CHAPTER III

Critical appreciation of the Diwan-i-Nihayatul Kamal.

The fifth Diwan of Hazrat Amir Khusrau Dehlawi, the Nihayatul Kamal was compiled in 725 A.H/1325 A.D. (1) Hazrat Amir Khusrau made the collection of his fourth Diwan that is Baquia Naquia in 718 A.H. which is evident from the following quatrains:

(Translation)

We can safely conclude that Diwan-i-Nihayatul Kamal consists of the panegyrics, Tarkib - bands, Masnavis fragments, Odes and quatrains etc. composed

(1) I conclude this from the fact that Nihayatul Kamal contains poems in praise of Md. Bin Tughlaque who ascended the throne in 725 A.H. and Hazrat Amir Khusrau died in the same year.

(2) Wahid Mirza has committed a mistake in ascertaining 716 A.H. the date of the compilation of this Diwan, P.166.
after the compilation of the fourth Diwan. Therefore, this Diwan contains the excellent poems of the last seven or eight years of his life, that is from 718 to 725 A.H.

The M.S. of Oriental Public Lib. Patna No.125 which is our base comprises of the following. A preface, 25 Qasidas, 5 Tarkib bands, 4 short Masnavis, 25 Qitas, 253 Ghazals and 35 Rubaис.

The Diwan is preceded by a short preface written by Amir Khusrau himself, but unlike the prefaces of other Diwans the name of Nihayatul Kamal is not mentioned in it. Even we can not find any poem referring to its name and date of compilation. The Dibacha starts with a Doxology — praise of God, the Holy Prophet and reference to other prophets, خامـلـخـمـلـخـمـلـخـمـلـخـمـلـخـمـلـخـمـلـخـمـلـخـمـلـخـمـلـخـمـلـخـمـلـخـمـلـخـمـلـخـمـلـخـمـلـخـمـلـخـمـلـخـمـلـخـم~~ angles and incomium to Hazrat Nizamuddin Aulia. It is written in highly ornate style intermingled with Arabic quotation from the Holy Quran, Hadis and Maxims etc. A few lines from the begining of the preface are given here as specimen:

Submitted by Shahnaz Begum
The first Qasida commences with the praise of God, the second with the praise of the Holy Prophet and the third is an eulogy of Hazrat Nizamuddin Aulia. He has mentioned the name of the other Qasidas are as (1) Khas-ul-Ashar.  

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(1) Qasida No.4. خطاب رسول اعظم خداوند ائمه علی اور امام دوست

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(ii) Rah-i-Rihai (1) (iii) Urful Irfan (2) (iv) Ainul Ibhar. (3) These are long poems of great significance, depicting the value of moral love, the ideals of virtuous conducts and the pit-falls of human life etc. The rest of the Qasidas comprises panegyrics on Qutubuddin Mubarak Shah (4) and the city of

(1) Qasida No.5

(2) Qasida No.6

(3) Qasida No.7

(4) His proper name was Mubarak Khan, the son of Alauddin Khilji. He occupied the throne of Delhi with the title of Qutubuddin Mubarak Shah in 716 A.H. He died in 720 A.H.

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Qutub Abad\(^1\) other Qasidas are on his successor Ghayasuddin Tughlaq.\(^2\) Prince Bahram\(^3\) and some of the great men of the time. Two of these Qasidas are of high interest one of them is addressed to Md. Tughlaq Shah and is termed as "Sahifatul Ausaf" in which he has described the charms and beauties of Deogiri also called Tughlaq Abad. In one of its

\[(1)\] Qutub Abad, a name for Deogir, Qutubuddin Mubarak Shah laid an ambitious campaign to the Dacca to conquer Deogir in honour of which Amir Khusrau has composed a Qasida in his Diwan-\textit{i}-Nihayatul Kamal which begins thus:

\[
\text{آپ ساہنے میں زمین سے تھوڑے بڑا رہ جائیں}
\]

\[
	ext{karna bafaq roast tughlaq namah}
\]

\[(2)\] Ghayasuddin Tughlaq ascended the throne of Delhi in 721 A.H. by defeating Khusrau Khan, His original name was Malik Tughlaque. He became the king of Delhi with the title of Ghayasuddin Tughlaque. In his praise Amir Khusrau has written his last historical Masnavi Tughlaque Namah.

\[(3)\] Prince Bahram was the son of Ghayasuddin Tughlaque.
couplet he says:

(1) 

In days of infidelity when devils used to harass the people;
The place was named Dewagiri after the name of that old devils.

