

بسمه تعالی

# The HaiMukhtafi (Concealed, mute or Final ha) and its application and pronunciation by Amir-i-Khusrau.

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This paper is not to serve any great purpose with regard to judging Khusrau's literary genius because it does not focus on any particular aspect of the great savant's scholarly and literary achievements. It has a limited purpose. It will discuss how Amir-i-Khusrau pronounced words ending in های مخفی<sup>1</sup>. It would also give the historical background of the pronunciation of this ها and would throw some light on the related matters. The paper is to controvert the claim of a modern scholar<sup>2</sup> that Khusrau's (A.H. 725/A.D.1324) pronunciation of های مخفی was quite similar to modern Iranian pronunciation as *shanbeh* and *panjshanbeh* and not *shambah* and *panjshambah* in the following line from the Khusrau's masnavi Hasht Bihisht:

حرف طفلان زیرک از سه وهه پنج شنبه به آمد از شنبه

Actually the critic has missed the point in so much as he thinks that in پنجشنبه and شنبه (and as a matter of fact in the names of the days of the week) the های مخفی is employed (as is pronounced in India). But such is not the case. In

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<sup>1</sup>. The letter preceding های مخفی is pronounced with a vowel in India and some other Persian speaking regions, while in Iran with a vowel.

<sup>2</sup>. Maulana Arshi has written a valuable article and published it in the Fikr-o-Nazar, A.M.U. Journal; Aligarh on this subject and the writer has based this study on that article as well as on another article published by the writer in the same issue of the Fikr-o-Nazar on های مخفی.

*shanbeh* and *panshanbeh* as well as in the names of the remaining days of the week: *یکشنبه*, *دوشنبه*, *سه‌شنبه*, *چهارشنبه*, *پنجشنبه*, *جمعه*, *شنبه*. The *های* ملفوظ is employed and not *های* مخفی, hence it would not serve as an example to show that Khusrau's pronunciation of *های* مخفی was similar to modern Iranian pronunciation as against Indian pronunciation. This point will be elaborated in the body of the text.

But before I enter into discussion I would like to define *های* مخفی and indicate its function.

In Persian and even in Urdu, two types of 'has' (ها) are prevalent; one is called *های* وصلی and even *های* ملفوظ (manifest or sounded *ha*) and the other is *های* وصلی also called *های* غیر ملفوظ and *های* زایدہ, *های* مخفی (concealed or mute *ha*). The *های* مخفی is distinguishable from the *های* ملفوظ in respect of the following points:

1. The *های* مخفی is written but not pronounced and in case of rhyme it is counted as one letter and by the Abjad reckoning its numerical value is five equal to that of *های* ملفوظ. The *های* ملفوظ is written and pronounced and occupies an important position in the Persian alphabetical system. In words like *دیدہ*, *صوفیہ*, *جغرافیہ*, *بادہ*, *خندہ*, *پارہ*, *سفرہ*, etc. we have *های* مخفی while in words like *شاه*, *اندوہ*, *پناہ*, *راہ*, etc. *های* مخفی has been employed.
2. The *های* مخفی comes at the end of the word while the *های* ملفوظ may come in the beginning in the middle and even at the end of a word.
3. In case of *تصغیر* and *نسبت* the *های* مخفی is replaced by گ as from *بندگی* = *بندہ* from, *جستگی* = *خستہ*. Such is not the case of the *های* ملفوظ in which in case of *نسبت*, an ی is added to the word such as *پادشاہی* from *پادشاہ*, *پناہی* from *پناہ*, and *پایگاہی* from *پایگاہ* etc.
4. In case of plural of animated things, the *های* مخفی is replaced by گ such as *زندگان* from *زندہ*, *مردگان* from *مردہ*, *خفتگان* from *خفتہ*, *بندگان* from *بندہ*; while the plural is formed by adding ان to the words in which *های* ملفوظ forms the last letter of the word such as *پناہان* from *پناہ*, *پادشاہان* from *پادشاہ*, etc.

