

## The Literary Observations In The Dehlavi's Rubai

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### Abstract

The Following Article Provides Information On The Manuscripts Of Amir Khusrow Dehlavi's Heritage, Especially The Manuscripts Stored At The Institute Of Oriental Studies Named After Abu Rayhan Beruni Under Academy Of Sciences Of The Republic Of Uzbekistan, And Their Research On Rubai's. The Manuscript That We Have Reviewed Shows The Origin Of The Ghazals. However, No Mention Is Made Of Where Ruba'is Came From. The Order Of Giving Of The Ruba'is Is Not Based On Any Principle In Many Manuscripts. It Can Be Seen That Only A Few Of Them Are In Alphabetical Order, Either By The First Letter Of Ruba'i, Or By The Last Letter Of The Rhyme. It Is Worth Noting That The Mixed Circulation Of The Ruba'is Of The Five Devans In The Manuscript May Be Attributed To The Long-Standing Tendency Of The Poet's Devotees To Try To Fit Into One Collection.

**Keywords:** Ruba'i, Manuscript, Source Studies, Artistic Heritage.

### Introduction

Amir Khusrav Created And Worked In All Genres Of Persian Literature Of His Time. He Is A Philosopher-Artist Whose Likeness Is Seldom To Be Found In The Field Of Rubai. The Whole Work Of The Poet Is Full Of Philosophical Observations About Allah, The Universe, Man, Life, Earth, Love, And This Heritage Has Become Unique Monuments As A Result Of The Correct Direction Of The Power Of The Word. His Great Achievements In This Field Are Fully Related To The Poet's Rubai. Although The Theme Of Love, Which Is Characteristic Of The Whole Poetry, Is A Priority In His Rubai, The Field Of Social, Philosophical Observation Is Also Very Wide. As A Skilled Artist Who Has Mastered The Art Of Speech, He Amazes With His Ability To Bring Rhythm To Any Subject. He Himself Says About This In One Of His Rubai:

پیدا و نهان تست جوهر همه را  
زین گونه بیک چوب مران مر همه را

خسرو ز زبان تست گوهر همه را  
شد رانده سنان و تیغ و تیر از کلکت

(178, 205p)

### Meaning

Khusraw, A Pearl From Your Tongue To Everyone (Scattered),  
Because Of You, The Hidden Gems Have Been Opened.  
A Spear, A Knife, A Bow Shot From Your Hand  
Don't Chase Them All With One Stick In This Way.

As We Read These Lines, We See Before Our Very Eyes The Orator, Who, In All His Demeanor, Pours Out The Pearl Of Words To Those Around Him. The Fact That He Was Able To Turn Verses Into A Real Pearl In The Field Of Artistic Expression Has Been Recognized By Experts In The Field, Past And Present. In The Second Verse

We Find A Reference To The Mystical And Philosophical Spirit Of The Poet's Poems. Each Of His Rubai's Lines Really Serves To Reveal The Hidden Aspects Of The Essence Of Life. Written In The Style Of A Veteran, The Second Verse Of This Rubai Clearly Shows The Poet's Passion In The Field Of Poetry. In It, All The Words Aimed At A Specific Goal Fly In The Place Of A Symbolic Spear, A Paikon, And Hit The Target Inadvertently. Unlike The Lands Conquered By The Great Conqueours With "Spears" And "Arrows", The Lands Conquered By The Poet With A Pen Remain Not Only In His Time, But Also After His Death.

### Materials And Mehods

According To The Sources, "Khusrav Was A Murid And Remained Loyal To Sheikh Nizamiddin Awliya, The Leader Of The Chishtiya Sect At That Time, From His Youth (About 1271) Until The End Of His Life" [1]. To Understand The Poet's Worldview, We Must First Pay Attention To The Aesthetic Principles To Which The Literary Environment In Which He Lived And Worked, As Well As To The Ideology Of The Period Of The Indian People. His Attitude To Social Life Is Reflected In A Number Of Rubai:

روزم زمانه در سیاهی آمد  
ای صبر بیا اگر بخواهی آمد

تا دیده بر آن صنع الهی آمد  
جان برود از صبر بیاید برود  
(9677, 313a)

Meaning:

Until The Divine Power Appeared Before My Eyes,  
My Days Were Dark In Time.  
(In My Body) My Soul With Great Patient, One Came Out And One Returned,  
O Patient, Come If You Want To Come.

Living Patiently, Seeking Salvation Through Patience Was One Of The Basic Principles Of Sectarian Etiquette. It Should Also Be Noted That, Researchers Dealing With The Life And Work Of Amir Khusraw, Especially Scholars In The Former Soviet Union, Have Paid Little Or No Attention To This Aspect Of The Poet's Worldview In Order Not To "Touch" The Ruling Ideology. Even In The Monograph Of M. Bakaev, Who Studied The Poet's Work Extensively And In Detail, Very Little Attention Is Paid To This Aspect Of The Poet's Life [1].

