

STUDY OF AMIR KHUSROW DEHLAVIY'S
RUBA'ISAMIR XUSRAV DEHLAVIY
RUBOIYLARINING O'RGANILISHIИЗУЧЕНИЕ РУБАИ АМИРА ХОСРОВА
ДЕХЛЕВИ

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Abstract: The article provides data on the manuscripts and studies of the legacy of Amir Khusrow Dehlavi, stored in the Institute of Oriental Studies named after Abu Rayhan Biruni of the Academy of Sciences of the Republic of Uzbekistan.

In the manuscripts we examined, there is information about the origin of ghazals, but there is no mention of the origin of the ruba'is. In many manuscripts, the order of filing the ruba'is is not based on any principle. Only a few of them are arranged alphabetically, either by the first letter of the verse or by the last letter of the rhyme. It should be noted that the mixed order of transmission of the ruba'is in five divans in the manuscripts involved in the study can be explained by the long-standing tendency of the poet's attempts to include them in the framework of one collection.

As the main sources of research under the heading of Amir Khusrow Dehlavi can be used the manuscripts of the poet's works stored at the Abu Rayhan Biruni Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan. The study of these sources will help to address the gaps in the available publications and to bring the ruba'is to a fuller scale. The materials concerning the rubaiyat of Amir Khusrow Dehlavi, published in Kanpur, Tehran, Dushanbe, do not fully cover the works of the poet of this genre. Therefore, they can only be used as auxiliary resources for research.

Our research on the ruba'is of Dehlavi shows that the manuscripts of the Abu Reikhan Biruni Institute of Oriental Studies are reliable and important sources for compiling a complete collection of poetry in this genre. The opinions of previous and current researchers of works about the impossibility of compiling a complete collection of the poetic heritage of Amir Khusrow Dehlavi also apply to his ruba'is. But our research shows that it is possible to create the largest collection of Amir Khusrow Dehlavi's ruba'is based on the poet's manuscripts from the funds of Uzbekistan. The large number of handwritten copies of the works of Amir Khusrow Dehlavi allows us to determine when and how many works of this genre were copied, which makes it possible to carry out further research in this area.

Keywords: ruba'i, manuscript, divan, analysis, critical text, poetry, research, source study, collection, heritage.

Аннотация: Куйидаги мақолада Амир Хусрав Деҳлавий меросининг қўлёзма манбалари, айниқса Ўзбекистон Республикаси Фанлар академиясининг Абу Райхон Беруний номидаги Шарқшунослик институтида сақланаётган қўлёзма девонлари ва бошқа қўлёзма нусхалар, улардаги рубойлар таҳқиқи юзасидан амалга оширилган илмий изланишлар ҳақида маълумотлар келтирилади.

Биз кўриб чиққан қўлёзма нусхаларда берилган ғазалларнинг қайси девондан олингани бирма-бир зикр этиб борилгани ҳолда, рубойларнинг қасрдан олингани қайд этилмаган. Рубойларнинг берилиш тартиби кўпгина қўлёзмаларда бирор принципга асосланган эмас. Фақат уларнинг айримларидагина ё рубойларнинг бош сўздаги биринчи ҳарфга, ёки қофиянинг охириги ҳарфига қараб, алифбо тартибда жойлаштирилгани кузатилади. Қўлёзма нусхаларда бешта девондаги рубойларнинг аралаш ҳолда берилишини шоир девонларининг кўп вақтдан бери давом этиб келаётган, бир тўпламга жойлашга уриниш тенденцияси билан изоҳлаш мумкинлигини таъкидлаш мумкин. Мақоладаги кузатувларимиздан шуларни англашимиз мумкинки, Амир Хусрав Деҳлавий рубойлари юзасидан олиб бориладиган тадқиқот учун шоирнинг Ўзбекистон Республикаси Фанлар академиясининг Абу Райхон Беруний номидаги Шарқшунослик институтида сақланаётган қўлёзма девонлари ва бошқа қўлёзма нусхалар асосий манба бўлиши мумкин. Шунда нашрларидаги нуксонларини ҳам бартараф этиш ва кенг миқёсдаги рубойларни таҳлил доирасига тортиш имконига эга бўламиз; Амир Хусрав Деҳлавий рубойларининг Конпур, Техрон ва Душанбе нашри материаллари шоир ижод этган рубойларни етарли миқдорда қамраб ололмагани туфайли, улардан илмий тадқиқот иши учун фақат ёрдамчи манбалар сифатидагина фойдаланиш мумкин; Ўзбекистон Фанлар академияси Абу Райхон Беруний номидаги Шарқшунослик институти қўлёзмалар хазинасидаги рубойлар устидаги изланишларимиз шоирнинг бу жанрдаги шеърлари тўпламини яратиш учун ишончли ва салмоқли манба бўла оладиган қўлёзма нусхаларга эга эканини кўрсатади; Амир Хусрав Деҳлавий поэтик меросини тўлалигича йиғиб бўлмаслиги ҳақидаги ўтмиш ва кейинги асрлар ҳамда ҳозирги замон соҳа мутахассисларининг фикрини унинг рубойларига ҳам тааллуқли деб билиш лозим. Аммо бу фикр республикамиз фонди қўлёзмаларига асосланган ҳолда Амир Хусрав Деҳлавий рубойларининг миқдор жиҳатдан энг салмоқли тўпламини яратиш имконини тўсиб қўймаслиги керак; Амир Хусрав Деҳлавий қўлёзма нусхаларнинг кўпчилиги уларда қачон қайси рубойларни такрор-такрор қўчирилганини аниқлаш орқали замона маънавий-эстетик эҳтиёжини белгилаш юзасидан изланишлар олиб бориш имконини беради.