5. In cases of *اضافت* and *مصفت* the *مختفی* loses its functions and is replaced by a *همزه*, though it is retained in the orthography of the word as well as in its pronunciation, and is followed by a *kasra* Vowel.
6. In case of *تکثیر* and *یای وحدت* it is followed by 'ای' (previously by a *hamza* only) as *بنده ای را دیدم* while in cases of *های ملفوظ* an 'ی' is added to the word and the *Ha* is retained and is very much in the pronunciation.
7. The most important function of *های مختفی* is to denote the Fatha vowel of the preceding letter and it has a long tradition. Several words in which *های مختفی* appears, ended in *کاف* in the Pahlawi Language such as *تشتک, جاک, ناک, بندک* and when in the course of time the *کاف* was replaced by *های مختفی* to indicate the *فتحه* of the preceding letters.

Shams Qais Razi (d. A.H.628/ A.D.1327) who is the earliest authority to take note of the importance of *های مختفی* has given its full description in his book: *Al-M'ujam Fi Asar-i-M'eyarul'Ajam*. He has given its two kinds:

1. The *های مسکت* which is used in rhyme and denoted the *فتحه* vowel of the preceding letter such as *زبانہ, گریہ, خندہ, سینہ, نانہ, جلہ, بجانہ, شانہ* etc.
2. The other *Has* which while denoting the *فتحه* sound of the preceding letters, have the following peculiarities:
  - i. The *های تخصیص* in which nouns or adjective bearing a relationship with another object (نوع) is changed into *جنس* such as from *دندانہ = دندان*, from *چشمہ = چشم* from *زبان = زبان* *زیرینہ = زرین* from *سبزہ = سبز* from *هفتہ = هفت* from *پیشہ = پشت* from *دستدستہ = پای* etc.
  - ii. The *های صفت* which is added to the verb in the past tense, III person, singular number, in order to form past participle, such as *شنیدہ, گفتہ, رفتہ, کردہ* etc.
  - iii. The *های فاعل* which is added to III person, plural number as *خوانندہ, روندہ, صدانندہ* etc.
  - iv. The *های نسبت* which is added to the nouns in the plural number such as from *مردانہ = مردان, زنانہ = زنان, شاهانہ = شاهان, عاشقانہ = عاشقان, مجنونانہ = مجنونان, احمقانہ = احمقان, زیرکانہ = زیرکان*.

The above discussion shows that the main function of the *های مختفی* is the denotation of the *فتحه* vowel in the preceding letters of the words. And this feature had been retained

throughout the long period of the classical Persian both in Iran and other parts of Persian speaking region including India. This may be proved by documentary evidences available in the form of Persian verses in which *مختفی* is used in the *qafiya*. Here are a few examples:

نخواهه بوافتح از کمال بخل و حرص      سیم حاصل می کند بی فائده  
وز بی نانی همی گوید ز نش      ربُّنا انزل علينا ما نده<sup>3</sup>

As in مفتوح, دال, "فائده", قافیه, the other مفتوح is مانده دال,

Both Sanai (d. before A.H.543 / A.D.1148) and Hafiz (d. A.H.792/ A.D.1389) have composed one Ghazal each in which *نه* rhymes with the following Arabic words: *القليله, اللطيله, السلامه, النديه, العلاه, القيله* in all of which the preceding letter *م* has a *فتحه* vowel. The Ghazal of Hafiz runs as follows:

از خون دل نوشتم نزدیک دوست نه      اینی راییت دهر آمن هجرک القیله  
دارم من از قرن ها در دیده صد علامت      لیس دموع عینی هذا لنا العلاه  
هر چند کاز مودم از وی نبود سودم      من جزب الجرب جنت به النده  
پر سیدم از طیبی احوال دوست، گفتا      فی بعدها عذاب فی قربها السلامه  
گفتم ملامت آید گر گردد دوست گروم      واللّه ما را اینا خبایلا الملامه  
حافظ چو طالب آمد جامی بجان شیرین      حتی یذوق منه کاساً من الکمره<sup>4</sup>

