

# ***AMIR KHUSRAU AND HIS MASNAVI***

## ***DEVAL RANI KHIZR KHAN***

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The period of 'Tuti-E-Hind', 'Sultan-ush-Shua'ra' Amir Khusrau Dehlavi extends from 651 A.H. (1225 A.D.) to 725 A.H. (1299 A.D.). Prior to this period, maestros like Sa'di, 691H or 694H Anwari 853H and Nizami 604H had refined the diction in *ghazal*, *qasida* and *masnavi* respectively to perfection and grace. This elegance was further enhanced by Amir Khusrau who established an absolute supremacy over the three verse forms mentioned earlier.

*Masnavi* is an ancient form of poetry which is usually classified into four categories according to the contents involved:

**Epical,  
Romantic,  
Ethical and Sufistic, and lastly,  
Fiction.**

A number of poets have written exceptionally good *masnavis* which may fall into any one of the four categories; but each one was master in his own field only. None could bring the same degree of perfection in other categories also. It seems as if this task was left for Amir Khusrau to accomplish. He wrote in all four styles with the same ease and command and established himself as an unquestioned authority over all of them.

Undoubtedly, Khusrau is basically a poet of *ghazals*. Ghazal was his field and a means of self satisfaction; *qasida* had been an environmental compulsion whereas in *masnavi* came the climax of his artistic penmanship. He has composed thirteen *masnavis*. All his *masnavis*, which were composed at the instance of one Sultan or the other, provide historical record of the period stretching over near about fifty years --- from the death of Balban in 686 A.H. to the reign of Ghayas-

ud-Din Tughlaq (i.e. 720-725 A.H.). These *masnavis* can be regarded as comprehensive and invaluable sources of the history of this period.

Amir Khusrau showed due consideration for all his patrons and in accordance with their desire recorded contemporaneous events, like a historian preserving them for posterity. But the fact that Amir Khusrau was basically a poet, cannot be overlooked. Discharging the responsibilities of a historian was merely a coincidence. The *masnavi* “Daval Rani Khizr Khan” is also one of the historical *masnavis* of Khusrau, composed in 715 A.H., four years after he wrote “Khazain-al-Futuh”<sup>1</sup>. This *masnavi* was composed at the instance of Prince Khizr Khan.<sup>2</sup> Compared to other *masnavis* of Khusrau, this *masnavi* has a unique status because it is a historical drama which gradually progresses, reaches its climax, and then ends in such a way that it is, simultaneously, a tragedy and a comedy.

In the end, Hafiz Mohammad Aslam Jairajpuri’s couplets depicting the year of publication in the same meter as that of the *masnavi* are also included. The last couplet from which the year of publications can be calculated is as follows :

پی تاریخ طبعش گفت' اسلم      دولرانی و خضرآباد باهم

From this couplet, the year which comes out is 1916 A.D. although Salim has given the date as 1917 A.D. at the end of the preface and the same year is marked on its front page also.

The episode of love affair of Deval Rani and Khizr Khan is contemporaneous to Khusrau’s time. All the personalities involved in it are real and historical figures and except “Tarikh-i-Firuzshahi”, all contemporary historians

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<sup>1</sup> “Khazain-al-Futuh” or “Tarikh-i-Allai” is a reliable history of first fifteen years from 695 A.H. to 710 A.H. of Ala al-Din Khalji. Eliot translated parts of this *masnavi* and included them in his comprehensive history. Ayangar, in his book “South India and the Mohammadan Traders” has also taken substantial help from this work.

<sup>2</sup> This *Masnavi* alongwith a preface was published by Rashid Ahmed Salim Ansari at the instance of Haji Mohammad Ishaq Khan Sahib Bahadur after comparing the manuscripts from Habile Ganj collection, Aligarh; Asfiya Library, Hyderabad (Deccan); Rampur; Bankipur Library, Patna; Calcutta and Delhi with corrections from the Institute Press, Aligarh in 1336 A.H. (1917 A.D.).

have described this episode in one way or the other. In this romantic *masnavi*, Khusrau has dealt the history from the illness of Ala ud-Din Khalji to the period Malik Kafur was made prime minister (Naib Sultanat) and Khizr Khan was Killed.

