

Technological Issues and Innovative Solutions of Learning Ruba'is of Amir Khusrow Dehlavi

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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.*

I. INTRODUCTION

All the ruba'is of Amir Khusrow were included in the five devans and works in his lifetime. 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 [1]. According to his observations, Amir Khusrow wrote himself that he placed 262 ruba'is in "Vasat ul-Hayat", 360 ruba'is in his "Baqiyai Naqiya". The number of ruba'is in the other devans can be found in the observations of M. Baqayev. He analyzed the composition of Devons, 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 devans, as follows [1]:

"Tuhfat us-Sighar"—127 ruba'is;
 "Vasat ul-Hayat"—262 ruba'is;
 "Ghurrat 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 collection of the Institute of Oriental Studies named after Abu Rayhan Biruni under Academy of Sciences of the Republic of Uzbekistan.

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Uzbek scholar B.Musayev researched for a long time on the manuscripts of Amir Khusrow Dehlavi [2].

He worked on Dehlavi's first devan called "Tuhfat us-Sighar" or, more precisely, 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 find any comments on ruba'is. Famous orientalist of Uzbekistan, Quvomiddin Munirov studied the manuscripts of Amir Khusrow Dehlavi's works and published 54 descriptions [3]. The descriptions of the manuscript we have used in our article is not here given. Since they can be found in the book by K.Munirov and in SVR catalogs - Volume II (1952), Volume VI (1963) and Volume IX (1971). However, it should be noted that in these descriptions, the existence of the poems of ruba'i genre, which is the subject of our study, is rarely mentioned.

II. MATERIAL AND METHODS

The article uses chronological data, systematic periodic data, comparative and quantitative methods, and previous researches. More than twenty scientific works on ruba'is of Amir Khusrow Dehlavi are used to explain technological issues and innovative solutions of learning ruba'is of the poet. Besides that, the researcher had used journals and articles to collect data related to the research.

III. RESULT ANALYSIS

Our observations in the funds of the Institute of Oriental Studies named after Abu Rayhan Biruni under Academy of Sciences of the Republic of Uzbekistan show that most manuscripts do not fully reflect the five devans of the poet. In addition, as we looked closely at the manuscripts of this fund, it was revealed that 10 ruba'is (1837 total) of devans, which we can find and observe, were included in the ruba'is. Other devans were made up of ghazals or qasidas. Among the manuscripts, there are devans arranged only with ghazals or qasidas. However, we can not find any ruba'is them. In addition, there are a number of 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 "Rubaiyati 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 hijra (1879 CE) and From the 23b to the 41a pages of this manuscript there are 139 ruba'is of the poet.



In addition, 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, Devan – inv. No MS. 094. 1622.

At the St. Petersburg Public Library named after Saltikov-Shchedrin. Dorn Catalog – inv. No. 388 No. 387.

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

In the St. Petersburg Department of the Institute of Oriental Studies of the Academy of Sciences of the Russian Federation – inv. No. V 169 (there are 868 ruba'is).

Manuscript Fund of the Academy of Sciences of Tajikistan, “Ghurra ul-Kamol” –inv. No. 537; “Vasat ul-Hayat” –inv.No.106 (this copy contains about 500 ruba'is) [4].

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 are found not only in various manuscript funds around the world, but also in personal libraries of science and literature enthusiasts. Therefore, 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 Academy of Sciences of the Republic of Uzbekistan revealed 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 No. 178 (SVR, Vol.II, 113 pp. No. 1001; No. 1 in Q.Munirov 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 “Ghurra ul-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, depending 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 *هرچند برسد به که ز یزدان دانی* and it finishes with *نام بت من که مرهم ریش آمد*. The procedure for giving the ruba'is is not based on any principle. That is, neither the beginnings or rhyming of the ruba'is are subordinate to the alphabetical order.

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

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

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

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

Manuscript No. 4421 (not available in SVR; No.37 in Munirov Catalog). “Devani Khusrow Dehlavi”. There are introduction, qasidas, several selected ghazals from the first four devans. 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 begins with *صانع احدی که ساخت نه چرخ* and it finishes with *ما راز حریف درد جان میباید کهن*.