Jami (d.A.H.898/A.D. 1492) too in close imitation of Sanai & Hafiz has left a *Ghazal* in which Arabic & Persian words ending in *ها* have been used as rhymes. It is fruitful to quote some lines:

سلام اللّهُ ما ناحت حماله      لفقدر الالف او جادت غماله  
علی اکناف وادفیه حدت      سعاد بالسعاده والسلامه  
اگر در نه در ددل نویسم      شود گلگون ز آب دیده نه  
وگر باخه سوز سینه گویم      علم بیرون زند آتش ز خاله  
همه عالم بطعن عشق بازی      زبان بگشاد بر من خاص وعاله

<sup>3</sup>. Anwari

<sup>4</sup>. Diwan page. 766

نیاید قصه دوری بپایان  
 و لو قلنا الی یوم القیامه  
 و لکن لیس بحدییه الندامه<sup>5</sup>

It may be noted that the *ساکن* in the Arabic Feminines when happen to be *ساکن* (sakin) is changed into *های ملفوظ* and into *های مفتقی*. Thus the words *عالمه, الندامه, القیامه, السلاه, عالمه* are to be pronounced as *hamamah, ghamahah, ammah, as-salamah, al- qiyamah* and *al-nadamah* with sounded *hain* the cases<sup>6</sup>. But it is not clear whether Jami's reading of the Arabic rhymes was in line with those of Persian i.e. all ended in *های غیر ملفوظ*, or vice-versa. i.e. all ended in *های ملفوظ*.

Anwari also in one *qita'* quoted:

ای حکم ترا فضای یزدان  
 داده چو قدر کشادنامه  
 آن شب که در آن جناب میمون  
 با عیش چنان مع الغرامه  
 در حجرگک نصیر خباز  
 بودیم چیه خاصه و چیه عالمه  
 بردست چیم یگانه ای بود  
 در کسوت جبه و عماله<sup>7</sup>

<sup>5</sup>. Diwan-i-Jami p. 534.

<sup>6</sup> A Lebanese friend of mine, an Engineering graduate showed me a poem from a Lebanese poet, Muhammad Najib Maraddah in which all the rhymes ended in *های ملفوظ* which was read as *های ملفوظ*. A few lines of the poem are quoted below:

و قفت عشبتیه بازاء قصر	علی ایوايه تقف الغمالمه
و قلت لعل لی قصر انیجا	کهدا القصر فی دارا کمرالمه
اقبل بعد ذلک شخص جلیل	تلوح بوجه سمة الشهابه
و کنت قد اجمعت بها قدیماً	بمنزل بعض اصحاب الزعالمه
فتالت یا ابا جیر ان الی	احب ان یطیل حضامتاه
فقلت لها افتحی کفلی بابا	فانی قد عزمت علی الاقامه
فتالت ما علامه کل شیخ	اذا ما ضارح فی ارض الیمله
فقلت لها علامه تدبیل علیه	فاحفظی تملی العلامه
فتالت انت لست ترضح حتی	تضیح جبال بحد و قمامه

While reciting the Qur'an when the words ending in *های تانیث* like *کلمه, عادة, آیه, رحمة* etc happen to be *ساکن* either due to the ait or stop sign, they are read as *kalimah, adah, ayah, rahmah* with sounded ha (*های ملفوظ*).

<sup>7</sup>. Diwan-i-Anwari, page 720.