Before dealing with the poetical aspects of the *masnavi*, it will be appropriate to render a brief account of the historical background of this incidence. According to Ibn-i-Batuta, Ala al-Din (695 to 715 A.H.; 1295 to 1316 A.D.) had five sons --- Khizr Khan, Shadi Khan, Abu Bakr Khan, Mubarak Khan and Shahab al-Din Khan. Khizr Khan was the eldest one. He liked poetry, was given to mysticism and was a devout follower of Sheikh Nizam al-Din Auliya. Because of the fact that he was a follower of Sheikh Nizam al-Din Auliya and also because he was to succeed the throne, as was announced by Ala al-Din himself, Khusrau had special expectations from him. When Ala al-Din ordered that Khizr Khan should be called back from Gwalior, Malik Kafur, who had become administrator of Devgir as a result of being close to the Sultan after the victory at Telingana, and was keen that he acquire the throne for himself, kept on procrastinating Khizr Khan's arrival till the Sultan eventually passed away at Delhi (d. 7 Shawwal, 715 A.H.). At this juncture, Malik Kafur issued orders nullifying the succession of Khizr Khan and grabbed the entire administration of the kingdom by declaring the minor prince Shahab al-Din as king. He was then bent upon eliminating the members of the royal family. He blinded prices Shadi Khan and Abu Bakr Khan and imprisoned them at Gwalior. He also got Khizr Khan arrested and blinded. But in the process of these conspiracies and counter conspiracies Malik Kafur was ultimately assassinated. After his death, Ala al-Din's fourth son Mubarak Khan ascended the throne and acquired the title of Qutubuddin. According to Burni, he got his brothers Khizr Khan, Shadi Khan and Shahab al-Din murdered and took Deval Rani into his haram.

Around 712 A.H., Khizr Khan, prior to being declared the crown prince, fell in love with Deval Devi, daughter of Karn Rai --- the king of Gujarat. Mohammad Qasim Firishta has narrated the story of Deval Devi in his "Tarikh-i-Firishta"<sup>3</sup>. He says that when two of Ala al-Din's renowned generals Ulugh Khan and Nusrat

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<sup>3</sup> "Tarikh-i-Firishta"; Vol. 1, Munshi Nawal Kishore Press, Lucknow; 1321 A.H., PP.102-3

Khan conquered Gujarat in 697 A.H., Karn Rai succeeded in escaping along with his daughter Deval Devi but his wife Kamla Devi fell in the hands of the generals and was subsequently admitted to the *haram* of Ala al-Din. After some time, Kamla Devi requested Ala al-Din that their daughter Deval Devi should be restored to her. A force was, therefore, sent to the Deccan<sup>4</sup>. Meanwhile Karn Rai had taken refuge with Ramachandra<sup>5</sup>, the Marhata king of Devgir. Shankar Deo, son of Ramachandra, fell in love with Deval Devi and tried to marry her. In the beginning Karn Rai was a little reluctant but when he came to know that an army had been sent to trace him, he readily agreed to this proposal. In between, Bhim Deo, brother of Shankar Deo, was bringing Deval Devi to his brother, when he was confronted by the imperial army. Deval Devi was captured by the generals of Ala al-Din and sent to Delhi in 706 A.H. from this juncture onwards, Khusrau adds that when Deval Devi arrived at Delhi, Khizr Khan was attracted by her charm. When his mother Malika-i-Jahan came to know of this friendship, she got her son married to the daughter of her brothers Sanjar Alp Khan. But the marriage did not mitigate the earlier attachment of Khizr Khan, Malika-i-Jahan, at last, agreed for the marriage of Khizr Khan with Deval Devi which was performed at a simple ceremony. This version of Khusrau as stated above, does not fully confirm with what has been recorded by other historians. As for versifying this episode, Khusrau says that one fine morning he was called by Khizr Khan who ordered his maid servant to hand over the manuscript containing this love affair to our poet and asked him to render it into poetry.

