

МАСТЕРСТВА ПОЭТА В ЖАНРЕ РУБАИ

POET'S SKILLS IN THE RUBAI GENRE

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В статье предпринята попытка кратко изучить огромное наследие Амира Хосрова Дехлеви в жанре рубаи. Целью статьи является изучение идейно-художественной системы произведений поэта, выявление мастерства поэта в жанре рубаи, а также определение роли его произведений в истории персидско-таджикской литературы посредством анализа его рубаи. Это научный факт, что он оказал глубокое влияние на произведения других поэтов Исламского региона, которые впоследствии писали на персидском и тюркском языках.

In the article Amir Khusrav Dekhlavi's huge heritage in the ruba'i genre is tried to study briefly. The aim of the article is to study the ideological and artistic system of the poet's works, to identify the poet's skills in the ruba'i genre, and also to define the role of his writings in the history of Persian-Tajik literature through analyzing his ruba'is. It is a scientific fact that he has profoundly influenced the other poets' works in the Islamic region who wrote in Persian and Turkic afterwards.

Ключевые слова: персидская литература, суфизм, рубаи, образ, поэзия, поэт, жанр, анализ, произведение, язык.

Key words: Persian literature, sufizm, rubai, imige, poetry, poet, genre, analysis, work, language.

There is no doubt that the role of literary heritage is large in the emergence of spiritual perfection. Independence created favorable conditions for acceleration of development not only in the economic and social spheres, but in the cultural sphere as well.

This article is devoted to the representative of world classic literature, poet, historian, musicologist, musician Yaminiddin Abulkhasan Amir Khusrav Dekhlavi (1253-1325). His life, scientific works, and poems are read with great love and interest not only in India, but also abroad-in Uzbekistan, Tajikistan, Azerbaijan, Iran, Afghanistan and in Western countries as well.

Amir Khusrav wrote in all the genres of Persian literature in his time. He is also a rarely found philosopher in the field of ruba'i writing. The poet's entire works are full of philosophical thoughts about the God, the universe, the human being, the life, the earth, the love, and has become a unique heritage due to the perfect choice of words in his works. The great accomplishments in this sphere are also appertain to the poet's ruba'is. Although the subject of romance, which is characteristic of all types of poetry, is a dominant factor of his rubai's, the area of social and philosophical thought is also extensive. He impresses people by the fact that he is a master of talent, who is capable of delivering any theme by his poems. He states about it in his ruba'i:

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

Meaning:

Khusrav your words like pearls to everybody (scattered),
Because of you, the secret treasures are revealed.
You throw spear, bayonet and arrow,
Do not disperse all with a stick in this way.

After reading these lines, an eloquent person becomes apparent in front of you who always shared with his beautiful pieces of writings with the people around him. He converted the words of poems into the strings of pearls, and his ability has been recognized by the past and contemporary experts. In the second line, we can find the philosophical and ethic spirit of his poems. Each line of his poems really serves to reveal the hidden aspects of life essence. His bravery in the poetry battlefield is demonstrated clearly in the second line of this ruba'i, which is written as a fakhriya (pride). All the words of the line that are clearly targeted, as a symbolic spear and arrow hit the target. Unlike the countries that were conquered by Knights with the help of "spear" and "arrows", the countries that are conquered by poets with the help of pen remains in their possession not only during their life time but after they pass away. His works are recited in these places repeatedly, and shower the author with blessings. Alisher Navoi called him as "Sohiri Hind" (Indian wizard) and this situation reminds the readers following last lines from "Lisonut-tayr" (The language of birds) by Alisher Navoi:

I have toiled away at writing poems in Turkic,
And made the whole country together by my pen.

The great genius of Persian word art Amir Khusrav Dekhlavi, knew how to make his works more colorful and powerful and used this ability for all his writings. Nevertheless, Amir Khusrav is a prominent figure in the field of creativity. In the fourth verse of above given ruba'i, he acknowledges that all cannot be treated equally.

Elsewhere, regardless of the value of his poetry, he never forgets about the merits of silence:

خسرو بسخن گرچه ترا بازاریست
این گفتن را نیز حد و مقدار است
تا کی گوئیکه گفت من بسیاری است
بسیار مگو که خامشی خوش کاریست

Meaning:

Khusrav, though your words have power,
There is also a limit of usage them.
How long you claim, "I have many sayings"
Do not speak much; keeping silent is a good quality.

The results of the poet's ruba'i writings are reminiscent of a magic world. The magic of this universe is certainly expressed in words. The poet himself devoted dozens of his ruba'is to describe the power of a word. Whichever topic he tried to write, he could give a distinct imagination to the readers of that topic or a hero. These kinds of topics and characters are many enough in the ruba'is of Amir Khusrav. Ruba'i is a genre, which has the characteristics of expressing the philosophical, sociopolitical, romantic, ethical and mystical content from the author's point of view briefly.