Attar Nishapuri (d.A.H618/A.D.1221) also writes the words خاره, خارا, آشکاره و آشکارا in his Masnavi KhusrauNama and the preceding letter has a فتحة vowel:

زهرش چون جگرشند پاره پاره      زعنصه گشت خونین سنگ خاره<sup>8</sup>

به ناگه از بر آن کوه خارا      یکی بحر عجب شد آشکارا<sup>9</sup>

چون نمی شد ز چوگان آشکاره      به یک ره گشت موسی به دو پاره<sup>10</sup>

Some other rhymes are available to prove the letter دال preceding های مختلفي as having a فتحة vowel. One of the *qasida* of S'adi (d. in between A.H.691-695) begins thus:

هر آن نصیبه که پیش از وجود بنهادست      هر آنکه در طلبش سعی می کند بادست<sup>11</sup>

In this poem two types of rhymes are used. Some are verbs while the others are noun. The 1st category contains these: داده, نکشاده, بنهاده which are condensed form of داد, نکشاد, بنهاد. the second category consists of the following nouns: آزاد, بنیاد, آباد, یاد, فریاد, استاد, بیداد, باد. As the *radif* in both the cases is است it is evident that in فریادست, استادست, بیدادست, بادست, آزادست, بنیادست, آبادست, است the letter دال has a فتحة vowel. Itthere forfollows that in words like نکشادست, بنهادست and , نکشاده است, بنهاده است in های مختلفي preceding the دال, دادست have a فتحة vowel.

An important *ghazal* of S'adi opens like this:

خیال روی تو بخ امید بنشان دست      بلای عشق تو بنیاد صبر بر کندست

The rhymes of the verses are verbs in which های مختلفي is dropped; as these are joined with (است) it is obvious that the دال followed by های مختلفي has a فتحة vowel.

<sup>8</sup> . Diwan-i-Attar page 25.

<sup>9</sup> . Ibid page 293

<sup>10</sup> . Ibid page 20

<sup>11</sup> . Kulliyat-i-S'adi page 707.

Hafiz has one *ghazal* which confirms the فتحة vowel on the letter preceding های مخفی. The poem runs as follows:

بیار باده که بنیاد عمر بر باد است	بیا که قصر اهل سخت سست بنیاد است
ز هر چه رنگ تعلق پذیرد آزاد است	غلام همت آنم که زیر چرخ بود
سروش عالم غنیم چه مژده داد است	چه گویمت که به میخانه دوش مست و خراب
نشین تونه این کنج محنت آباد است	که ای بلند نظر شاهباز سدره نشین
ندانمت که درین دلگه چه افتاد است	تراز کنگره عرش می زنند صغیر
که این حدیث زبیر طریقتم یاد است	نصیحتی کجاست یاد گیر و در عمل آر
که این لطیفه عشقم ز هر وی یاد است	غم جهان خور و پند من مبراز یاد
که این عجزه عروس هزار داماد است	مجدورستی عهد از جهان سست نهاد
بنال بلبل مسکین که جای فریاد است	نشان عهد وفا نیست در تبسم گل
قبول خاطر و لطف سخن خداداد است <sup>12</sup>	حسد چه می بری ای سست نظم بر حافظ

In this connection it may be noted that the use of the rhymes (داده است =) داد است (two times) and (افتاده است =) افتاد است along with بنیاد است, فریاد است, داماد است, یاد است, آباد است, بر باد است, confirms fully that the letter های مخفی preceding دال must have a فتحة vowel in consonance with those in the other rhymes.

The same preposition may be continued further. One of the Upanishads is named by Prince Darashikoh (d.A.H.1069/ A.D.1659) as پرسنه which contains six *prashnas* or questions. For our purpose it is significant that the orthography of the Sanskrit word *prashna* (پرسنه) in the Persian text of Darashikoh's Sirr-i-Akbar is پرسنه (occurring several times) which ends in<sup>13</sup> های مخفی. The Sanskrit word ends in accented 'n' which is equivalent to Persian فتحة vowel. And we have seen that in Persian the last letter of any word cannot be accented, but if the circumstances demand to keep the last letter accented فتحة vowel it is followed by های مخفی. This is why the last accented letter 'n' in the word *Prashna* (with a فتحة vowel) has been

<sup>12</sup>.Diwan-i-Hafiz Page 42.

