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THE STUDY OF THE WORKS OF A RUBAI POET

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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 Biruni 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

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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:

خسرو ز زبان تست گوهر همه را پیدا و نهان تست جوهر همه را
شد رانده سنان و تیغ و تیر از کلکت زین گونه بیک چوب مران مر همه را

(178, 205p)

Contents:

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.

The product of the poet's rubai writing is reminiscent of a magical world. The magic of this universe is certainly manifested in words. The poet himself devoted dozens of rubai to the power of words. No matter what subject he tried to cover, he was able to clearly embody that subject or protagonist in the eyes of the reader.

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Such themes and emblems abound in the rubai of Amir Khusraw. Rubaiyat is a genre that has the ability to concisely express the philosophical, socio-political, romantic, moral and mystical content of the worldview of creative thinkers.

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. [3, c.96].

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 [5, c.24]. The ideas of the Chishtiya sect, which played an important role in the spiritual environment of the time and to which Amir Khusraw belonged, were also reflected in his rubai.

This aspect of the poet's work can be demonstrated by the rubai compiled in the manuscript number 7624, which has collected the rubai of this character in a special place, under the title "Az ar-ruboiyot fit-tawhid boriy taolo". There are 74 rubais given here, which consist only of mystical and Islamic poems. Among them are the rabbis who created and praised his power, the blessings bestowed on the human race, the glorification of the messenger of Allah, Nizamiddin Awliya, the hymn of the ruler, and the rabbis who wrote about nature and its miracles, society and the most delicate feelings in it.

In mysticism, when calling for a profession, it became customary to embellish one's speech with short poetic passages and forms to make it easier to understand the most difficult aspects of the doctrine. In this case, the rubai genre came in handy with its conciseness and depth of content. Among the rubai of Amir Khusraw, we find many quatrains on such a subject that disturb Sufi sermons.

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They are manifested in obedience, hunger, the development of a spirit of trust in goodness in people, wealth, the impurity of property for both this world and the next, and so on. In the following rubai, half jokingly and half sincerely expresses the fact that society is divided into two because of the world:

بشنو سخنی ز بنده سر پوشیده
یک نیمه برهنه و دگر پوشیده

ای خلعت تو زمانه در پوشیده
ما هر دو چو یک تنیم نیکو نبود

(Девони комил, 623-р.)

Contents:

O you who have made your clothes a modern idol,

Just listen to the man with his head covered:

It is not good that we are both one body, (of this body) -
If half naked and half dressed.

Basically, among the rubai in which divine love is sung, along with such rubai, there are those written on the themes of justice, morality, admonition and even the enjoyment of nature and its beauties.

Amir Khusraw Dehlavi was a minor contemporary of Saadi Sherazi. Some sources report that they even saw and talked to each other in India. But a number of studies have convincingly proven this fact to be wrong [6, c.28]. The historian Samarkand State Amir Khusrav Dehlavi writes that he was very devoted to Sheikh Sa'di and quotes the following verse about his influence:

Хусрави сармаст андар соғари маъни бирихт,
Шира аз ғамхонаи масте, ки дар Шероз буд.

(Drunk Khusrav pours into the saga of meaning –,

The juice he got from a drunken tavern in Sheroz) [6, c.165].

Of course, Sa'di Sherazi also had an influence on Amir Khusraw, who was intoxicated with the oil of Sufi unity, and throughout his career, including in his rubai, he displayed the Cup of new meanings. It is no coincidence that 20th century Iranian literary critics called Amir Khusraw Dehlavi a “Саъдии Ҳиндистоний”.

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According to the poet, Nizamiddin Awliya, a piri who highly valued poetry, inspired Amir Khusrav, who entered the world of poetry at a young age, to create new works. Nizamiddin Awliya Amir Khusraw, who was able to correctly assess the poet's potential in the field of poetry, encouraged him to write such a work in response to Nizami's "Khamasa". The poet himself wrote about this in the first chapters of "Khamasa". Nizamiddin Awliya himself wrote poems. Amir Khusraw was especially pleased with his quartet [6, c.26]. 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 تویی کجا رفت فلک

(178/2056)

Contents:

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

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universe is indifferent to everything that exists under it and to anything that happens.

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.

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. 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. Amir Khusrav Dehlavi's rubai are, in many ways, characterized by the enrichment and renewal of the range of current topics. 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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