Manuscript No. 7070 (not available in SVR; no.29 in Munirov 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 begins with *ایام مریض اندر خوشی کوش* and it finishes with *کرمت امید جاوید منست*. Rubai's are given with the alphabetical order of rhymes.

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

Manuscript No. 7624 (SVR, Vol. II, p.110, no.1009; No.34 in Munirov Catalog) “Entekhobi devane Amir Khusrow Dehlavi”. It is 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 “Ruboiyat fit-Tawhidi Boriy Taolo”. A few pages are missing from the end of the manuscript, which is also affected by ruba'i part. Externally, the manuscript was copied in the 17th century. It is 232 pages. The rubai part begins with *صانع احدی* and it finishes with *وصلت جویم ندادم آن اندازه* and it finishes with *که ساخت نه چرخ کهن*.

Manuscript No. 9677 (not available in SVR; No.23 in Munirov Catalog). “Devoni Khusrow”.

First there are ghazals, then 92 rubai's in pages 309a - 318b. It was copied by Abbas Ibn Pir Uvays. Written in 884 / 1479-80. The size is 318 pages. The rubai part begins with *ای باد دل مرا به منزل برسان* and *پاکست خداوند کریم و اکبر*.

Although some 15 other manuscripts of Amir Khusrow Dehlavi are called "Devani Amir Khusrow Dehlavi" in the Institute of Oriental Studies named after Abu Rayhan Biruni under Academy of Sciences of the Republic of Uzbekistan, but they do not include ruba'is. Also, the manuscript No. 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. There is no rubai in the 17th-century manuscript of "Devani Amir Khusrow Dehlavi", which contains only qasidas, parables and other poems in the genre.

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

IV. DISCUSSIONS

According to Prof. Sh.Shomuhamedov, Bedil was the most influential poet in the history of Persian literature (3861) [5, 23]. From our observations, we can see that Amir Khusrow Dehlavi's ruba'i is considerable. However, it is difficult to determine the total number. In addition, there are many new ruba'is in the manuscript that do not appear in other copies. But, 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 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 under Academy of Sciences of the Republic of Uzbekistan:

The manuscripts we reviewed mentioned the origin of the ghazals, but no mention of rubai's origin.

- The order of giving of ruba'is is not based on any principle in many manuscripts. Only a few of them are in alphabetical order, either by the first letter of ruba'is, or by the last letter of the rhyme (Copies of the storage number are 965, 2220 and 7070).
- The mixed transmission of ruba'is of the five devans in the manuscript can be attributed to the long-standing tendency of the poet's devotees to one collection.

It is well known that the rubai is one of the genres widely 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 [6]. Undoubtedly, the emergence of rubai is related to folklore. Its origin is associated with folk songs. Some of the four of them are called tarana (melodies) or dubayti, but they are essentially close to ruba'is. But they do not meet the requirements of the ruba'i. That is why 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 AABA or AAAA [7]).

According to K. Zaleman and I.S.Braginsky, in Persian literature, the roots of the ruba'I genre traces to Avesta [8]. Some researchers, including Iranian literary scholars, believe that the ruba'is originated in Persian literature and later appeared in Arabic and Turkish literature [9]. 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 [10]. However, the earliest examples of the ruba'is we understand, 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 well-known 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, the famous poet Saadi Sherazi, also created beautiful ruba'is. Many ruba'is of Abusaid Abulkhair [11], Sayfiddin Bokharzi [12], Unsuriy, Farrukhiy, Manuchehri, Azraqi and Muizzi were famous in the history of literature [13].

Amir Khusrow Dehlavi, with its 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 ruba'i genre and was able to convey any idea in a bright and colorful way. Amir Khusrow achieved unprecedented results both in the compact and vivid formulation of content and its four-dimensional form of philosophical generalization.

Among the works by Amir Khusrow Dehlavi, there is a distinctiveness of the place of ruba'is written by him in various genres. It is obvious 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 devans, but 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 "Ghurrat ul-Kamal" that "from my childhood I used to read poetry and pour pearls in my mouth", in his another work - the first devan "Tuhfat us-sighar": "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 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. Unexpectedly, Mawlana Khoja Azizuddin also visited Khoja Asil's house in that day. The calligrapher Sa'duddin introduced his student Khusrow to Khodja Azizuddin: "Mawlana (knowledgible person), this little boy has just started speaking and singing some poems. Try and see if he can achieve anything?"