<sup>13</sup>Sirr-i-Akbar/Upanishads ed. & Translated by Tarachand&Naini, Tehran, 1961, pp. 172-185.

followed by the HaiMukhtafi های مخفئی in Persian. This fully proves that the های مخفئی is indicative of the فتیه vowel, and that it was a prevalent pronunciation in India.

We have reasons to believe that Amir Khusrau may have not deviated from the general path and besides the documentary evidences supplied by the poet's verses and Darashikoh's Upnishads, the pronunciation of های مخفئی as available in India<sup>14</sup> Afghanistan and even Central Asia may lend support that the current pronunciation is a continuity of the old tradition. Amir Khusrau's following Ghazal may be noted below:

بر آفت خود نظر نهاد دست	چشمم که بروی تو فقادست
ابروی کجبت میان کشادست	راهی ست برای بردن جان
شک نیست کز آفتاب زادست	خط تو درون دهر اسوخت
کز سر و بلند او فقادست	زلفت سرو پا شکسته زانست
زان طره که داد ظلم دادست	انصاف بکن شکسته بستان
خون می نوشم چه جای باده است	گفتی ز لبم بنوش باده
دل را چه می کنم که خود مرادست <sup>15</sup>	خسرو ز تو بیقرار و با تست

As the rhyme in the concluding line is خود مراد in which the letter دال has a فتیه vowel, all the *dalsin* the rhymes in فقاد, کشاد, نهاد, زاد, افتاد, داد, (actually shorter formed of دادہ, نهادہ, زادہ, افتادہ, کشادہ, must have the فتیه vowel.

Amir Khusrau's writings provide further evidence to show that he continued the traditional pronunciation of های مخفئی. That is to say he would pronounce words like نهاد, فقاد, گفتہ, بادہ, as *futada, nihada, gufta, khufte, Bada* and not as *nihade, futade, gufte, Khufte*, and bade as is current in Modern Iran.

<sup>14</sup> In Urdu the (Hai-iMukhtafi) های مخفئی is indicative of فتیه vowel, and even in Hindi words. Its extented use is also available.

<sup>15</sup>.Diwan-i-Kamil-i-Amir-i-Khusrau, page.59.



In the masnawi Dewal Rani and Khizr Khan the following lines are available:

از آن پس شه بدولت شد روانه  
برسم گشت بر سمت سامنه<sup>16</sup>  
بدست افتاد با پیل و خزانه  
جهانی پر شد از رانیوران<sup>17</sup>

Samana is a town in Punjab and it is still pronounced as Samana with a فتحه vowel and not as Samane. Similarly *rana* رانه the Persianized form from the Hindi word (رانا) ending in a long vowel a (رانا) has the letter 'n' preceding the های مختفی فتحه vowel. In other words, the words روانه, خزانه, سامنه, رانه must have been pronounced as *rawana*, *samana*, *khazana* and *rana* (فتحه in all the cases)

Thus we come to the conclusion that Amir Khusrau pronounced the های مختفی in the traditional manner.<sup>18</sup>

In Khusrau's *masnawi*, the HashtBihisht there is a line which reads as follows:

حرف طفلان زیرک از سه وه  
پنجشنبه به آمد از شنبه

As شنبه rhymes with وه and obviously in وه the letter م which precedes ها has a فتحه vowel, the letter شنبه in شنبه should necessarily have the same diacritical mark. From this proposition a modern critic has concluded that Amir Khusrau's pronunciation of های مختفی agrees completely with modern Iranian pronunciation as against Indian. But he has missed the point altogether because in شنبه the های ملفوظ is used and not های مختفی. The modern critic observers<sup>19</sup>:

<sup>16</sup>. Dewal Rani Khizr Khan page 69.

<sup>17</sup>. Ibid page 81.

<sup>18</sup>. One point that *hungs* high on my mind is a hemistich coated in the Rasail-i-Ijaz, vol. I, page.93, which runs as follows: *ده و ده* : ده و ده (with ten) and the writer has created a figure of speech called Tajnis in relation to *ده* (wine) and the hemistich may mean: that is to say, drink wine not alone but in the company of ten. Obviously *ده* in both the cases has *دال* with فتحه but in the first the Ha is مختفی while in the second ملفوظ.

