation.

The heart : we have hold the beads for many years to fasten the saddle of crazy heart (193).

Other examples:he period (201), listen hearts (203), the judiciary (210), before the truth (219), the air (250), the sad (196), the madness (199), the carousel (194)

Stipulated metaphor: stipulated metaphors of Habib's sonnets are completely cliché and belong to past eras and maybe its reason is the meaning and the content which Habib is going to express them because, the most meaning and content and usage of metaphor is expressing the description of previous centuries of lover. As requests the expression of old special metaphors belong to his own, e. g Narges with adjective of Mastane and Mast is a metaphor of the lover's eye and La'al is a metaphor of lip and cedar is a metaphor of lover such as 7<sup>th</sup> and 8<sup>th</sup> century poetries metaphor in Persian language. The most metaphoric frequency is from Narges and La'al, respectively.

La'al: nobody heard any offense from your mouth and doesn't beat his lip because of that sorrow.

Narges: Our heart Narges is patient and ill while treats patients (229).

Other examples:

236, 232, 248, 257, 260, 279, 263, 264, 304, 303, 319. Pomegranate: 236, 238, 244, 275, 276, 288, 290, 293 Cedar 303 242, Fire 261, gem 193 the very melt-202 .

4- Personification: personification is one of the forms of notification which is a very effective speech in imagination. Habib had a more successful master stroke in visualization by the help of personification and applied personifications which are according to thoughts and poetic themes of him. As the most of personifications are related to “love” word that is the meaning of Habib in all over the verses of his sonnets.

Love and heart: O! love captured our mouth and captured our heart from a hidden way (194).

Other examples:

1- (194), (199), (195), (219, (259) hearts (195), Saba (320), wheels (194), third (219), eye (229), Sky (205) Vsba (244)

3- Irony: irony is said in personification “since irony is on reaching from one level to another and links two sides of absence and presence, has the artistic and literary aspect” (Shamsia, 1995, 1236). Habib used the artistic type of personification in the common way of previous poetries of himself. As he doesn't have any innovation in applying personification and his speech and expression was like 7 and 8 century poetries.

Coquetry and romance: O! The one who captured our heart and your heart and has fired your own product(197).

**Other examples:**

Winning hearts (310), (232), kick back (244), waist Close and wearing a cassock (253), pitch a tent (259), the yarn handling (241), (251), (283), Del Close ( 265), the set (271), forsaking (278), the set (310), wash hands and feet dragging (310), the acid (310), skirts dragging (311), foot-dragging (314) red herring handling (210), at the foot of Fkndn (211), lip biting (225), the curtains falling (216), thistle flowers and palate of lip rising (229)

**The thought level of sonnets:** the most master stroke and poetic power of Habib is in this level.

His thought themes are provided in the following levels:

**1- Sheikh criticism and other aspects of Sharia:**

1-1- **Sheikh criticism:**the majority volume of Habib's sonnets include Sheikh criticism and his biography which Habib criticizes it without any fear: he has criticized Sheikh completely with Sheikh row, these sonnets are written in 227 and 228 of the book of sonnets, respectively. Sheikh

conflict reasons include: his speech is not according to his acts (204), his circle is based on us and me (204), sheikh is from arrogance and envy and his release is in wine (205), sheikh is the old enemy of the poetry (206), the ash of sheikh doesn't mix with poetry in the hell (206), piety is the challenge of sheikh (207), the value of Sheikh speech is not as same as the level of old tavern (207) the Sheikh speech is not attributable (208), Sheikh is always enmity with others (208), Sheikh rejected the poetry from the mosque (210), Sheikh avoids from wine (214), peace and truth of Sheikh is not as same as the old man (214) vinosity is joyful in Sheikh cover (220), Sheikh self-worship is better than idolatry (220), wine is enjoyable for Sheikh if give up the hypocritical piety (220), the rings of Sheikh turban is full of trap and charm (222), etc

**Other examples:** /281/272/267/241/239/239/237/233/232/330  
193/221/316/314/305/300/295/288/287/286/283/282

1-2- Criticism of Kaaba and superior of tavern:

The criticism of Kaaba and mosque and the superiority of pub: I changed the Kaaba into house of idols, O! the God's hand use clemency and change the idol house into Kaaba (193).

And he is believe that Moqan old man is sacred house (222), bar is Dar e salam(22) the real Kaaba is bar (221, 229) the tavern walls are taller than mosque (214), the lover eyebrow is Kaaba (201), speech of Sheikh is the retail goods (204).

1-3- Worship: There was hundreds of dough for ascetic and the essence of drinkers was from clay (235).

Other examples:

The chain of beads is the trap of the way (223), the ring of the beads chain, is one hundred ropes (230) the beads and bar are from the same type and gender (232), the nature of Sheikh prayer is trap and its appearance is seed (233), pray doesn't facilitate one hundred work (193)

Other examples: (237) (193)(298) (292) (285) (273) (260) (247) (230) (232) 237.

1-4 preacher: O! Preacher say myth less that I heard this myth from my mother in childhood (193).