Калит сўзлар: рубой, қўлёзма, тошбосма, девон, таҳлил, танқидий матн, шеър, тадқиқот, манбашунослик, бадиий мерос.

Аннотация: В статье приводятся данные о рукописях и исследованиях наследия Амира Хосрова Деҳле-

ви, хранящихся в Институте востоковедения имени Абу Рейхана Бируни Академии Наук Республики Узбекистан.

В рассмотренных нами рукописях имеются сведения о происхождении газелей, однако нет упоминаний о происхождении рубаи. Во многих рукописях порядок подачи рубаи не основан на каком-либо принципе. Понятно, что только некоторые из них расположены в алфавитном порядке, либо по первой букве стиха, либо по последней букве рифмы. Надо отметить, что смешанный порядок передачи рубаи в пяти диванах в привлеченных к исследованию рукописей может объясняться давней тенденцией попытки поэта включить их в рамки одного сборника.

Основными источниками исследований по рубрике Амира Хосрова Дехлеви могут служить рукописи произведений поэта, хранящиеся в Институте востоковедения имени Абу Рейхана Бируни Академии наук Республики Узбекистан. Изучение этих источников поможет устранить недостатки в имеющихся публикациях и привлечь к анализу рубаи в более полном масштабе. Материалы, касающиеся рубаи Амира Хосрова Дехлеви, опубликованные в Конпуре, Тегеране, Душанбе, не охватывают полно произведения поэта этого жанра. Поэтому их можно использовать только в качестве вспомогательных ресурсов для исследований.

Наши исследования, посвященные изучению рубаи Дехлеви показывают, что рукописи Института востоковедения имени Абу Рейхана Бируни являются надежными и важными источниками для составления полного сборника стихов поэта в этом жанре. Мнения предыдущих и настоящих исследователей произведений о невозможности составления полного сборника поэтического наследия Амира Хосрова Дехлеви также относится и к его рубаи. Но наши исследования показывают, что можно создать самую большую коллекцию рубаи Амира Хосрова Дехлеви на основе рукописей поэта из фондов Узбекистана. Большое количество рукописных копий трудов Амира Хосрова Дехлеви позволяет нам определить, когда и сколько было скопировано произведений этого жанра, что даст возможность осуществления дальнейших исследований в этой области.

Ключевые слова: рубаи, рукопись, диван, анализ, критический текст, поэзия, исследование, источниковедение, источники, копии, художественное наследие.

INTRODUCTION

All the ruba'is of Amir Khusrow were comprised of the five divans and works in his lifespan. M. Baqayev who studied Amir Khusrow Dehlavi for a long time writes that it is impossible to determine the exact amount of ruba'is of Amir Khusrow Dehlavi (Baqoev M., 1975, p. 204). According to his observations, Amir Khusrow wrote himself that he placed 262 ruba'is in "Vasatul-Hayat", 360 ruba'is in his "Baqiyai Naqiya". The majority of ruba'is in the other divans can be found in the observations of M. Baqayev. He analyzed the composition of divans, based on copies of manuscripts

of Amir Khusrow Dehlavi which were preserved in the former Soviet Union. By examining these studies, we can suppose that the ruba'is should be placed in the divans, as follows (Baqoev M., 1975, p. 157-208):

"Tuhfat us-Sighar"—127 ruba'is;
 "Vasat ul-Hayat"—262 ruba'is;
 "Ghurra ul-Kamol"—420 ruba'is;
 "Baqiyai Naqiya"—360 ruba'is;
 "Nihayat ul-Kamal"—42 ruba'is.
 Total: 1211 ruba'is.

There are many manuscripts of Amir Khusrow Dehlavi's works in the manuscript assemblage of the Institute of Oriental Studies named after Abu Rayhan Biruni under the Academy of Sciences of the Republic of Uzbekistan. Uzbek scholar B. Musayev researched for a long time on the manuscripts of Amir Khusrow Dehlavi (Musaev B., 1976, p. 53). He worked on Dehlavi's first divan called "Tuhfat us-Sighar" or, more exactly, on his ghazals, and prepared a scientific-critical text of these ghazals. This article did not address other genres except ghazals. Therefore, we could not discover any comments on ruba'is.

METHODS

Well-known orientalist of Uzbekistan, Quvomiddin Munirov studied the manuscripts of Amir Khusrow Dehlavi's works and published 54 descriptions (Munirov Q., 1975, p. 53). The descriptions of the manuscript we have used in our article are not here given. Since they can be found in the book by K. Munirov and SVR (Collection of oriental manuscripts) catalogs (volume II (1952), volume VI (1963), and volume IX (1971)). Furthermore, it should be noted that in these descriptions, the existence of the poems of the ruba'i genre, which is the subject of our study, is rarely mentioned.