Another Qasida is addressed to his friend Syed Tajuddin Zahid. (2) In it he has clarified his position that he could never utter any word against the prophet's holy family. In this long poem he says that swearing by God, the prophet, the apostles, the holy Quran, the noble Mahajirs and the Ansars, the prayer carpet of his spiritual menter and by all the saints, he had never intentionally uttered a word wounding the feelings of the prophets descendants.

(1) Almost all the couplets of Amir Khuwarau cited in this chapter have been drive from the Diwan-i-Nihayatul Kamal.

(2) He was a sincere friend of Amir Khusrau who induced him first to arrange the poems of his earlist year (Tuhfatus Sighr) and assisted him in the compilation of his later composition also.
Besides historical importance his Qasidas bear maturity of thoughts, excellence and high poetical skill. Rhetorical feet, allusive and prosody abound through the lines. Mark the following couplet:

کنار جھلی پیار کردار پر بی حمطہ
زیر کرکتن محلافقی رازشیا نیا (1)

Here بیح (sky) is compared to کنار (bow);
پیار کردار (arrow) is brought for the bow but بیح (sky) is an astronomical term meaning the planet, mercury that rotates in the fifth heaven which is also called یکرب (2)

The poet means to say that God has created the sky and mercury (stars) to kill us. The metre employed in the verse is شریح مین سالم.

In another couplet he says:

واژه بیح آتش از ذخائیز اورمن تر سخت
پیا تازگر سلطان برون تکن ذخائیز

بیح آتش means fiery region of nature, ذخائیز is smoke, دو سلطان (two kings) refers to the sun and the moon. This is کنار "کنار" is the hazy atmosphere above the firmament of heaven. This is also کنار (metonymy).

(1) Qasidar No.1
(2) Dr. M. Rahman—Allusion and references in Persian poetry, Calcutta, 1974, P.299.
The poet means to say God created a heavenly stratum up above the blue heaven and brought out the sun and the moon as two kings to rule over the creation sitting on that throne.

In Qasida No.2 he says:

Hazrat Abu Bakar was the first caliph of Islam after the death of Holy Prophet, ﷺ was the pet name of ﷺ, the wife of Hazrat Mohammad and the daughter of Hazrat Abu Bakar. ﷺ is the diminutive form of ﷺ which is the feminine of ﷺ (red). Umar was the second caliph of Islam and ﷺ was the name of Hazrat Umar's daughter.

The above lines mean as Hazrat Abu Bakar was glorified by giving his daughter ﷺ in marriage to the prophet. So the caliph Umar also won his pleasure by giving his daughter ﷺ to the Prophet.

This shows that Amir Khusrau had equal respect for all the four caliphs of Islam in whose honour he has composed verses on various occasions.
In Qasida No. 3 mark the following lines how nicely the poet cites, examples and draws a good moral.

Look at the deed of a man and not at his riches; What is the use of having pearls and ruby studed ear-rings when the ears are deaf.

He wants to say that man is judged by his good actions and not by the amount of riches he has.

The metre employed in the above lines is that of قَفَّاَرِ.

In Qasida No. 4 the poet gives a homely admonition to those who have reached at the border of old age and are still indulging in untowards things. Mark the following verse:

is metonymy for old age when hair turns gray; means black hairs became white which harald for dawn of death. is the darkest night of the year which occurs in winter.
In the above two couplets, the poet has summed up his mature experience of life. He says, "every thing that glitters is not gold". Man should be very cautious in choosing friends as the world is full of cheats. They look innocent like a cat but in fact they are like the brothers of Joseph who threw him down into the well alive. Therefore, man should not be judged by his simple facedness. We should look into the heart which is full of fraud and hypocrisy. This whole some admonition is a sort of beacons light that serves as a guide to the hearts astrayed in the wide ocean of life.

Sadi has also mentioned the same idea in this verse.

(1) Sadi — Gulistan-i-Sadi, Lakhnau, 1365, P.9.

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If an ignorant judge decrees that the unlawful is lawful, it is not the fault of the judge rather of the man, who appointed him to preside over the court, is responsible for this faulty judgement.

If a cat is empowered to preside over a criminal court it obviously will declare that killing of a duck is legal as it satisfies its hunger.