According to information, "Khusrav was a murid (apprentice) of Sheikh Nizamuddin Auliya from his early boyhood and was loyal to him (approximately from 1271 years) till the end of his life, who was a leader of Chishti order of that time" [1:96]. In order to understand the poet's outlook, we first need to focus on the literary environment he lived and worked that are inclined to the aesthetic principles and the contemporary ideology of the Indian nation.

It is worth mentioning that researchers who have been involved investigating the life and work of Amir Khusrav, especially scholars of the former Soviet Union, paid a little or no attention to this aspect of the poet's ideology in order not to "touch" the dominant ideology. Even in his monograph M. Boqoev, who widely and thoroughly studied the poet's life has dwelled on this aspect very few [2:98].

It is well known that Sufi groups, such as khaydari, suhrwardi, nizomiya and sabriya, which were rooted in the socio-political, scientific-philosophical, cultural and spiritual life of the nations in eastern Islamic countries, have been practiced in India. However, "Chishti" order under the leadership of Sheikh Nizamuddin Auliya was especially popular [3:24]. Amir Khusrav believed to the "Chishti" order, which played an important role in the spiritual environment of that time, and ideas of it were reflected in his ruba'is as well.

This aspect of the poet's work can be seen in the manuscript № 7624 under the heading "Azar-ruboiyot fit-tawhid bariytala", which compiles the ruba'is of the same character. Here are 74 ruba'is, which are only with ethic and Islamic content. Ruba'is expressing the gratitude to the Creator, his power and to the things that granted to people by him can be found among them. There are also the ruba'is with the content praising Rasulullah, the Sheikh Nizamuddin Auliya, the governor, and describing the nature and miracles created by the power of God, the society and the most sensitive emotions therein.

Amir Khusrav is, first of all, a great thinker. It is clear that the ideology of Sheikh Nizamuddin Auliya, his pir (mentor), were deeply rooted in his heart. He tries to disseminate Sufism views in his writings, which he mastered from his pir (mentor) due to liking them. The poet's today existing ruba'is show that his thoughts as his Sufi views were constantly occupied with the problems of the humanity and the world.

ای خیمه من که با فلک مانی راست
تو خود فلکی، کو همت از خیمه، خطاست
گر خیمه من توئی کجا رفت فلک
ور تو فلکی خیمه من گو که کجاست

Meaning:

O marquee, you are like a sky,
You are like the sky; is there any use of the marquee? It is an error.
If you are my tent, where is the sky?
If you are the sky, tell me, where is my tent?

It is true that the poet is addressing to the sky calling it "the marquee". It is like a simple tent-like world, which leaves no room for the answer to the questions that matter to humanity in this world. After all, human beings usually turn towards the sky when they face life problems. He hopes and expects for something from it. As a result, he faces hopelessness. For this reason, the poet simply compares it to a marquee. Hence, it is a mistake to wait for "the generosity" from it.

The sky is indifferent to everything and to every event happening on the earth. As the human being turns towards the sky, he can never get an answer. This is how Khusrav imagined the world.

ای تن که بخاک مسکنت خواهد شد
وانکه ز کفن پیرهننت خواهد شد
گفتی که چه سانسست خاک تاریکی گور
تعجیل مکن که روشنت خواهد شد

Meaning:

O body, you will find a place in the soil,
Make sure you will wear your shroud too.
You asked, "What does the black soil of the grave look like?"
Do not hurry, it will be clear one day.

As is clear from ruba'i, the educated person shines with the rays of education. The ray of education brightens even the dark grave. The poet describes the nature of the transient world as very natural case:

لازم عدم است سبزه و بستان را
ای گل هم ازین قیاس کن دوران را
و این نرگس اگر علم نظر می دانی
با ابر ببین و تلازم باران را.

Meaning:

All green gardens disappear one day,
O, my flower, epoch will also pass.
And with narcissus, if you are aware of science,
Look at the clouds and realize the necessity of rain.

There are a lot of ruba'is in the heritage of the poet with the socio-philosophical content, which can characterize his personality and his world outlook. There are also pieces of writings among them which dedicated to condemn the negative aspects of human relations.

In particular, in the first line of the following couplet, Amir Khusrav draws our attention to the defect of social life called oppression.

هر کس که بظلم کردن آموخته شد
از ناوک مظلوم دلش دوخته شد
پروانه که بر شمع زد افروخته شد
بر سوختگان هر که بزد سوخته شد

Meaning:

Everyone who get used to oppress -
His heart is bayoneted by the oppressed (locked).
The moth burns himself hitting on the candle,
Anyone who touches burning things burns as well.