Our observations in the funds of the Institute of Oriental Studies named after Abu Rayhan Biruni under the Academy of Sciences of the Republic of Uzbekistan show that most manuscripts do not fully reflect the five divans of the poet. Additionally, as we looked closely at the manuscripts of this fund, it was revealed that 10 ruba'is (1837 total) of divans, which we can find and observe, were included in the ruba'is. Other divans were made up of ghazals or qasidas. Among the manuscripts, there are divans arranged only with ghazals or qasidas. Apart from this, we can not find any ruba'is.

Besides, there are several poems, lithographic editions, which also complement the scope of our research object. For example, in the manuscript fund of the Institute of Oriental Studies named after Abu Rayhan Biruni under Academy of Sciences of the Republic of Uzbekistan, under number 1099, in the

copy preserved under the name “Rubaiyat Pahlavan Mahmud”, the ruba’is of Hafiz Sherazi, Abdurahman Jami, Abdurahman Mushfiqi and ruba’i examples of Amir Khusrow Dehlavi are placed. This copy was completed in the month of Ramadan in 1296 hijri (1879 CE) and from the 23b to the 41a pages of this manuscript, there are 139 ruba’is of the poet.

RESULTS

Additionally, studies of the poet’s work reveal that there are many manuscripts of Amir Khusrow Dehlavi in the world manuscript funds. We can observe them in the studies of many researchers. For example:

– In the Library of the Faculty of Oriental Studies at St. Petersburg State University, Amir Khusrow Dehlavi, Divan, inventory number - MS. 094. 1622.

– At the St. Petersburg Public Library named afterward Saltikov-Shchedrin. Dorn Catalog, inventory number – 388, №. 387.

– At the British Museum – №. Add 21104, №. Add 25807.

– In the St. Petersburg Department of the Institute Oriental Studies of the Sciences Academy of the Russian Federation – inv. number. V 169 (868 ruba’is).

– Manuscript Fund of the Academy of Sciences of Tajikistan, “Ghurratul-Kamol” – inv. № . 537; “Vasatul-Hayat” – inv.№.106 (this copy contains approximately 500 ruba’is) (Baqoev M., 1975, p 205).

The frequent occurrence of Amir Khusrow Dehlavi’s manuscripts in the well-known manuscript funds of the world does not infer that their discovery is over. The works of Amir Khusrow have been widely disseminated in the manuscript. They were found not only in various manuscript funds around the world but also in personal libraries of science and literature enthusiasts. Consequently, the search for the manuscript of Amir Khusrow’s works, which is not known to the scientific community, and the determination of their scientific value, remains one of the most pressing issues in the field of Khusrow Studies.

The study of manuscripts in the manuscript treasury of the Institute of Oriental Studies named after Abu Rayhan Biruni under the Academy of Sciences of the Republic of Uzbekistan showed that the distribution of ruba’is in these sources was very diverse. The following is a brief description of the manuscripts included in this fund:

Manuscript №. 178 (SVR, vol.II, 113 pp. №. 1001; №. 1 in Q. Munirov’s Catalog). It is called “Kulliyati Amir Khusrow”. But this is not a “kulliyat”) (collection), it is a collection of qasidas, masnawi, and ruba’is. It contains the introduction of “Ghurratul-Kamal” (1⁶–59⁶), qasidas (60⁶–199⁶), and 401 ruba’is (200^a–235⁶). K. Munirov believes that the first and the

last of ruba’is is insufficient. This is because the part of the copy that contains the ruba’i begins with the second couplet of rubai. After the ruba’is, “Miftah-ul-Futuh” follows. The copy does not specify the penman’s name and year of transfer. K. Munirov says that the paper was copied in the 14th century, relying on external characters (Catalog, p.12). According to Sh. Shomuhamedov and B. Musayev, it is thought that this manuscript was copied during the time of the poet (“Amir Khusrow Dehlavi”, p.12). Written in a large Naskh letter. Size - 282 pages. The rubai portion begins with *يزدان ز كه به برسد هر چند* and it finishes with *آمد ريش مرهم كه من بت نام دانی*. The procedure for performing of the ruba’is is not based on any principle. That is, neither the startings nor rhyming of the ruba’is are subordinate to the alphabetical order.

Manuscript № 965 (SVR, vol.II, p.116. №1008; №33 in Munirov’s Catalog). “Devon Khusrow” – after ghazals in the pages 382^a–414^a there are 389 ruba’is; there is no starting or finishing of the manuscript. It belongs to the late 16th - early 17th centuries. Size - 414 pages. The rubai portion begins with *ای دلشده ای من ازار* and it finishes with *بنهفت رخ خزان باد از گل بکونجد*. It is based on the alphabetical order of rhymes.