The line under discussion is a severe criticism of the acts of unworthy officers who perpetrate unspeakable atrocities over the innocent people. The high ups were directly appointed by the rulers. Therefore, Khusrau pulls up the ruling monarchs for appointing such irresponsible officers under whose clutch of tyranny the masses are groaning.

In the above lines the poet warns against the
evils of greed. A greedy person knows no satisfaction like a man who is suffering from dropsy. His thirst can not be quenched even you pour into his mouth the entire water of an ocean. Virtually speaking greed and avarice are the base of human sufferings in this world. Khusrau was aware of this fact that hoarding and profiteering, black marketing and smuggling are the offsprings of greed which in the long run ruins the society. If it develops on international line, it creates economic rivalry leading to political conflict, bring havoc and unprecedented holocaust.

Sadi has displayed the same theme that there is no end to greed in the following verse:

\[
\begin{align*}
\text{سَكَّت فِي أَفْقَارِكُم بَارِزَتُكُم} \\
\text{مَبْنِيَةَ دُرَّةٍ دَضَّتَكُم} (1) \\
\end{align*}
\]

(1) Gulistan-i-Sadi, P.26.
Iqbal in the most modern and simple way expresses the same idea in the following couplet.

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A beggar in his own place is in no way inferior to a king. Myrobalans with regard to its utility is better than date fruit. Here the poet speaks of contentment to which a beggar is habituated, while the king remains uneasy due to his manifold responsibility of the state. The more you have the more you want is the life style of a king while a beggar's need is limited. He lives a carefree life, free from loss or gain. More or less he is much more peaceful and satisfied than a king. If a king has grandeur the beggar has a selfless dignity of his own.

The same point has been further amplified by citing the example of yellow myrobalans

(1) Dr. Md. Iqbal—Payam-i-Mashrique, Delhi, 1971, P. 97.
and date. The date is a nourishing food full of vitamins, but too much of it lead to constipation while yellow myrobalans is pergative. Therefore, each in its own place has their own merit. By illustrating this example the poet has tried to tone down the imperial mind that often look down upon the poor masses.

Though my preceptor is a radiant sun by whose luster the heart is the gems producing mine. But just as ruby is not blackened by the heat of the black stone, Its brightness is not due to the sun, although it is Koh-i-Safa.

In the above verses the poet likes to convey to the readers that the man does not become inlighened simply because his religious preceptor is par excellent. It requires personal ability and power of absorption and the inherent quality to acquire some merit.

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In Qasida No. 5 he says:

The munificent guard against his acts of munificence to the point of minuteness because he knows the act of munificence loses all its merits if it is make public. Mark the word بَازُل and بُل which is the case of Derivation (مَسْحُوت) and again in the second hemistich لَب and لَب, this is (سُجُب) Linear homogeneity in which a slight manipulation in dots the meaning is totally changed. Here the poet teaches us to help the needy but not to make it a point of publicity so that the merit of charity may remain intact and needy person may not lose his self respect.

Like the works of the great poet as Khanquani, Anwari and Sadi, in the Qasida of Nihayatul Kamal, we find instances of parallelism in respect of ideas, rhyme and metre.

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In Qasida No.13 Khusrau says:

The opening lines of the above Qasida, tallies closely with that of Khaqani who wrote his famous Qasida at Mecca beginning with the following verse:

(1)

In another Qasida Khaqani says:

(2)

Anwari has mentioned the same idea in his Qasida.

Mark the following verse.

(3)

In all the above verses the poets have given the description of morning in their own ways and style. But Amir Khusrau's description is very simple and charming.

(1) Diwan-i-Khaquani (edited by Ali Abdur Rasuli) Tehran, 1316, P.42.
(2) Ibid, P.45.
(3) Anwari—Kulliyat-i-Nazm-i-Anwari, Kanpur, 1897, P.27.
Sadi says:

 العالم كأنه فايضان مزيف كمن
اكره من فؤاده اسم الحزين كندر
(1)

But Khusrau's comment regarding deceitful scholar
is more remarkable and harsh. He says in Qasida
No. 8.

علم أخر فورب، وان ساعد
كرت سعظام خان، ب-

If knowledge is used for cheating the fools, the
world of fools is better than the world of learned.
Here the poet injoins upon the learned to realise
their duty and use their learning to enlighten other
fellow beings and not to cheat them. The simple
hearted people by their misfortune of ignorance are
easily lured and put astray. If the educated person
fish into the trouble water it would be an act unwor-
thly of their name.