Khodja Azizuddin handed over a poem to Khusrav 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 at the same time reads the rubai with a sweet voice:

هر موی که بزلف سیاه آن	صد بیضه انبرین در آن موی
صنم است	ضم است
چون تیری بدان راست دلش را	چون خربوزه دندانش درون
زیراک	شکم است ^[14]

Meaning:

Any hair that is black is a sham,
There is 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. It is clear that a divine talent was the reason for his rapid progress.

According to sources, the lover of poetry read Amir Khusrow Dehlavi's works with love and made numerous attempts to collect his immense legacy (of course, there were rubai's among them). In the fifteenth century, Timurids began to collect and rewrite the works of great writers and poets. In particular, among many other collection works by Baysunghur Mirza, the son of Shahrukh's middle son, because of his great love for Persian literature, he ordered to collect and make the devans 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 enormous poetic legacy, which was widespread over many centuries. His efforts were expressed with joy in the work "Tazkirat ush-Shuara" by Davlatshah Samarkandi. He wrote: "The scholars were not able to assemble the devans of Amir Khusrow, because of thinking honestly, they knew that the river would not fit into the envelope [15, 22]. After collecting 120,000 couplets of poetry by Amir Khusrow, Baysunghur Mirza found new other 2000,000 couplets and he realized that it was difficult to collect all his legacy, and he never stopped collecting them [15].

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 [16].

Alisher Navai, who remembered Amir Khusrow Dehlavi as a "sweet and miraculous poet" and used some the ghazals of Amir Khusrow Dehlavi in his poems, also mentions about 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..."[17, 21]. 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, on the other hand, poet Muammai was engaged in writing poems and collecting literary heritage of Amir Khusrow Dehlavi. This means that he did it with his love of poetry of Khusrow.

Certainly, the difficulties of collecting the poems of Amir Khusrow Dehlavi also have their own 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 noted that poems written in various genres on the poet's devan do not appear in the amount stated by the author [18].

Khusrow's lyrical works (qasidas, ghazals, rubai's, qit'ah, tarjiband, tarkibband, chistan, muamma and etc.) are collected in five devans. Amir Khusrow Dehlavi was famous in Persian poetry, as a first ghazal poet. That's why, Alisher Navai, the Sultan (King) of Ghazal, one of the great Oriental poets, considers Amir Khusrow Dehlavi 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 are not anyone better than them.
One is the miracle maker, indian magician,
His words hurt the people of love [19].

Such fame, of course, 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 result of such hard work, it is true that many ruba'is were relocated and recopied heritage of Amir Amir Khusrow and illustrated the creative skill of the poet. As a result, his books were given special attention, such as "Rubaiyati Khusrow Dehlavi" (inv. 7079) and "Shahrashub yo Majmui Rubaiyat" were created. In 1886 in Lakhnav, and in 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 rubai's is close to a popular genre. But none of them shows the origin of rubai's [26].

In the tradition of the Oriental classical literature, ruba'is play a key role in the creation of poets. In most cases, the devan of poems is created on this basis. The same is true for Amir Khusrow's works. Based on this, we were interested in the printed editions of the devans 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 Academy of Sciences of the Republic of Uzbekistan, there is a printed edition of Konpur under number 12708. This book was published with the name of "Kulliyati Anosiri Davavini Khusrow" in 1871 (M. Bakaqev wrote with regret that he did not find the publication). The publication was mainly based on the first four devans of the poet, and was repeatedly published in India (1874, 1786, 1899, 1910). Unfortunately, only 37 ruba'is were included in this edition (pages 460-466).

The publication lists the ghazals in alphabetical order and from which devan 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 Devan or "Devani Kamil" was published in 1343/1964 in Tehran. The book contains ghazals (pp. 35-71), qasidas (pp. 575-603), qit'as (pages 607-611), and 93 rubai's (pp. 615-625). It means only 8 percent of them is ruba'is. But it also allows for some degree of observation of the skill, artistic style and ideological layers of the poet's work in this area.

We would like 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 devan 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 with other copies. But, he did not mention which other copies he used. Even a printed copy used by M. Darvesh remained unclear. However, in a live dialogue with the text writer B.Musayev in Tehran, it is known that it was Konpur edition [20]. When we compared these two editions, it became clear that all 37 rubai's in Devan were included in "Devani Kamil".