Manuscript № 2114 (SVR, vol.II, p.115; №38 in Munirov’s Catalog). It is written in beautiful nasta’liq style with black, red, golden scripts. After ghazals, qasidas, and qita’s, there are about 220 ruba’is (198 in the main text and about 20 in the margins) on pages 436a–456b of the manuscript. The rubai part begins with *از دمی هرگز* and it finishes with *مخواه ماه ای دلشده من ازار*. Rubai’s location is not well organized.

Manuscript № 2219 (SVR, vol.II, p.114; №24 in Munirov’s catalog). “Devani Amir Khusrow Dehlavi”. There are 55 rubai’s on pages 399a to 407b of the manuscript. It was copied in 12 of Ramadan, in 902 / 14.05.1497. The size is 403 pages. The part of the manuscript in which the rubai was placed is freely arranged (not in alphabetical order). It starts with *هر چند* and it finishes with *فرق نه گر و دانی یزدان ز كه به برسد*.

Manuscript № 2220 (SVR, vol.II, p.119, №119; №39 in Munirov’s Catalog). “Devon Khusrow Dehlavi”. There are 277 rubaiyat’s placed from pages 452b to 482a. Outwardly, the copy dates back to the 18th and 19th centuries. The size is 483 pages. The rubai part begins with *مخواه ماه ای دلشده من ازار* and it finishes with *نزدیم بیغم تو مهر از دمی هرگز*. Rubai’s are given in the alphabetical order of the initial couplets.

Manuscript № 4421 (not available in SVR; №37 in Munirov’s Catalog). “Devani Khusrow Dehlavi”. There are the introduction, qasidas, several selected ghazals from the first four divans. At the end of the copy, there are 88 rubai’s from pages 343a to 352b. It was copied at the end of the seventeenth and early eighteenth centuries. The size is 352 pages. The rubai part starts

with ما كهن چرخ نه ساخت كه احدی صانع and it finishes with ما ميباید جان درد حریف ز را.

Manuscript № 7070 (not available in SVR; №29 in Munirov's Catalog). "Devon Khusrow Dehlavi". There are 103 rubai's from pages 310a to 320b of the manuscript. It was written by Haidar Haydari Jami. The size is 320 pages. The rubai part starts with اندر مريض ایام and it finishes with منست جاوید امید کرمت 'رب یای. Rubai's are given with the alphabetical order of rhymes.

Manuscript № 7079/I (not available in SVR; № 46 in Munirov's Catalog). "Ruboiyati Khusrow Dehlavi". There is 140 ruba'is on pages 1b-37a. After them, the rubai's of Hafiz, Jami, and Bedil come. On the European paper in 1317 / 1899–1900, it was copied by Muhammad Yaqub master Qurban Niyaz in Khiva. The size is 37 pages. The rubai part begins with اکبر و کریم خداوند پاکست and finishes with بازار یست ترا گرچه بسخن خسرو. There is no specific order in the placement of ruba'is.

Manuscript № 7624 (SVR, vol. II, p.110, №1009; №34 in Munirov's Catalog) "Entekhobi Devane Amir Khusrow Dehlavi". It is a selected collection from the first four books of the poet. Ghazals make up the majority of it. In the last pages (226b–232a) there are 74 rubai's under the heading "Rubaiyat fit-Tawhidi Boriy Taolo". A few pages are missing from the end of the manuscript, which is also if licensed by the ruba'i part. Outwardly, the manuscript was copied in the 17th century. It consists of 232 pages. The rubai part begins with اندازہ آن ندادم جویم وصلت and it finishes with اندازہ آن ندادم جویم وصلت.

Manuscript № 9677 (not available in SVR; №23 in Munirov's Catalog). "Devoni Khusrow". There are ghazals, then 92 rubai's on pages 309a - 318b. It was copied by Abbas Ibni Pir Uvays. Written in 884 / 1479-80. The size is 318 pages. The rubai part starts with به مرا دل باد ای and it finishes with بربسان منزل.

Although 15 other manuscripts of Amir Khusrow Dehlavi are called "Devani Amir Khusrow Dehlavi" do not include ruba'is. Also, manuscript № 902 "Devani Amir Khusrow Dehlavi" which is stored in the department of H. Sulaymanov in the Institute of Oriental Studies named after Abu Rayhan Biruni, contains only ghazals. The 17th-century manuscript of "Devani Amir Khusrow Dehlavi" comprises only qasidas, parables, and poems.

The overall number of ruba'is in "Devani Khusrow" collected in these manuscripts is more than 1,500. There is a range of defects in these manuscripts. We excluded duplicate ruba'is in various versions and found over 700 ruba'is.

According to Prof. Sh. Shomuhamedov, Bedil was the most influential poet in the history of Persian literature (3861) (Mirzo Abdulqodir Bedil., 1986, p. 5).

From our observations, we can see that Amir Khusrow Dehlavi's ruba'i is considerable. However, it is difficult to determine the total number. Additionally, there are many new ruba'is in the manuscript that do not appear in other copies. However, in any case, they are all about the high contribution of the poet's poetry in this genre. We believe that the ruba'is, which we have considered, compared, and collected within our capacity, can provide enough material to carry out comprehensive research on them.

At the same time, among other works by Amir Khusrow Dehlavi, it is clear that his ruba'is are also present in sufficient quantity and at the same time worthy of being an object of deep study and analysis.