که آت کا چک چک، ای فردان
بر نوبت خدای، ب-

The king who has the whole world under his control
is good for regal honour alone;

For the public a good administrator is better.

(1) Gulistan-i-Sadi, P.114.
Here the poet shoots out a mild sarcasm towards the king who adorns the throne merely to display his pageantry. The poet advises the ruler to take care of his subjects and adopt measures for their well being.

The Tarkib bands (1) are also of some historical importance. Some of them deal with historical personalities. One is an elegy on the death of Qutubuddin Mubarak Shah (D.720 A.H.) which contains the following verse:

What a calamity has fallen from the stars and heaven;
That the whole world is drowned into the ocean of grief and sorrow.

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(1) Wahid Mirza mentioned it as which in my opinion is not correct as the closing verse of each strophes (محر) does not repeat or rhyme so it is (composite tie). See Wahid Mirza, The life and works of Amir Khusrau, P.173.
The two other Tarkib bands are odes to Ulughkhan, that is prince Juna Khan who later on became the king of Delhi under the title of Mohammed Tughlaque.

The following verse deserves special mention:

\[
\text{باللهُ تَعَالَیَّ أَسْمَانَوْلَّاَمُهُنَّ فَّالْحَمْدُ لَهُ}
\]
\[
\text{اَلْخَلَّاقُ كَمَلَدَارَ اَسْمَهَا بَارِضُ}
\]

When the sun dawned at horizon of the sky;

Ulugh Khan the great, as if gave his royal appearance to morning.

When Md. Bin Tughlaque ascended the throne of Delhi Amir Khusrau wrote another Tarkib band describing the splendour of his coronation. While the fifth Tarkib band is a touching elegy on the death of his own young son Haji who died of a distressing disease in which he says:

\[
\text{باَرَى نَسَى دِمَارَتُكَ وَبُسُوَّتُ فِيَانَ ثَوَابِ}
\]

(1) His name was Fakhruddin Juna Khan. He was the son of the king Ghayasuddin Tughlaque, who gave him the title of Ulug Khan. He ascended the throne of Delhi in 725 A.H. and is famous as Mohammad Bin Tughlaque.
Why should I tear the sky with my
lamentation;
I should try to tear off the earth to
take out my young son.

As regards the Masnavis, the first is a
condolatry letter addressed to his friend Tajuddin
who had lost his son, his mother and a brother in
a very short span of time which begins thus:

Khusrau who is humbly standing on your
threshold and whose heart afflicted due
to that incident.

The second Masnavi addressed to Qutubuddin
Mubarak Shah which starts as follows:

Seattering pearls, sitting on the throne
of the sky like high;
The caliph Qutubuddin the Polar star of the world may live long.

The third Masnavi is addressed to Ghayasuddin Tughlaque on the completion of the Fort of Tughlaque Abad. (1) It begins from the following verse:

زینتقلعات سقیم گرفاژی
کبادش میرا بنا گنابازی

What a moon-high fort which has elevated the position of Shah Gazi (Ghayasuddin Tughlaque).

While the fourth Masnavi is reply to a better received from Tajuddin Sipahdar. (2) It starts from the following verse:

(1) A new city at Delhi founded by Ghayasuddin Tughlaque. A Fortress also constructed around the city which now lies in ruin.

(2) He was the son of Shamsuddin, a great commander of army.
The generous and great lord;
The wise commander of the army.

The Masnavis are followed by fragments (Qitas). They contain morals and interesting riddles, novel feature not found in any other Persian works of Amir Khusrau. In his first Qita he records his imaginative talk with the earthen pot and brings out a good moral. The pot speaks through the tongue of the pitcher that if any body takes water out of it he gets enlightenment even though he is as humble as earth. Similarly in each of the extracts, upto number twenty one, consist of some sort of admonition directed towards building the characters of the people. From number twenty two we find riddles or conundrums. The chistan starts with the following verse:

\[ \text{جیسے رزیتی تھا، تُورے دل} \\
\text{بے استون لیکہ بے استون مانند} \]

It is a complete description of an elephant. Another "chistan" which begins with the following verse is a riddle for a lamp.

\[ \text{جیسے رنے چن مارے} \\
\text{کریان دیستی رنے پن} \]

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Other riddles are on stage, razor, eyes and musk.