شد از نور مبارک گیتی افروز	مبارک بامدادی کا ختر روز
کله بالای پیشانی نهاده	رسید اقبال پیشانی کشاده
که بر گردون زدی اندیشه را بخت	دلم گفت کا حسنت ای جوان بخت
که در پشت نگون کرد آسمان جیب	چه گنج است این که دارت خازن غیب
ری کر داست دولت بهر تو باز	بشارت میدهم کز پرده راز

<sup>4</sup> “Tarikh-i-Firishta”, P.177

<sup>5</sup> Coronated in 1271 A.D.

خیالی هست زانگونه که دانی	مرا در سر ز سودای جوانی
و لیکن آب خوش خوردن نیارم	من آن خضم که آب خضردارم
که کرد از ر خنهای سینه رباز	ز تو خواهم که این افسانه راز
نهانی محری سوی من آورد	بفرمود آنگهی کان نامه درد
نمودم رجعت آن دیباچه بردست <sup>6</sup>	شدم بس سر بلند از خدمت پست

In accordance to the customs prevalent then, Khusau starts the *masnavi* with “Hamd-o-Nat”. As stated by the poet, it was completed in four months and a few days on 7<sup>th</sup> Ziqā’da, 715 A.H.

فروزان شد چنین گیتی فروزی	بقدر چار ماه و چند روزی
ز ذویقده دوم حرف و سیوم روز	جمال آراست این ماه دل افروز
عطارد بر سر ذوالقعد هی کرد	مورخ چون شمار سال وی کرد
زهجرت پانزده گیرند و هفصد <sup>7</sup>	وگر تاریخ بکشانید ز ابجد

This *masnavi* has been described with different names in different sources. Sometimes it has been referred as “*Ashiqā*” or “*Ishqiya*”. Mohammad Qasim Firishta, while referring to this *masnavi*, calls it “*Khizr Khani Wa Deval Dai Rani*”.<sup>8</sup> The copy of the *masnavi* available at Harding Library, Delhi shows its title as “*Sahifa-E-Ishq*” which has probably been derived from Khusrau’s introduction:

این صحیفه عشق که هر حرف سطرش از زلف لیلی زنجیر مجنون  
می جنباند و هر سخن شیرنیش در شگافتن دل‌های سنگین

<sup>6</sup> *Masnavi Deval Rani Khizr Khan*, pp.37 – 41, published by Institute Press, Aligarh, 1336 A.H. (1917 A.D.)

<sup>7</sup> *Masnavi Deval Rani Khizr Khan*, pp.305 and 307

تیشہ فرہاد را ماندبنام دول رانی و خضر خان نوشته آمد<sup>8</sup>

Raja Durga Prasad of Sandila refers to this *masnavi* in his book “Gulistan-i-Hind” as “Khizr Khani” and at places “Khizr Khani Deval Rani”. In some works, the name of this *masnavi* have been recorded as “Aghaz-e-Ishq” and “Manshur-E-Shahi”. The last name appears to have been taken from the end of the *masnavi*:

بحمد الله کہ از عون الہی      بپایان آمد این منشور شاہی<sup>9</sup>

But the name proposed by Khusrau himself is “Deval Rani Khizar Khan”:

خطاب این کتاب عاشقی بہر      دول رانی خضرخان ماند در دہر

مبارک نقش این حرف ورق مال      بدد معنی مبارک میکند فال

یکی هست آ نکہ اندر کامرانی      خضر خانا تودولتیا برانی

دگر چون لیلی و مجنون ترتیب      دول رانی خضرخان کرد ترکیب<sup>10</sup>

There are 4519 couplets in this *masnavi* including 319 additional couplets in which the death of Ala al-Din and assassination of Khizr Khan has been narrated. Thus, the initial number of couplets in this *Masnavi* must have been 4200. Khusrau has not mentioned the date of assassination of Khizr Khan but “Muntakhib-ut-Tawarikh”<sup>11</sup> describes it under the events of 718 A.H. Moreover, the pathos contained in the added couplets suggests that it was a fresh incident and therefore this part might have been added in or after 718 A.H.