The following general conclusions can be drawn from a detailed analysis of the manuscript copies of ruba'is of Amir Khusrow Dehlavi, which is stored in the manuscript collection of the Institute of Oriental Studies named after Abu Rayhan Biruni:

In the manuscripts we examined, there is an information about the origin of ghazals, but there is no mention of the origin of the ruba'is.

In many manuscripts, the order of filing the ruba'is is not based on any principle. Only a few of them are arranged alphabetically, either by the first letter of the verse or by the last letter of the rhyme. It should be noted that the mixed order of transmission of the ruba'is in five divans in the manuscripts involved in the study can be explained by the long-standing tendency of the poet's attempts to include them in the framework of one collection.

Rubai is one of the genres extensively used in the classical literature of the East. As one of the genres of the lyrical species of rubai, it has been a separate research topic in literary criticism (Khaqqulov I., 1986, p 6). Undoubtedly, the emergence of rubai is related to folklore. Its origin is associated with folk songs. Some of them are called Tarana (melodies) or dubayti, but they are essentially close to ruba'is. However, they do not meet the requirements of the ruba'i. Hence we cannot call these poems a ruba'i (the ruba'i is written as a four-line (or two-couplet) poem, with a rhyme-scheme AA BA or AA AA (Khojiahmedov A., 1978, p. 24)).

According to K. Zalman and I. S. Braginsky, in Persian literature, the roots of the ruba'i genre traces to Avesta (Braginskiy I.S., 1956, p. 206). Some researchers, including Iranian literary scholars, believe that the ruba'is originated in Persian literature and later appeared in Arabic and Turkish literature (Kozmoyan A.K., 1981, p. 7). E.E.Bertels also linked the beginning of ruba'is to pre-Islamic times but said that it was not yet so common in the Samanids' period. According to him, this form of poetry spread through Sufi poetry (Bertels E.E., 1935, p. 36). However, the earliest examples of the

ruba'is we u can be found in the works of Rudaki (860-941). Only 50 ruba'is of his were preserved. In the works of Shahidi Balkhi (d. 936), Persian and Arabic ruba'is can be found. Ibn Sina (980-1037), a famous scholar in the field of medicine, also created beautiful ruba'is.

Omar Khayyam (1040-1123) in the Persian literature of the eleventh and twelfth centuries, with unprecedented success with philosophical rhymes. There were also ruba'is in the works of Afzaliddin Hakani (1120-1199) and Nizami Ganjavi (1141-1203). The well-known poet and author of the 13th century Saadi Sherazi, also created beautiful ruba'is. Many ruba'is of Abusaid Abulkhair (نغیسی سید, ۳۸۳۱, ص. ۳۸), Sayfiddin Bokharzi, Unsure, Farrukhiy, Manuchehri, Azraqi, and Muizzi were famous in the history of literature (Kozmoyan A.K., 1981, p. 111).

Amir Khusrow Dehlavi, with his mature and attractive ruba'is, took a worthy place among them.

Amir Khusrow Dehlavi created his ruba'is with deep study and creativity of folklore and traditions of written literature, as well as the secrets of ruba'i writing in Persian-Tajik literature. He was able to fully reflect his poetry skills in the ruba'i genre and was able to convey any idea brightly and colorfully. Amir Khusrow achieved unprecedented results both in the compact and bright formulation of content and its four-dimensional form of philosophical generalization.

Among the works of Amir Khusrow Dehlavi, there is a distinctiveness of the place of ruba'is written by him in various genres. It is evident from the very first glance at them that it is impossible to fully comprehend the works of the poet without these ruba'is. Although the great poet seems to have told his story through the poems of Khamsa and his five divans, the possibilities of the ruba'i genre are as striking as the compact reflection of the spiritual atmosphere in all of these works.

Even our first observations show that his poems in this genre made a significant contribution to the development of the ruba'i genre in general.

The first poem. Amir Khusrow was passionate about writing poetry since his early childhood. He said himself in "Ghurratul-Kamal" that "from my childhood, I used to read poetry and pour pearls in my mouth". In his another work - his first divan "Tuhfat us-sighar" he said: "My father sent me to school and I used to repeat rhymes, and Master Sa'duddin Muhammad was teaching calligraphy. I would write poems instead of letters. In my childhood, I used to write poems and ghazals that would amaze adults". There is a story that shows that he had a great talent for writing poetry in his childhood:

One day, the deputy mayor of the city had called the calligrapher Khodja Asil Sa'duddin Muhammad to his house to write a letter. Khusrow also came with his mentor Sa'duddin. Mawlana Khoja Azizuddin also

visited Khoja Asil's house on that day. The calligrapher Sa'duddin introduced his student Khusrow to Khodja Azizuddin: "Mawlana (knowledgeable person), this little boy has just started speaking and singing some poems. Endeavor and see if he can achieve anything?" Khodja Azizuddin handed over a poem to Khusrow and asked: "Come on, my son, read a poem from this passage". Khusrow recited one of the poems with a charming and melodious voice and bowed his head in front of gathered people. Everyone was amazed by Khusrow's recitation of the poem and they began to cry, "Great"!, "Great"!. Khusrow's mentor, calligrapher Saududdin, addressed Mawlana Khodja Azizuddin and said, "Try this boy's disciple too". Mawlana Khodja Azizuddin ordered Khusrow to make a poem using several words such as "muy" (hair), "bayza" (seed), "tir" (spear), "kharbuza" (melon) which were inaccurate in terms of meaning and form. Khusrow simultaneously read the rubai with a sweet voice:

هر موی که بزلف سیاه آن صنم صد بیضه انبرین در آن موی
است ضم است
چون تیری بدان راست دلش را چون خربوزه دندانیش درون شکم
زیراک است.