Regarding Ghazal of Mihayatul Kamal Wahid Mirza says, "The Ghazals appear to be not entirely a new collection but simply a selection from those attached to the previous Diwans with the addition of some new ones. (1)

But after scrutinizing and comparing physically the M.S. of the first four Diwans noted at the foot notes, (2) it was revealed that not only the Ghazals but also all the forms of versification contain in the Mihayatul Kamal are original. Therefore, the above remark of Wahid Mirza can not be accepted.

(1) Wahid Mirza, p.173.
(2) (a) Tuhfatul Sighar, Buhar collection, Cat No.318, Fol. 1-71, dated 1012 A.H.
(b) Wasatul Hayat, Buhar collection (National Library)Cat No.318, date 1012 AH, Fol. 72-236.
(c) Ghurratul Kamal, B.M. Cat Add.25,807, Fol. VI 327b.
(d) Baqia-i-Naqia, B.M.Kulliyat-i-Amir Khusrau, Cat.21-104. Fol. IV 317b.
The Kulliyat Anasar-i-Diwan Khusrau published by Nawal Kishore Press Kanpur in 1871 A.D. was based on the only MS. procured from Abu Hamid yousuf Ali of Lakhnaw. The publisher himself admits that it was worm eaten and defective MS. In view of the none availability of any other copy of the MS. the doubtful passages could not be cleared. Consequently, it was published with many inaccuracy. It appears that the publisher himself being unaware that the Anasar was the selection of poems of the five Diwans of Amir Khusrau. So he calls it Majmua Intikhab-i-Chahar Diwan (selection from the four Diwans of Khusrau). (1)

It may be presumed that Wahid Mirza was perhaps confused in drawing the conclusion that his fifth Diwan was nothing but the amalgamations of the four Diwans which after proper collation falls through.

(1) Dr. Manal Shah Alquadri — Diwans of Hazrat Amir Khusrau, Article in the seventh centenary of Amir Khusrau National celebration committee, P.176.
Khusrau being an expert musician had a keen ear for melody and harmony. His dictation of words and selection of metres supply a flow and rhythm to the verse. Most of the Ghazals are written in a wonderfully simple and elegant style. In Ghazal as we know each couplet has a complete unit more or less independent of the rest, but all the couplets have same metre and same rhyme. The theme changes with each couplet. Khusrau maintained this standard to its fullest possibility. His Ghazals have a fervent love, a fiery passion which may be interpreted in both the ways exotic and esoteric. His couplets made his Ghazals extremely popular with the sufi who listen to them with rapt attention. But there are verses in his Ghazals though composed in a gentler and more restrained vein. They fill our hearts with longings and tender joy or a soft melancholy that tend to turn our attention to physical life, such as music, wine, flowers, summer, rain, singing birds, flowing water and handsome damsels. Khusrau's Ghazals contain wonderful subtlety of ideas and a peculiar fineness that most of the Persian poets lack. But in the fit of national pride...
the Persians never recognised any none Iranian as a poet worth its name. But faced with the wave of popularity, fineness of diction and charm of verification, they had to recognise Khusrau to be a Persian poet of high standard.

Now let us assess the value of some of his couplets as found in the Ghazals of his Diwan-i-Nihayatul Kamal:

آنان کہ غفل یا بدل نہیں کید
بارین دنیا اپنے لئے ہیں
مکر آپ انیرون سپر اقامت ہیں
ندے در سیہ دان گرد کر ای ہیں

The first couplet speaks of mortality of this world and futility of human efforts.

In the second couplet he speaks of eternal impending danger hanging. Over the heads of mortal being. This hemistich has been brought home as a proof to the readers to clarify the proposition laid down in the first hemistich. He says that the corn which is placed in between the two parts of the
mill can never be immune from being crushed. Similarly everything lying in between the earth and the sky is bound to perish one day.

Hafiz has also dealt with the same theme in a more poetic style.

(1)

Sadi in his simple style has produced the same idea in his Ghazals which Khusrau has developed in his verse. Sadi says:

(2)

Khayyam in his Rubai has expressed his experience about the transitoriness of human life in the following couplet.