### **SALIENT FEATURES OF THE MASNAVI**

Like other works of Amir Khusrau, this *masnavi* is also bring full of various qualities peculiar to it and has a number of significant aspects attributed to it; the most prominent among these are:

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<sup>8</sup> Masnavi Deval Rani Khizr Khan, p.1.

<sup>9</sup> Masnavi Deval Ranki Khizr Khan, p. 305.

<sup>10</sup> Masnavi Deval Rani Khizr Khan, pp.44 – 45.

<sup>11</sup> Edited by Maulavi Ahmad Ali; College Press, Calcutta, 1869

## **1. Historical Document :**

This *masnavi* is not merely a love story but is a historical document which clearly shows the political, social and cultural condition of India during Khusrau's period. Amir Khusrau happens to be one of the first Indian Muslims thoroughly convinced by the Indian traditions. This aspect of patriotism is especially depicted in his *masnavis* "Qiran-us-Sa'dain" and "Nuh-Sipahr" as well as in "Diwan-i-Nihayat-ul-Kamal". In the former *masnavi* khusrau has drawn such a portrayal of Delhi that this *Mansavi* is also referred to as "Dar Sifat-i-Dehli". "Nuh-Sipahr" is an epical *masnavi* in which Khusrau, while describing the glory and splendour of Qutub al-Din Mubarak Shah, has devoted one full chapter "Sipahr-i-Sevvum" to India and her people. In "Nihayat-ul-Kamal", the beauty of Devgir has been described in a way which presents a complete picture of this area.

Khusrau seems to have paid more attention towards the history, geography, culture, customs and traditions of India in this *masnavi* than elsewhere. In the beginning of the *masnavi*, an entire chapter has been devoted to the Islamic history of India in which complete history of Muslim Sultans has been traced beginning from Muizuddin Sam --- who was the founder of the Islamic Sultanat at Delhi --- to the reign of Ala al-Din including his victories over Chittor, Ranthambhor, Gujarat, Mandau, Falingana etc. The detailed description of customs and traditions prevalent during his reign has been given while referring to the marriage of Khizr Khan.

In this *masnavi*, Khusrau has meticulously narrated the cultural scene. The account is par excellence in its rendering. The description of kettledrums, wedding bells and other instruments; shows of conjurers performing with sword and daggers; performances of acrobats and magicians swallowing swords or putting daggers into their noses; recitations of Indian and foreign classical music and dances; fixation of cannons here and there exploding and ejecting a shower of coins in the marriage-procession along with elephants and horses having saddles studded with golden threads; playful carriage of naked swords and daggers around the procession to restrain an evil eye; scattering of pearls and other jewels on the way; all these customs and celebrations of Ala al-Din's regime have been painted so beautifully that the reader is carried away with it and, even afterwards, remains spell bound :

دو کردد مود و موی چون جوانان	شده در تیغ رانی تیغ را نان
چو دلها گیوان را در شکنها	رسن بازان ببالای رسنها
گروهی برگروھی زر فگنده	بهرجا منجیقی سر فگنده
بجانها بسته اشکال از بم و زی <sup>12</sup>	برسم هند گوناگون مزا میر

Khusrau then gives an exceptionally vivid description of expensive textiles of his period made in Devagir which were so fine that the entire width of the cloth could be folded to pass through a ring. The betel leaves, mangoes, figs and other fruits have all been considered superb by the poet. Among the Indian flora, 'bela', 'champa', 'jasmine', 'pandanus' etc. are rendered more colorful and fragrant than those of Khurasan. Lily and marigold have been claimed by him as of Indian origin. In Khusrau's opinion, peacock is a heavenly bird. Above all, he regards the slight tanning in Indian complexion superior to others and thence declares that the Indian women are the most beautiful ones in the world. And, this is how Khusrau concludes that India is indeed the heaven on the earth:

پدید از خاک پاک هند کردان	گل کوزه که دور چرخ گردان
که بویش مشکبار آمد چو ملها	دگر آن رای چنیه شاه گلها
بهر یک موی شان صد ملک چین است	بتان هند را نسبت همیں است
کز انجا نسبت است این بوستان را <sup>13</sup>	بهشتی فرض کن هندوستان را

## 2. Use of 'Gurez' in the Masnavi :

'Gurez' is a speciality of *qasaid* and is a variety in *masnavi*. The chances of this style being used in a *masnavi* are extremely remote. Khusrau has, however, used 'gurez' in this *masnavi* in a fascinating manner. He has set an excellent example of 'gurez' being used in a *masnavi* while he takes a turn towards the real

<sup>12</sup> Masnavi Deval Rani Khizr Khan, p. 154-160

<sup>13</sup> Masnavi Deval Rani Khizr Khan, pp.129,131, 133,134



theme of the *masnavi*, that is, the love affair of Deval Rani and Khizr Khan, after describing the victories of Ala al-Din.

حد این آفتاب ملک و دین چیست	شود روشن که این مه بر زمین کیست
که ایمن پاشد از نقصان کماش	بدور مه شود بدری هلالش
که کم بیند زوال و انقلابی	غلط کردم که گردد آفتابی
گرفتار است در دست دل خویش	ولی با این وجود مقبل خویش
نه شب پهلو زند بر پستر خواب <sup>14</sup>	نه روزش خشک گردد زبر چشم آب

### 3. Magnificent Introductions :

Khusrau makes the beginning of every incident with the most suitable introduction. For example, while referring to the decline of Khizr Khan, he points out the mortality and the futility of this world by way of introduction:

ندیدم هیچ دورش بریکی آب	بسی دیدم درین گردند درلاب
زمان دیگر از پستی نثر نداست	اگر خورشید این ساعت بلند است
که گه زیر و گهی بالا بکارند	دگر سیارگان هم زین شمارند
گر آید زیر بالای نه دیر است	جو این گردش همه بالا وزیر است
خس است این جمله چون بادی و زد سخت <sup>15</sup>	مکن تکیه بصد زد مسند و تخت

Or, while describing the death of Khizr Khan, Khusrau has given an introduction with which the reader can easily guess the tragedy which is to follow, and he can make up his mind accordingly:

گرت در سینه چشمی هست روشن	بعبرت بین درین فیروزه گلشن
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<sup>14</sup> Masnavi Deval Rani Khizr Khan, p.75.

<sup>15</sup> Masnavi Deval Rani Khizr Khan, p.233.

برنگ و بوی چون طفلان مشوشاد  
چنین گلها بسی کرد است خاشاک  
که از یک صدمه دی بر زمین خفت<sup>16</sup>

ازین گلها که بینی گلشن آباد  
که باد تند این خاک خطرناک  
نگرتا چند گلبن تازه بشگفت

#### **4. Wasf Nigari :**

A special feature of Khusrau's poetry is his capacity to paint pictures of events through letters; an art which he calls "*wasf nigari*". Painting through poetry is no doubt an art in itself but it touches the climax when an abstraction is versified in such a way that the reader gets it mistaken for a reality and secondly, when the expression is so lucid that the innermost clandestine emotions of a character make themselves appear through this art and can be read like an X-ray so that the reader gets involved in it and cannot go through it without being affected. Khusrau is a master of the art of creating pictures from abstractions (feelings, emotions, etc.) and events alike. A confidant takes the letter of Khizr Khan to Deval Devi secretly. The restlessness in her emotions --- as captured by Khusrau – can be noticed in the following couplets:

نهایی تر ز آب زندگانی	چو آمد آن سواد خضرخانی
صنم میخواند و می پیچیدنامه	به پیچا پیچ شوق آن نقش خامه
گهی پست و گهی ز آواز میخواند	گهی با عجز و گهی با ناز می خواند
گهی بر جان محنت دیده می سود <sup>17</sup>	گهی بر دل گهی بردیده می سود

#### **5. Psychological analysis of personality :**

Amir Khusrau was unquestionably a great pulse detector and an expert psychologist. Khusrau can be considered fortunate in the sense that all the characters in most of his *masnavis* were historical and were known to him directly, sometimes very closely, or indirectly. Therefore, whenever he attempts a psychological analysis of his characters, he easily fathoms the depths of intricacies

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<sup>16</sup> Masnavi Deval Rani Khizr Khan, p.257

<sup>17</sup> Masnavi Deval Rani Khizr Khan, p. 197

and perplexities of his characters. At the moment of the departure of Khizr Khan, after orders for his confinement in the fort of Devgir have been issued, the affection of a compassionate father takes him over on one hand, but the imperial ego, on the other, stands in his way. The portrayal of such a complex situation in

poetry is obviously very delicate. How Khusrau, as an expert psychologist, comes out of this dilemma with flying colors can be observed from the couplets cited below:

دو دل باعالم غم همدی یافت	چو آنین و ثیقت محکمک یافت
بدان دشمن که محکم داشت تمکین	اشارت کرد شاه محکم آنین
بحصن گوالیر از منظر شاه	چراغ ملک را بردن شبانگاه
که نزدش گوهری زا نگونه گل بود	تعالی الله ندانم کان چه دل بود
فگند از روی خود چو قطره خوی	چکیده قطره دریادش ازوی
که جان میرفت دل برجای میداشت	سکونت را عجب برپای میداشت
بدیده خون دل میداشت مستور	جگر گوشه زدیده میشدش دور
تو پنداری که یک جان شدید و نیم	جدای هردورا چون کرد تقسیم
که بتوان دوخت آن دو نیمه یکبار	سر سوزن نه سر رشته پدیدار
زخضر ای فلک در ناش انجم <sup>18</sup>	خضر میرفت و عقلش کرده ره گم

## 6. Spontaneous use of figures of speech :

Figures of speech are the ornaments of the poetry. The status of Amir Khusrau from this point of view is of utmost significance as he is also one of the pioneers of this field. In this context, "I'Jaz-i-Khusaravi", his work in prose, is an outstanding example of his expertise. The *masnavi* "Deval Rani Khizr Khan" is far

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<sup>18</sup> Masnavi Deval Rani Khizr Khan, p.250

better than his other *masnavis* from the points of view of use of figures of speech. Every important figure of speech has been used here and the beauty is, that, in spite of frequent use of figures of speech, the couplets have a remarkable clarity, rhythmic flow and the freshness of a nascent brook.

### **7. Rare Similes:**

The beauty of a simile is that it should not only be peculiar and unique but should also be vivid and distinct, and it must owe a high merit. In this context, Khusrau has shown a high degree of artistic caliber in the *masnavi* “Deval Rani Khizr Khan”. For examples, Khusrau says : “Tears are no doubt as invaluable as pearls but enlivening electuary cannot be prepared from them”:

بآب دیده غم پرداخت نتوان      کزین لولو مفرح ساخت نتوان<sup>19</sup>

Comparing bloody tears with ruby is a common practice but, by comparing grief with ‘Koh-i-Badakhshan’, Khusrau brings a novel charm and adds a new dimension in the wake of similes:

چکان هر دم زچشمش لعل رخشان      غمی برشینه چون کوه بدخشان<sup>20</sup>

Another simile in relation to the oneness of the lover and the beloved may also be cited :

بهم پیوسته اندامی با اندام      بآمیزش چو دومی در یکی جام<sup>21</sup>

### **8. Use of ‘Sorud’ :**

The art of narrating the matter relevant to the story in the style of *ghazal* in the course of a *masnavi* or at its end, had been a common practice among the earlier poets and was called “*sorud*”. Fakhr al-Din As’ad Fakhri Jurjani (d. about 466 .H.)