Meaning:

Any black hair is a sham, –

There are a hundred testicles of pruning in that hair.

Because the arrow to the right of heart hurts –

His teeth, like melons, are hidden inside.

As we have seen, Amir Khusrow wrote his first poem in the form of a rubai, when he was very young. A divine talent was the reason for his rapid progress.

In the fifteenth century, Timurids start to collect and rewrite the works of great writers and poets. In particular, among many other collections works by Baysunghur Mirza, the son of Shahrukh's middle son ordered to collect the divans of the works of Abulqasim Firdavsi, Nizami Aruzi Samarkandi, Saadi Sherazi and the lyrical works of Amir Khusrow Dehlavi. Baysunghur Mirza did a great job in "collecting" of Amir Khusrow Dehlavi's huge poetic legacy, which was prevalent over many centuries. His efforts were expressed with joy in the work "Tazkirat ush-Shu'ara" by Davlatshah Samarkandi. He wrote: "The scholars were not able to assemble the divans of Amir Khusrow, because of thinking honestly, they knew that the river would not fit into the envelope. After collecting 120,000 couplets of poetry by Amir Khusrow, Baysunghur Mirza found new other 2000,000 couplets and he realized that it was hard

to collect all his legacy, and he never stopped collecting them (Davlatshokh Samarqandiy, 1981, p. 88).

Later, the ruler of Khurasan Sultan Hussain Bayqaro also followed in the footsteps of the famous Prince Baysunghur Mirza and collected 18,000 couplets of poems by Amir Khusrow Dehlavi (Davlatshokh Samarqandiy, 1981, p. 88).

Alisher Navoi, who reminisced Amir Khusrow Dehlavi as a “sweet and miraculous poet” and used some the ghazals of Amir Khusrow Dehlavi in his poems, also mentions regarding another person in his work “Majalis un-Nafais”:

“Mawlana Muhammad Muammai. He was called Piri Muammai. He was a gentleman. There were no more people to collect Amir Khusrow’s poems and musannafats...” (Alisher Navoiy, 1961, p. 48). On the one hand, this shows that the collection of poems by Amir Khusrow, which began to be collected in the early fifteenth century in the Khurasan, by contrast, poet Muammai was engaged in writing poems and collecting the literary heritage of Amir Khusrow Dehlavi. This means that he did it with his love of the poetry of Khusrow.

Certainly, the difficulties of collecting the poems of Amir Khusrow Dehlavi also have their reasons. It is known that Amir Khusrow Dehlavi was one of the most prolific poets in the history of Oriental poetry. According to the historian Davlatshah Samarkandi, the poet wrote in one of his treatises that the poems of Amir Khusrow Dehlavi are less than 500,000 and more than 400,000 couplets. Even in the twentieth-century research on the work of Amir Khusrow Dehlavi, it is observed that poems written in various genres on the poets divan do not appear in the amount stated by the author (Baqoev M., 1975, p. 204).

Khusrow’s lyrical works (qasidas, ghazals, rubai’s, qit’ah, tarjiband, tarkibband, chistan, muamma, etc.) are collected in five divans. Amir Khusrow Dehlavi was popular in Persian poetry, as a first ghazal poet. That’s why, Alisher Navoi, the Sultan (King) of Ghazal, one of the great Oriental poets, considers Amir Khusrow Dehlavi as a great mentor, alongside Hafiz Sherazi and Abdurahman Jami, and expresses deep respect and calls him “Sahiri Hind” which means “Indian Magician”:

Three people are masters in ghazals,
There is not anyone better than them.
One is the miracle maker, Indian magician,
His words hurt the people of love (Alisher Navoiy, 1990, p. 516).

Such fame, certainly, gained by the poet, of course, called for the reproduction and republication of his works at all times. As we have seen, scholars and poets tried to gather Amir Khusrow’s poems and books and

also the rulers and others initiated. As a consequence of such hard work, it is true that many ruba’is were relocated and recopied the heritage of Amir Khusrow and illustrated the creative skills of the poet. As a result, his books were given special attention, such as “Rubaiyat Khusrow Dehlavi” (inv. 7079), and “Shahra shubyo Majmui Rubaiyat” was created. In 1886 in Lakhnav and 1889 in Bombay, the poet’s ruba’is were published in lithographic style as a separate book. The reason for this is that the poet’s ruba’is are close to a famous genre. But none of them illustrates the origin of ruba’is.