The reasons of his opposition against speaker is that the ascetic speaks about superstitions (207), there isn't any trust on ascetic speech (208), although the speaker is not critic, because the old of tavern is not sweet talk (204) day and night in the ascetic heart is the poetry hatred (206).

1-4- Knowledge and book and school: Habib doesn't have any opinion about knowledge and book and is not optimist to them.

1-5 knowledge and book and school: Habib is not optimist about knowledge and science

O! the world seen eye I want a sea of tear from you to clear whatever I read from knowledge and book (201).

Habib is believe that the knowledge book is burnt(209), the knowledge of love is not in the book and notebook (209), school is not comparable with bar (214) there is the speech of deception and hypocrisy at school (215)

2- Wisdom and love: as the previous mystics, he supported love in the engagement between wisdom and love and criticized wisdom recklessly and is believe that the wisdom is based on love (297) love is the soul and wisdom of the body that they should be changed together (297) wisdom becomes mislead but love not (268) wisdom should be sacrificed for wine (275), love rules on wisdom (275) wisdom should be calm down by wine (314) wisdom and its wound is curable with love (268).

Love is as a hunting bird and logic is as a jackdaw, make this jackdaw crazy by love (297).

Lover: lover is the same lover of 7 and 8 century in Habib's poetry. This lover is Turkish, Bulgarian and Tatar with the feature of lip of la'al and cedar height and Narges eyes and army and bloodshed and even is boy.

The Roam army is attacking toward us from everywhere (300).

How are the drinkers companions by the beauty of selfish sons (256)

Other examples of lover: lover is doesn't have pride yet (260) his height is like cedar (234) lover is cold hearted (253), is Tatar Turkish (279) is Chegly Turkish (305) is Bulgarian Turkish (279)

Other examples: / 277 / 274 / 265 / 234 /256 / 253 / 251 / 237 / /256 261/256/297/ 257/245/196 197 /312 / 292 / 284

4- Blame : while Habib was a priest and responsible of religious leadership of people, it is shameful beside of ridiculing Sheikh and Kaaba and mosque he considers Sheikh speech as superstition and sees blasphemy and religion equal.

I have a heart on you, abject and wretched it and deny it how you can (303).

Say whatever about us and whatever you say deserves us (193).

Other examples: 307/273/207/215

5- Rogue: personality and style of rogue in Habib poetry is among attractive and famous faces like Hafiz sonnets and Habib has praised him in many of sonnets:

Sheikh had words about paradise but a perfect man lived in paradise (254).



The Alast cup went to the perfect man from the first day and Sheikh sometimes was excused from the fate (238).

Rogue do not scare from scandal(275) poet has a happy night in talking with rogues (293), Sheikh roles up his garment because of obsession in the cycle of rogues (300), rogue doesn't care about criticism (230)

Other examples:(231)213) (314) (307) (281) (230 ) (272).

6- Mysticism: Shafiee Kadkani writes about the superior of Habib's sonnets to his contemporaneous, his sonnets are considerable because of mystical intuition in courtesy of this era and the type of his sonnets have an experimental mode; it means that, he has never wanted – respite of all contemporaneous of his own- write a poem which is not originated from an inner mode(Shafiee Kadkani, 1392:97). Habib's sonnets represent his mode and feeling and he is joiner which his sonnet shows his inner pain and his not a poet but also the reporter of his own modes. Which has expressed his joiner in the sonnet of page 285.

You and me is gone from we and you and we are unite and no two of us

I am not except you where can I go that also you are not except me where can I go where you are not (319).

Some of his mystic thoughts are classified like below:

6-1 Seeker is the essence of science: science backend gather I am appearing with science(287).

6-2 Burryou and me: We are now hidden in the soil, and you, the one now in all binary world (191).

6-3 Fond of God synthesis:we are fond of that fairy – like face, in fact we are the role of wall.

6-4 love is the way of rescue: love is the way of rescue in two worlds and is a sea which is a source of that life water (225).

6-5 He is the guest of love:O! my lovewe are your guest, treat us better

6-6 Elixir is the soil of beloved house: it is said that the soil is Elixir in friend's hand, we put face on this soil that we became gold (231).

6-7 He is from tavern: I am sleep from six sides or involved the flour whether goes around or not(201).

6-8 His heart is the house of beloved: there is not anybody but you in heart's house, this house is completely for you (206).

6-9 everything is invalid but Gods path: each you search is void but God and however you search is useless but God (210).

6-10 informed from God secrets: I got a bowl of wine from vintner, I got informed from God's secrets (222).

6-11 perfection is precious: reveal your own pearl that the perfection is just this, find yourself in you that the perfection is this (263).

6-12 All over the world is vision of beloved: we searched a lot in Kaaba and idol house and just saw you in Kaaba and idol house (304).

6-13 He is the messenger in love: I still claim as a messenger in the Sharia of love (287).

6-14 Mystic is an able poor: I have the mode of poverty and Dervish personality in ability cover (287).

6-15 The slave of love: we are at the service of love who are alive from the first day up to the last day by the old state.