If we pay close attention, in the second line, it is said that the heart of an oppressor is bayoneted by the oppressed. If the victim is oppressed, how can he be dangerous to others? The poet's conclusion from the usual scene is logical, but extremely original: the moth hits himself against the burning candle in hope of deliverance and burns together with it. Many poets mentioned the phenomenon of moth burning by candle. But no one compared the oppressed to the burning candle. Thus, the example in the third line, written as an analogy, is quite vivid. Based on this example, the conclusions drawn in the fourth line are known to everyone and do not require any proof: "Those

who touch burning things burn quickly". In fact, the burning thing does not only burn itself, but burns the other things that touch it. And on the contrary, not only burns anyone, but also burns itself. That is, what Navoi wrote about it in "Farhad and Shirin":

When oil lamp is kindled each time
If it burns others, burns itself too [4.P.424] -

he said.

Among Khusrav's rubai's such lines can be found in bulk. There are so many of them that their content can be interpreted both as a secular and as Sufi content. It is impossible to understand the socio-philosophical views of the poet without such kinds of rumba's.

In Amir Khusrav Dekhlavi's world-view, socio-philosophical problems are interpreted with the mixture of Chishti ideas, and at the same time their humanism is provided. As we try to understand the content of his ruba'is deeper, due to the clear content we can see many problems that people may face. That is why many of his ruba'is have reached the standard of wisdom. Along with expressing deep philosophical thoughts within four lines, the poet conveys his ideological purpose to his readers in a very simple and exceptionally natural way. Dekhlavi has the ability to make his ruba'is memorable, impressionable, and he is capable to turn his works into a great work skillfully. In the following ruba'i opinions of open-hearted person is described in a lively mood who doesn't pay attention to the shortcomings of the era, as well as life aspirations.

نی سینه ز حرص زر بر آتش داریم
نی دل ز پی طمع مشوش داریم
نان جو و آب چاه و کنجی خالی
یا رب که چه زنده گانی خوش داریم

Meaning:

Neither we have breast suffered from gold,
No we have soul that is sad of greediness.
Barley bread, clear water, and quite corner,
O God, what a sweet life we have?

The task, Amir Khusrav loaded the tariqah with, is along with calling people for the sake of God, he encouraged them to follow the moral principles, that is, he taught to overcome desire and greediness easily. He was able to interpret the challenging rules, principles, and ideas of Islamic atmosphere easily in the form of Sufi views and with simple contexts that were difficult to comprehend in the Hindu Muslim social conditions. That is, Amir Khusrav shows his identity as a representative of Sufism tariqah, who promotes Islamic and moral views. In a result, he becomes famous in the community and among like-minded people around him. He delivers his beautiful ideas

that he got from his mentor to others through artistic expressions. He deserved Sheikh Nizamuddin's love for the same quality.

According to the sources, Nizamuddin Auliya liked his outstanding and wise apprentice Khusrav so much, that was always excited about him and said: "On the Day of Judgment I will be asked: "What have you brought here?" "Then I answer proudly: "man so'zi siynai in turk ro ovardaam!" (I brought this turk's boiling heart!). Indeed, the bright fire in Amir Khusraw's chest was so strong that the front of his blessed shirt had always been burned, writes Mukhammad Doro Shukuh [5:64].

There is a story about Sufistic simplicity of Khusrav Dekhlawi in Mukhammad Doro Shukuh's book called "Safinat al-Auliya". This story helps to understand the sincere attitude between Nizamuddin Auliya and Khusrav Dekhlawi and their mentor-apprentice relations can be an example to others. Khusrav always asked his mentor great Sheikh in a complaint manner: "My mentor, I am a dervish, but my name is Amir, please change my name". His mentor Nizamuddin Auliya said, "This blessed name has been bestowed on you by your parents, and the God has revealed it on their minds. You, my dear, are with this blessed name till the end of your life. Keep in mind that you are not a simple dervish, but a king of dervishes. And also remember, that the dervish is the beloved of Allah, so you are the King of Allah's beloveds!" And also, the Sultan said the following couplet to his beloved apprentice:

خسرو، که به نظم و نثر مثلش کم خاست،
ملکیت ملک سخن این خسرو راست
این خسرو ماست، ناصر خسرو نیست
زیرا که خدای ناصری خسرو ماست

Meaning:

Khusrav is incomparable in the field of prose,
Khusrav is the owner of the property of words
He is Khusrav that we know, but not king Nosir Khusrav
As our Khusrav is always a winner.
(nosir Khusrav was the king)

From the article we can conclude that the poet's ruba'is are full of philosophical thoughts about the God, the universe, the human being, the life, the earth, the love, and has become a unique heritage due to the perfect choice of words. Advanced, common Islamic, and universal moral concepts like purity, honesty, truthfulness, compassion, divinity, worldliness, perfection, fighting against oppression, as well as progressive national and religious values are chosen as a thematic base in Amir Khusrav Dekhlawi's both secular and sufistic ruba'is. His ruba'is are, in many respects, characterized by the fact that they have enriched and updated the current topics.

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