### Results

It Is Known That In India There Are Such Mystical Sects As Haydariya, Suhrawardiya, Nizamiya And Sabriya, Which Are Deeply Rooted In The Socio-Political, Scientific, Philosophical, Cultural And Spiritual Life Of The Peoples Of The Islamic East. However, The Chishtiya Sect Under The Leadership Of Sheikh Nizamiddin Awliya Was Especially Popular [14]. The Ideas Of The Chishtiya Sect, Which Played An Important Role In The Spiritual Environment Of The Time And To Which Amir Khusrav Belonged, Were Also Reflected In His Rubai.

Although The Followers Of Nizamiddin Awliya (Sultan Ul-Mashayikh) Were Innumerable Throughout The Indian Subcontinent, His Following Four Caliphs, Amir Khusraw Dehlavi, Sheikh Nasiruddin Chiraghi Delhi, Sheikh Burhaniddin Gharib And Sheikh Hasan Dehlavi, Had A Special Place In The History Of The Chishtiya Sect.

Among Them, As Mentioned Above, Amir Khusrav Dehlavi Is A Very Beloved And Closest Student Of Sheikh Nizamiddin Awliya. Therefore, The Works He Created Were Imbued With The Ideas Of The Chishtiya Sect, Led By His Pir-Murshid.

### Discussion

Nizamiddin Awliya Himself Wrote Poems. Amir Khusraw Was Especially Pleased With His Quartet [8]. Later, It Is Not Surprising That It Formed In Him A Love For The Rubai Genre.

Amir Khusrav Is, First Of All, A Great Thinker. In Particular, It Is Clear That The Thoughts Of His Pir Murshid Sheikh Nizamiddin Awliya Are Deeply Ingrained In His Heart. He Tries To Spread The Mystical Views That He Has Acquired From The Piri In His Rubai, Because They Fit Him Well. The Rubai Of The Poet Who Have Come Down To Us Show That His Imagination, As In Sufi Views, Has Always Been Occupied With The Problems Of Man And The Universe.

تو خود فلکی، کو همت از خیمه، خطاست  
ور تو فلکی خیمه، من گو که کجاست

ای خیمه من که با فلک مانی راست  
گر خیمه، من تونی کجا رفت فلک

(178/2056)

Meaning:

O Tent, You Really Are Like The Sky,  
You Are The Sky, Where Is The Courage From The Tent? This Is A Mistake.  
If You Are My Tent, Where Is The Sky?  
If You Are The Sky, Then My Tent, Tell Me, Where?

It Is Also True That The Poet Addresses The Sky As “O Tent”. His Resemblance Of The Whole Universe To An Ordinary Tent Leaves No Room In Heaven For Answers To The Questions That Afflict The Human Race In This World. Because The Human Race Usually Turns To The Universe Only When It Encounters Problems In Life. He Expects Something From Her. As A Result, He Sees Pessimism. For This Reason, The Poet Simply Turns It Into A Tent. So It Is A Mistake To Expect Him To Be Generous. The Universe Is Indifferent To Everything That Exists Under It And To Anything That Happens. As Long As Man Faces The Sky, He Will Never Receive An Answer From It. The World Is Like That In Khusrav’s Imagination. The Age Under The Sky Is Full Of Tricks. The Poet Was Not Left Without Them:

ز آزار زمانه در فغان افتاداست  
دیوانه بدست کودکان افتاداست

مسکین دلم از غم بزبان افتاداست  
ماندست فتاده در کف خوش بسران

(965 /409 B // 2220 /477 P.)

Meaning:

My Poor Heart Became Epic In Tongues Of Grief.  
From The Annoyance Of Time Came The Fig.  
As He Fell, He Got Drunk And [As If] –  
It Fell Into The Hands Of Homeless Boys.

In His Rubai, Ideas About The World Are Taken Inextricably Linked With Man's Place In It. In Particular, The Issue Of The Transience Of Human Life Is Constantly Attracting The Poet. He Likens The World In Which Man Lives To A Dungeon, And Death Is His Share In This World. The Poet Finds Salvation From These Anxious Worries In Sufi Thought. According To The Teachings Of Sufism, The Sufi, Who Has Attained The Status Of A Sect One By One, Comes Into Contact With The World Of Spirituality, And His Heart Is Immersed In Light.

وانکه ز کفن پیرهننت خواهد شد  
تعجیل مکن که روشننت خواهد شد

ای تن که بخاک مسکنت خواهد شد  
گفتی که چه سانسیت خاک تاریکی گور

(178/201a; 965/388a; 2220/458p; 9677/310a)

Meaning:

O Body, It Is Certain That You Will Find A Place In The Ground,  
It Is Clear That You Can Also Wear A Shirt From The Head.  
“How Is The Black Earth Of The Grave?” You Asked,  
Take Your Time, It Will Be Clear To You.