## CONCLUSION

Habib Khorasani is from well-known priests and poets of Mashrute era who was responsible of religion issues of people in Mashhad about 15 years after educating in religion lesson. He abandoned the responsibility of Mashhad people after getting familiar with Sayyed dargazi who was a joiner mystic, and spent austerity in villages around Mashhad. The most fame of Habib is because of his sonnets. His sonnets include the fourth wave of Mashrute era sonnets which are uninformed about the world situation, completely. However this era sonnets are repetitive entirely but his poetries are an exception in this era because Habib is the reporter of the mode and spiritual experiences of his own. After Mongolia era up to now nobody had such a spiritual mode and had not written it in sonnet. As Base on this the poetry doesn't have and value and validity in his view. Habib has written about 22 unfinished sonnets which are not spread base on his spiritual mode. His sonnets are the most successful sonnets from side music point of view because he has written the most contents and mystical thoughts truly in two useful and qualified parts «هز جمثمناحز بمكفو فمحدوف» and « ». In side music also his sonnets are full of music and sensational which 266 sonnets of him are rowed out of 356. As his rows are multiple syllables and full of music in several sonnets and 338 sonnets of him have nominal rhyme and 17

sonnets of him have verbal rhyme and some cases made it ear-catching by internal and middle rhymes. As he has applied the pattern of “consonant +long vowel +consonant” which has the most music effect than other rhymes of Persian language in internal music which has used pun, balance, Phonotactics, repetition, ambiguity, paradox and poetical aetiology. The most master stroke of him is in allusion which is pointed to about 24 titles or subjects and each one has a high frequency and the most usage of allusion is related to Solomon the prophet story and his accessories. Habib didn't have any creation or innovation in language and lexical part and is retrieved most of these combinations from other poets such as Hafiz and Pir e moqan, Sost bonyad, Pir Kharaban, Jam alast, etc. The Arabic words are usual and uneven in his sonnets. Just in some limited sonnet have high frequency. As sometimes Habib poetical language smells old because of applying the old form of verb. As it is so far from the language of his era and his poetical language is close to the language of sonnets of 7 and 8 century up to sonnets of contemporary sonnets, Habib has used all the figures of imagination like simile and metaphor and innuendo and personification in literary level for visualization, moderately. Most of the similes of him are additional studios simile but he was not so successful in using them because his similes are not new and novel but also is affected by his previous poets like heart bird, la'al lip, love cup, sorrow burden, hair chain, etc. Most the metaphors of him are stipulated metaphors but these metaphors are applied in last poets' poems and they are repetitive like Narges and la'al and cedar which metaphorically mean eye, lip and height, respectively. The most frequent metaphors of him are Narges and la'al, respectively. Although he considers Mkyneh metaphors less, has pointed more successful than stipulated metaphors because has used them with mystic themes and thought in this area and most of the Mkyneh metaphors of him are from additional metaphor type such as foot of heart, heaven hand, sorrow hand and sanity hand, etc. Habib was also successful in using personification because most of the personifications are related to love that his sonnets are written for this purpose. Habib didn't have any creation or innovation in using innuendos and they are actually the innuendos of poets of 7 and 8 century. As his innuendos are often cliché and repetitive like: taken the heart, to wear verse horseshoe, come out of the curtain and spurn, love, set the heart, leave, abandon, etc. all the master stroke of Habib Khorasani is in thought level because studying his sonnets are so difficult and unbelievable who is a famous priest and has criticized the Sheikh and other aspects of religion such this. Most of his innuendos are about the Sheikh because Habib believed that the speech of Sheikh is not fit with his act, his circle is based

on us and me, his speech is not attributable, his peace and truth is not like the old peace and truth, his beads and turban is full of tricks and trap, etc. Kaaba and bar are not as valuable as mosque in his consideration because Moqan old man is the sacred house, the bar is Dar e Salam, Kaaba is bar and the lover eyebrow is Kaaba. One of intensive critiques of him is about beads, because the rings of beads are one hundred beads of the rope. The beads of bead chain and bar is from the same type. The nature of Sheikh is trap and his appearance is prey, they broke a wineglass and made one hundred beads, etc. Also, speaker is not far from Habib critiques because speaker tell the tales, and his word is not believable and the speaker word is not as sweet as tavern old. Also, Habib supported love in debate of wisdom and love. As in his opinion, wisdom must be sacrificed for wine, the love is soul and wisdom is the body, wisdom misleads but love, etc. Habib was not compatible with book and school because the word of school was deception and lie and the knowledge is burnt, the knowledge of love is not in book and notebook, and the knowledge of book should be removed. He is a poet from blame and he doesn't care about the others blame specially Sheikh. Whatever is said about him, he deserves the speaker of it. The rogue has high dignity in his poem and word and considers himself as a rogue and says, the rogue place is in the heaven and the rogue is innocent. He emphasized on these subjects in mystic sonnets which achieved from certain reflections, that the arrogance should be buried, the love is the way of redemption, the heart is the house of lover, every things is void but the God's direction, he is insecure and from tavern, the perfection of man is finding the inner gem, all over the word is a vision of eternal beloved, wayfarer is the servant of God, etc.

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