<sup>19</sup>. This and some other examples have been obtained from M.Arshi's article published in the Fikr-o-Nazar, Aligarh please refers to it and to another article published by this writer on های مختفی in the same journal.

" در پایان بحث و ادویای معروف بی مورد نیست به بعضی از مختصات دیگر تلفظ فارسی نیز باز کر شواهد اشاره کنیم و اشتباهاً جدید تلقی می شود، یکی از اینها تلفظ ما قبل های مخفقی است در کلماتی مانند گفته، شنبه، نیزه، تحفه، میوه که کسره دارد نه فتحه و این تلفظ جدید نیست، در قدیم نیز وجود داشته و فصیح شمرده می شده چنانکه می بینیم امیر خسرو نیز این تلفظ را دارد که در یکی از ابیات مثنوی بسیار فصیح وی هشت بهشت حفظ شده: حرف طفلان زیرک از سه وهه الخ.<sup>20</sup>

به معلوم است که با میم مکسور است و غیر ازین نیست... قافیه این نیز باید با کسره ما قبل های مخفقی باشد و الا فصاحت شعر خارج از آهنگ هنر سخن سرایی خواهد بود که از یک شاعری که در موسیقی نیز دستگاه کالی داشته است، متوقع نیست از وی انتظار داریم در مصراع اول قافیه را به کسره و در مصراع دوم به فتحه بستنی سازد مخصوصاً درین مورد که بنای قافیه حرکت است.

(Towards the end of the discussion about it would not be out of the place to point out some other peculiarities of the pronunciation of the letter preceding مخفقی in words like گفته, شنبه, نیزه, تحفه, میوه which has کسره rather than فتحه. And this pronunciation is not new; but it existed even in the older times and was considered eloquent and we see that Amir Khusrau too had the same pronunciation and is preserved in one of the verses of his very eloquent Masnawi: HashtBihisht:

حرف طفلان زیرک از سه وهه الخ)

The word سه is known to have its میم only کسره vowel and no other vowel. Its rhyme too should also have the letter preceding های مخفقی کسره vowel otherwise the verse would lose the charm of art of versification for it is not expected from a poet who was an adept in music to use a rhyme in the 1<sup>st</sup> hemistich with a کسره while in the second hemistich the rhyme with a فتحه vowel, especially when the basis of the قافیه be the حرکت<sup>21</sup>.

The critic has missed the point in so much as he thinks that in شنبه the مخفقی has been employed. It may be noted that, though in India the word is considered to have های مخفقی it is not so. It is های ملفوظ and thus it should be pronounced as *shanbeh*. This is proved both by the

Page 24 هشت بهشت. <sup>20</sup>

<sup>21</sup>. If the *rawi* is *sakin*, the حرکت on the preceding letter has to be repeated in all the rhymes of the poem (*ghazal* or *qasida*) as in سه, م, ب, ک is the basis of the قافیه and is to be repeated in all the *qafiyas*. But when the *rawi* is the کسره vowel on the preceding letters م, ب, ک may not necessary be same. as in محترک the diacritical mark م, ب, ک may not necessary be same.

statements of the lexicon writers as well as by other evidences available through metrical compositions.

شنبه با اول مفتوح بانی زده و بای مفتوح و اخفای هاشیه اسب را گویند و آن راشنه نیز نامند و به تازی صحیل گویند و بابای کمسور و اظهارها معروف است<sup>22</sup>.

شنبه به فتح اول و ثالث بروزن خنده، شیه اسب را گویند و عبری صحیل خوانند و بکسر ثالث و ظهورها معروف است که نام روز اول هفته باشد<sup>23</sup>.

These observations confirm that the name of the first day of the week should be read as *shanbeh*. In other words the ها used here is های ملفوظ or های اصلی and not های مختفی.