As We Can See, This Is A Sign That Light Is Shining From One Who Has Attained Enlightenment. The Light Of Enlightenment Illuminates Even The Darkest Grave.

According To The Sources, Nizamiddin Awliya Loved His Classic And Wise Disciple Khusraw So Much That He Always Said Excitedly About This Disciple: "On The Day Of Judgment, Everyone Will Ask Me, “What Did You Bring Here?” “Then I Will Say With The Great Pride, “Ман Сўзи Сийнаи Ин Туркро Овардаам!” (I Brought This Turk's Hot Chest!). In Fact, The Bright Fire In Amir Khusraw’s Chest (The Word Siyana-Siyana Kuyiki) Was So Strong That The Chest (Front) Of His Blessed Shirt Was Always Burning And Piercing, - Writes Muhammad Doroshukuh [3].

In Muhammad Doroshukuh's “Safinat Ul-Awliyya”, There Is A Story About Amir Khusraw Dehlavi’s Sufi Humility. This Story Is A Good Help In Understanding The Sincere Relationship Between The Master-Student Nizamiddin Awliya And Khusrav Dehlavi, The Exemplary Master-Student. Khusraw’s Teacher, Sultan Ul-

Mashayikh, Always Asked Us To Complain: "My High-Teacher, I Am A Dervish, And My Name Is "Amir" Please Change My Name". His Teacher Nizamiddin Awliya Said, "This Blessed Name Was Given To You By Your Parents, And Allah Gave This Name To Their Hearts. You, My Son, Will Remain With This Blessed Name". "Keep In Mind, Too, That You Are Not An Ordinary Dervish, But A King Of Dervishes. Know That The Dervishes Are The Beloved Of Allah, So You Are The King Of The Beloved Of Allah!" Again, Sultan Ul-Mashayikh, Referring To His Beloved Disciple, Recited The Following Verses:

ملکیت ملک سخن این خسرو راست  
زیرا که خدای ناصری خسرو ماست [4]

خسرو، که به نظم و نثر مثلش کم خاست،  
این خسرو ماست، ناصر خسرو نیست

Meaning:

Khusraw, Who Is Less Common In Nasru Poetry,  
The Owner Of Sukhan's Property Is Khusrav.  
This Is Our Khusrav- Not Nasir Khusrav,  
Because Our Khusraw Is The Winner  
(Nasir Is Our King).

There Are Many Legends About Nizamiddin Awliya And Amir Khusrav In Many Of Them, And Many Of Them Refer To The Poet's Representativeness And Poetic Skills. Thus, In The Worldview Of Amir Khusraw Dehlavi, Socio-Philosophical Problems Are Interpreted In A State Mixed With The Ideas Of Chishtia, And Thus Their Populism Is Ensured. Amir Khusraw Entrusted The Sect With The Task Of Calling The People To The Path Of Allah, As Well As Teaching The People To Follow Its Moral Standards. He Was Able To Interpret Mystical Views In The Form Of Rubais Through Simple And Straightforward Expressions, In The Context Of Hindu-Muslim Society, Where It Is Difficult To Underestimate The Difficult Rules And Criteria Of The Sect In The Islamic Environment.

### Conclusions

1. Amir Khusrav Is A Philosopher-Artist According To Dehlavi's Worldview. His Rubai Are Full Of Philosophical Observations About Truth, The Universe, Man, Life, Earth, Love, And This Heritage Has Become Unique Monuments As A Result Of The Correct Direction Of The Power Of Words In It.
2. In The Worldview Of Amir Khusrav, The Popularization Of The Rubai Was Ensured As A Result Of The Interpretation Of Socio-Philosophical Problems Mixed With The Ideas Of Chishtiya, Which Were Widespread Among The People.
3. Amir Khusrav Dehlavi's Secular Rubai And Sufi Rubai Are The Main Ideas Of This Doctrine. At The Same Time, Common Islamic, Universal Moral Ideas And Advanced National And Religious Values Obtained Such As Purity, Honesty, Truthfulness, Compassion, Divinity, Secularism, Perfection, Struggle Against Oppression, Justice, Which Are Common To The Views Of The Khojagon And Chishtiya Sects.
4. Amir Khusrav Dehlavi's Rubai Are, In Many Ways, Characterized By The Enrichment And Renewal Of The Range Of Current Topics.
5. In Addition To The Traditional Features And Range Of Themes Of Amir Khusrav's Rubai, It Is Observed That The Poet's Attitude To Love Is More Expressed In It, As In His Ghazals.

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The Authors Declare The Absence Of Obvious And Potential Conflicts Of Interest Related To The Publication Of This Article And Report On The Contribution Of Each Author.

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