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

1. In the manuscripts, the couplet (No. 965/ 382^a 2220/452^b) من ینده ترا بجان و دل میخوام (I, your slave, desire you with all my heart) was given in "Devani Kamil"(624-6) with «من عشق ترا بجان و دل میخوام». Although the formality of the ruba'i here does not diminish, the difference between the meaning of these verses is evident. 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 of "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، تا مار بدست دیگران گیرانی
میخواهی

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 No.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'is nature. The couplets must end with the same word, and the word must be rhyme. And for that, 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 right.

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

صانع احدى كه ساخت اين نی عقل رسد بكنه و صفش
چرخ كه نه سخن
او خود زيک امر كن جهان آن كيست كه در قضاش
پيدا كرد گوید كه مكن.
(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 to 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 given in the first verse as "in ("this") - "nuh" ("nine"). In lithographic edition (No. 12708) this word was omitted. Of course, if "nine heavens" were to be replaced by "this heaven", many things would not change. However, the Arabic word كان (to be) in the third verse refers to the word كنى (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" [24].

4. However, there are some places where the manuscripts of the Institute of Oriental Studies named after Abu Rayhan Biruni under 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 find the following:

از شيخ نظام چون سلامت با حسن عمل عيش مدام
مرا است مرا
اميدى پس مراد و كامست زين رو همه كار با
مرا نظامست مرا
(7079/6a; 4412/344a)

Meaning:

When my peace was from Sheikh Nizam,

I keep on enjoying with good things,

So I hope to achieve the goal,

That's why everything I do is organized.

The phrase *زین رو* (that's 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". Then the question arises as to why the poet mentioned Nizamiddin Awliya.

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

یارب شد و زود در دل من آه
و ز دامن وصل دست کوتاه
بماند
بر خاک رهش دو دیده را
او رفت و مرا دو دیده براه
بمبادم

"Devani Kamil", p.621.

The first couplet of poem has some misunderstanding that "When my lover left, my heart had the pain". If the phrase *یارب شد* is in the same way as the Dushanbe edition (1975, p. 879) *یارم شد*, then the logical sense would be:

That is:

When my lover left, my heart had the pain,
I had a short hand 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 see the same in the following rubai's. In manuscripts it has the following forms and content:

مسکین دلم از غم بزبان
ز آزار زمانه در
افتاداست
مادست فتاده در کف خوش
دیوانه بدست
کودکان افتاداست
بسران
(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 *بزیان افتاداست* (in the mouth), *بزیان افتاداست* ("suffered damage") was used in "Devani Kamil" (p.617). In the second couplet, the word *ز آزار زمانه* (from the suffering of the period), it was given with *زان زار زبانه* "From a Waiting Attitude to a Flame" (?) in the form of abstract compounds.

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

It is possible to eliminate the defects of rubies 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 "Devani Kamil" [25];

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

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

V. CONCLUSIONS

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

1. The main source for the research on the ruba'is of Amir Khusrow Dehlavi can be the manuscripts of the poet kept at the Institute of Oriental Studies named after Abu Rayhan Biruni under Academy of Sciences of the Republic of Uzbekistan. Then we will be able to eliminate the deficiencies in their publications and draw large-scale ruba'is into analysis.
2. The materials on the ruba'is of Amir Khusrow Dehlavi which were published in Konpur, Tehran, Dushanbe did not sufficiently cover the poet's works. Therefore, they can only be used as auxiliary resources for research.
3. Our research on the ruba'is shows that the manuscripts of Institute of Oriental Studies named after Abu Rayhan Biruni under Academy of Sciences of the Republic of Uzbekistan are reliable and significant sources for the compilation of the poet's poems in this genre.
4. The opinions of past and present experts on the inability to collect the poetic heritage of Amir Khusrow Dehlavi should also be relevant to his ruba'is. However, it is possible to create the largest collection of ruba'is of Amir Khusrow Dehlavi based on the manuscripts of funds of Uzbekistan.
5. The great number of manuscript copies of Amir Khusrow Dehlavi allows us to determine when and how many ruba'is were copied. This shows the need to do research to determine the spiritual and aesthetic needs of the time.

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