In our subcontinent the names of the week days are generally pronounced as های مختفی. But we have reasons to believe that in some cases the ها was not مختفی but ملفوظ. This is proved by the following *qit'a* by Mir Ausat Ali Rashk:

عابد تشنیده شد از آن به	سید حسن ای فلک قضا کرد
شهر شوال روز پنجشنبه	تاریخ وفات رشک بنوشت

The word پنج شنبه rhymed with به and the basis of the *qafiya* is on the حرکت (کسره) of the letter (ب) preceding ها. As the حرکت is to be repeated, it is proved beyond doubt that the letter ب in پنج شنبه has a کسره vowel. Thus it is proved that even in India, the names of the days of the week end in های ملفوظ with a کسره mark.

In this connection Minuchihri Daghmghani (d.A.H.432/A.D.1040) provides an important supporting evidence. He had composed a *qasida* in which all the rhymes end in های ملفوظ. I shall quote some relevance verses:

عید رمضان آمد المنة لله	ماه رمضان رفت و مرار فتن او به
و آنکس که بود رفتی اور فیتد به	آن کس که بود آمدنی آمده بهتر
ساقی بد صم باده بر باغ و به سبزه	بر آمدن عید و برون رفتن روزه
جام دگر آور بکف دست دگر به	بر نه بکف دستیم آن جام چو کوثر
یا سائگی بر سر خوانم نه نھی سه	من می نخورم تا نبود برد و کفم جام

<sup>22</sup>. Farhang-i-Jahangiri Vol.II, page 1854.

<sup>23</sup>. Burahn-i-Qate Vol III, Page 1299

ورجهد کند و گوید نخورم می	باجان و سرسلطان سوگندش همی ده
وز خوانجۀ اعظم قدحی کهتر خواهد	حقا که می آتش ده دمی و هم قدحش به
بر بار خدای روسا خواهد محمد	کهتر بر او مهتر و مهتر بر او مه
تا ناید خدائی به تن او منتزل	اقبال سمانی به رخ او متوجه
پاکیزه لقای که ز بس حکمت جودش	الحکمة والجد سری مفتخر آبه
دو ساعد او چون دود رخت ست مبارک	انگشت بر او شاخ و بر وجود فواکه
پرویز ملک چون سخن خوب شنیدی	آز اسه سخن گفتی گفتیش که هان زه
زیر اسه حدیث تو به ده راه نماید	گفتار جز از تو نبرد راه سوی ده
کو چک دو گفت به زد و دریای بزرگست	بسیار نزار است به از مردم فربه
نام خرد و فهم تو ماز تو بردیم	انگور ز انگور برد رنگ و به از به
من بنده که نزدیک تو شعر آم، باشم	آسیمه سر و ساده دل و خیره و واله
ای خواهد فرخنده ار ایدون که نیامد	این شعر تو نیکوتر از ان روز دوشنبه
معذور همی دار که این بار دگر من	شعر بیت بیارم که بود صدره از این به

In this connection we have to make the following observation:

- i. The word *دِه* (from دادن) (= *مهتر*) = *به*, متوجه, *زه*, *ده*, *وايه*, (*بھتر*) = *به* (fruit) *به* rhyming with *دوشنبه* etc. amply prove that it ends in *های ملفوظ* in which the *ها* is fully pronounced.
- ii. The word *سبزه* which in general the pronunciation ends in *های مختفی* with a *فتحه* on the preceding letter *ز* has to be pronounced as *sabzeh* with *های ملفوظ*, otherwise it would not be in consonance with the other rhymes used in the poem. Though we are not sure whether this type of departure has some precedents in Persian verse, this may not be quoted in support of the current Iranian pronunciation for *سبزه* is pronounced today as *sabze* and not *Sabzeh*.
- iii. As the *کسره* vowel on the letter preceding the *های ملفوظ* in the words used as rhymes (*توانی*) forms the *rawi* i.e. the basis of the rhyme (*بنای قافیہ*), the word *بلده*.

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