In the tradition of Oriental classical literature, ruba’is play a key role in the creativity of poets. The same is true for Amir Khusrow’s works. Based on this, we were interested in the printed editions of the divans in search of rubai’s by Amir Khusrow Dehlavi.

In the manuscript collection of the Institute of Oriental Studies named after Abu Rayhan Biruni under the Academy of Sciences of the Republic of Uzbekistan, there is a printed edition from Kanpur under number 12708. This book was published with the name of “Kulliyati Anosiri Davavini Khusrow” in 1871 (M. Bakayev wrote with regret that he did not find the publication). The publication was mostly based on the first four divans of the poet and was repeatedly published in India (1874, 1786, 1899, 1910). Unluckily, only 37 ruba’is were comprised in this edition (pages 460-466). The publication lists of the ghazals in alphabetical order and from which divan they came from, but in rubai’s, we do not see such signs. We could not find any other lithographic records.

Amir Khusrow Dehlavi’s divan or “Devani Kamil” was published in 1343/1964 in Tehran. The book contains ghazals (pp. 35–71), qasidas (pp. 575–603), qit’ as (pp. 607–611), and 93 rubai’s (pp. 615–625). It means that only 8 percent of them are ruba’is. However, it gives us the opportunity to study the skill, artistic style, and ideological layers of the poet’s work in this area.

We want to share some of our comments on the text of rubai’s given here. First of all, it should be noted that the text writer M. Darvesh wrote in the preface of the book that Amir Khusrow’s divan was the first publication in Iran. For this edition, a lithographic book and a copy by Yusuf Binni Yaqub Bayazi, 963/1555, and well-preserved. He used the oldest copy for this book. According to M. Darvesh, the defect in the manuscript was corrected as much as possible. But, he did not mention which other copies he used. Even a printed copy used by M. Darvesh remained unclear. But, in a live dialogue with the text writer B. Musayev in Tehran, it is known that it was Kanpur edition (Musaev B.M., 1969, p. 9). When we compared these two editions, it became

obvious that all 37 rubai's in divan were included in "Devani Kamil".

DISCUSSION

It is clear from the manuscripts of Amir Khusrow Dehlavi that the manuscripts in the Institute of Oriental Studies named after Abu Rayhan Biruni were traditionally compiled (№ 178, 9661, 7624 and others). From our point of view, Ruba'i is was considered a minor genre, so no one mentioned about their origins. When we compare the text of rubai's in the manuscript and in the publications (Tehran, Kanpur, and Dushanbe), we see that there is a lot of textual differences. It is noteworthy that many of them were corrected in "Devani Kamil". For instance:

1. In the manuscripts, the couplet (№ 965/ 382^a 2220/452^b) من میخوام دل و بجان ترا بنده was given in "Devani Kamil" (624-6) with «دل و بجان ترا عشق من» «میخواهم». Though the formality of the ruba'i here does not diminish, the difference between the meaning of these verses is obvious. In the first case, the lyrical hero's wish is the lover, and in the second case, his love. The word "slave" in the manuscript forms is repeated only once. Therefore, the line seems a bit confusing and the word "love" is clearly explained in "Devani Kamil".

2. This is the case with another ruba'i in "Devani Kamil" (p. 624):

ای دل که ز سودای کسی ویرانی تا چند مرا ز یاد او میرانی
گفتی که بگیر زلف او' میخواهی تا مار بدست دیگران گیرانی

Meaning:

O heart, you are destroyed because of a girl,
How long should I remember her?
You said that If you want it, pull it off her hair,
You want to grab a snake with someone's hand.

In the manuscript №965 (page 382a), the word *ویرانی* (destroyed) is incorrectly substituted for the first verse *میرانی* (banished). Perhaps the result of the error of the calligrapher, the manuscript was violated in the manuscript of the ruba'i's nature. The couplets must end with the same word, and the word must be rhyme. Hence, the couplets require an internal rhyme. The ending of the fourth verse with the word *گیرانی* (*girānā* - holding) shows that rubai has not radif. At the same time, this word (*گیرانی*) provides the soundness and logic of the couplet. Hence, it is clear that in the first copy of rubai's in the manuscript, a letter error was made. Here again, the version in "Devani Kamil" was correct.

3. There are majority of words that are different from rubai's below, that their consequences are very different in "Devani Kamil" (p. 622) :

نی عقل رسد بکنه و صفش نه صانع احدی که ساخت این چرخ
سخن کهن
آن کیست که در قضاش گوید که جهان پیدا او خود زیك امر کن
مکن. کرد

(7624/2266; 4421/343a)

Meaning:

The only creator created this world so, –
It is impossible to put the essence into our mind
or its description into words.

He created the universe with the command "Be!",
Who can say "don't be" in their death?

In the manuscripts 7624 and 4421, this rubai is showed in the first verse as "in ("this") – "nuh" ("nine"). In lithographic edition (№ 12708) this word was omitted. Certainly, if "nine heavens" were to be replaced by "this heaven", many things would not change. However, the Arabic word *کان* (to be) in the third verse refers to the word *کنی* (manuscript 7624), the word "Jahan" (world) with the "jahonro" (worldwide) (inv.4421), and the word "makun" changed with the word "suhan" (manuscript 7624) replaces not only the meaning but also hijab, which leads to loss of wazn. These deviations were eliminated in "Devani Kamil".