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<sup>19</sup> Masnavi Deval Rani Khizr Khan, p.76

<sup>20</sup> Masnavi Deval Rani Khizr Khan, p.252

<sup>21</sup> Masnavi Deval Rani Khizr Khan . p.226

in his famous *masnavi* “Wis-O-Ramin”<sup>22</sup>, Khwaju Kirmani (d.753 A.H.)<sup>23</sup> in Humay-o-Humayun”, and Nizami in “Shirin Khusrau” have composed “*soruds*”. Khusrau is also a follower of this tradition. In his *masnavi* “Qiran-us-Sadain”, Khusrau has written many verses in the style of *ghazals* which may be called “*soruds*”. The meters of *soruds* are those of *masnavis* but the anguish is the same which is depicted in the *ghazals*. In “Deval Rani Khizr Khan” also, the same pattern has been retained. After every story, Khusrau has written two *soruds*; the first being “*ghazal az zaban-i-Ashiq*”, and the second “*Pasukh Az Zulban-E-Mashoq*”. There he depicts those very emotions which are relevant to the story. These *soruds* or *ghazals* are full of agony and add to the depth of the story.

### **9. Patch-work with Arabic Words:**

Khusrau had a knowledge of many languages in addition to Persian; Arabic being one of them. And this is the reason that in his writing Arabic words and phrases were often included. In the *masnavi* “Deval Rani Khizr Khan”, Khusrau has not only used Arabic phrases like *سيف قاطع' تعالى الله' بسم الله' الحمد لله* in titles and couplets but has also written full “*misras*” in Arabic:

اذا جاء القضا عمى البصر بود	وگر پرسی سوادش کز قدر بود
بدر الزلزال اذ نادت علامات	زمین در لرزه گشت از نقل یکذات
سلام جاء من ربی تعالی <sup>24</sup>	همکیرد این ندهاتف ز بالا

### **10. Philosophy and Ethics:**

All *Masnavis* of Khusrau are marvelous creations and reflect his personality. This is the reason that in his *masnavis* a stream of mystical thought always underlies his compositions. In “Deval Rani Khizr Khan”, Khusrau has expressed philosophical opinions more than often. A few examples are cited below :

<sup>22</sup> It was composed on the recommendation of the ruler of Asfahan Abul Fateh al Muzaffar Ibn-E-Mohammad.

<sup>23</sup> His *masnavis* are in the style of Nizami: “Humay-o-Humayun”, “Gul-O-Nauroz”, “Rauzat-ul-Anwar”, “Kamalnamah” and “Samnamah”.

<sup>24</sup> *Masnavi Deval Rani Khizr Khan*, pp.264, 261 and 285 respectively.

The realization of real love comes in the hour of separation:

همه کس پیش رو باشد خریدار      بدداری دوستی گردد پدیدار

A person should always feel contented in the will of God:

چونی امید پاینده است ونی بیم      خوش آنکس کو نهد گردن به تسلیم

Fortunate and blessed are always high-born:

دری کز روشنی گردد جهانگیر      شود پیدا زا بر آسمانگیر  
زیر جد زاده کوه بلندست      کز انسان در بلندی ارجمندست<sup>25</sup>

Khusrau is an Indian poet. His style is the typical Indian Persian style. Except prose, in which he maintains the style of “Sabk-i-Hindi”, he follows the school of “Sabk-i-Iraqi” in *ghazals* and *masnavis*. Like *ghazals*, he maintains the use of simple, subtle and delicate, and lyrical words having the same fluency in *masnavis* also. The *masnavi* “Deval Rani Khizr Khan” is a live example of these qualities.

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<sup>25</sup> *Masanvi Deval Rani Khizr Khan, pp.176,78,152 respectively.*