4. On the other hand, there are some places where the manuscripts of the Institute of Oriental Studies named after Abu Rayhan Biruni under the Academy of Sciences of the Republic of Uzbekistan may have made corrections to the rubai's of the "Devani Kamil". For example, in the manuscripts of this fund (7079 / -6a; 4421 / 344a; 7624/227 b) we found the following:

از شیخ نظام چون سلامست مرا با حسن عمل عیش مدام است مرا
امیدی پس مراد و کامست مرا زین رو همه کار با نظامست مرا

(7079/6a; 4412/344a)

Meaning:

When my peace was from Sheikh Nizam,
I keep on enjoying good things,
So I hope to achieve the goal,
That's why everything I do is organized.

The phrase *روزین* (that's the way) in the fourth verse of this rubai, is given in the form "Devani Kamil" in the form of *زیرا* (because), which undermines the status of Nizamuddin Awliya in the rubai. In the couplets dynamics, the poet relates all his accomplishments to his mentor, until he finally reaches the fourth verse and reveals the secret of his work. That is, the causes are intertwined and the consequences come. If we put the word *زیرا* in place of the word which is given in "Devani Kamil", then the poet will claim, "Everything I do is well-organized". Afterward, the question arises as to why the poet mentioned Nizamuddin Awliya.

5. There are also cases of misuse of words in the publication:

و ز دامن وصل دست کوتاه بماند یارب شد وزو در دل من آه
او رفت و مرا دو دیده براه بماند بماند
بر خاک رهش دو دیده را بنهادم
“Devani Kamil”, p.621.

The first couplet of the poem has some miscomprehending that “When my lover left, my heart had the pain”. If the phrase *برای* is in the same way as the Dushanbe edition (1975, p. 879) *دش برای*, then the logical sense would be:

That is:
When my lover left, my heart had the pain,
I had a shorthand to hold the skirt of my lover.
I stared at the soil of her path,
She went away and I had only two eyes fixed on the road.

We notice the same in the following rubai. In manuscripts it has the following forms and content:

مسکین دلم از غم بزیان افتاداست ز آزار زمانه در فغان افتاداست
ماندست فتاده در کف خوش بسرائ دیوانه بدست کودکان افتاداست

(965 /409 6 // 2220 /477 6.)

Meaning:

My poor soul became the language of sorrow.
It has come to fruition from the period suffers.
He fell into the hands of drunkards until he fell [as if]—

Fell into the hands of the crazy boys.

It is found in the first verse in the manuscripts, instead of *تساداتفا نابزب* (in the mouth), *نایزب* (suffered damage) was used in “Devani Kamil” (p.617). The second couplet, the word *نماز راز* (from the suffering of the period), it was given with *راز* “From a Waiting Attitude to a Flame” (?) in the form of abstract compounds.

When comparing the ruba’is in “Devani Kamil” with ruba’is stored at the Institute of Oriental Studies named after Abu Rayhan Biruni under the Academy of Sciences of the Republic of Uzbekistan, two aspects of the picture attract our attention.

It is feasible to eliminate the defects of ruba’is in the manuscripts of the Institute of Oriental Studies named after Abu Rayhan Biruni under Academy of Sciences of the Republic of Uzbekistan with the help of ruba’is published in “Devon Kamil”;

With the help of manuscripts of the Institute of Oriental Studies named after Abu Rayhan Biruni, it is possible to eliminate the defects in the manuscript used to compile “Devon Kamil”;

As we have seen, it is beneficial to look at the various forms of ruba’i in different manuscripts to evaluate them in detail.

CONCLUSIONS

Thus, the following conclusions can be drawn from our research in the context of ruba’is of Amir Khusrow Dehlavi:

1. As the basic source for the research on the ruba’is of Amir Khusrow Dehlavi can be used the manuscripts at the Institute of Oriental Studies named after Abu Rayhan Biruni under the Academy of Sciences of the Republic of Uzbekistan. The study of these sources will help to address the gaps in the available publications and to bring the ruba’is to a fuller scale.

2. The materials on the ruba’is of Amir Khusrow Dehlavi which were published in Kanpur, Tehran, Dushanbe did not completely cover the poet’s works. Therefore, they can only be used as auxiliary resources for research.

3. Our research on the ruba’is of Dehlavi shows that the manuscripts of the Abu Reikhan Biruni Institute of Oriental Studies named after Abu Rayhan Biruni under the Academy of Sciences of the Republic of Uzbekistan are reliable and important sources for compiling a complete collection of poet’s poetry in this genre.

4. The opinions of previous and current researchers of works about the impossibility of compiling a complete collection of the poetic heritage of Amir Khusrow Dehlavi also apply to his ruba’is. But our research shows that it is possible to create the largest collection of Amir Khusrow Dehlavi’s ruba’is based on the poet’s manuscripts from the funds of Uzbekistan.

5. The large number of handwritten copies of the works of Amir Khusrow Dehlavi allows us to determine when and how many works of this genre were copied, which makes it possible to carry out further research in this area.

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