(3)

(1) Diwan-i-Hafiz, Delhi, 1972, P.35.
(2) Bustan-i-Sadi, Kanpur, 1327 A.H. P.114.
Khusrau being a good fearing poet warns his readers against negligence of duty. Service to man is the service to God according to Khusrau. Hence he says in the following couplet that the day which passed away in doing nothing should be minused from the total days of one's life.

رزی کسی نمی‌داند چون غیر واقع
الزیادانو نمی‌پردازند تا زیارت را

In the following couplet Khusrau rebukes the capitalist. He says the capitalist are in no way better than the simple children who tease the pions people on the way. Mark the following verse:

بی یادی زبان مراد یست
آن کودکان که هر کود یارسند

But on the mortality of the world the observation of Khusrau goes far deep. He elucidates the point in the following lines:

وقت‌ان لود را، نمی‌بینم نوری زی بنیش
همه وقت‌ان لود را تیپک نیکا و نور ن

Man is born out of nothingness and after death his identity will be lost and would mixed into the

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dust. Therefore, it is futile to hanker after the material world in greed. To bring this point home to the readers he says:

Heart and soul are like the two mill-stone which keep you revolving out of greed, knowing fully well that what ever you will gain is bound to be lost one day. Hence he says what is the use of grinding the mill of avarice for nothing.

At another place he warns against the association of bad people.

But knowing that the world is fall of bad people and it is very difficult to evade bad company he advises his readers to confine themselves to aloofness.
Khayyam has placed the same idea in his Rubai many times:

آئیدن پکیت دیپ یا با نام یکی درست با احیا رها نمی‌کفیت از دورکوست

(1)

Sadi has also praised seclusion to avoid the anxiety of worldly affairs. He says:

اکنون که قیم خواهی‌ای تر بستی

دنزانا سی سرخ ونهان هریم ایستند

(2)

Life is neither pleasure or sorrow alone, rather the ad-mixture of both. Therefore, man should adopt himself to the bliss of prime rose as well as its brambling. The proverbial line "If winter comes can spring far behind", has got its full expression in the following lines of Khusrau:


daraz rozay moharad pey gan na raaz daast

Mirza Ghalib has expressed the same idea in the following couplet:

تفریحات ورط پر (ลมی پی درون ایک پر)

ورت سه بیست دو پی سی پنجره با سی پنجره

(1) Rubayat-i-Khayyam, P.10.
(2) Gulistan-i-Sadi, P.44.

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The poet lashes out at those who ride rough shod in puff of their vanity and it is disdainful pride. Like Umar Khayyam, he asked them to ponder over the fate of those who were at the helm of affairs during the life time and now they are buried deep beneath the earth. Mark the following verses:

تاریکی دنیا کن کنار به سرحال
سرهای سروران نچر بوزارتند
بارف نوارندی زمان دهنده کار
نقوش است مبتیلا کردنی با تاریکی

The world is full of misery and trouble but the misery of the pang of separation is very much pinching and of extraordinary nature. Here the poet expresses the idea expressed by a well known poet in English named Alexander Selker:

Friendship Society and love
Are devinely bestowed upon man
Oh! would I have the wings of a dove,
I should have flown away.
Mark the following verse of Khusrau which truly represents the feelings illustrated in the lines above.

In the above couplet Khusrau has given the description of his pain which he bears in love of his beloved. The same idea and rhyme have the following verse of Sadi:

At another place Khusrau says under different rhyme.

Hafiz following the same pattern, writes the following:

(1) Bada-i-Ghazaliyat-Sadi, (Edited by T. Arani) Iran, 1304, P.4

(2) Diwan-i-Hafiz, P.125.

SUBMITTED BY SHAHN AZ BEGUM
In the first two couplets both Khusrau and Sadi expressed their pangs of love, and complains of the indifference of the beloved who is not coming to solace their afflicted hearts.

In the later two couplets Khusrau and Hafiz dwell on the same subject namely the beautiful face and locks of hair of the beloved. Making it all the more attractive. The artistic skill employed by Khusrau is more pointed than that of Hafiz. Simili and metaphor have been appropriately used by both the masters of lyrics with only difference that each has a tint and flavour of his own.

Basically Amir Khusrau is the poet of Ghazals and his Ghazals contain all the charms, delicacy, sweetness, subtality and queer expression of lyrical ideas. A few couplets given below may elucidate this point:

......93/P.
In course of the study of the Ghazal in Nihayatul Kamal we come across figure of speech called in which one hemistic is in Persian and the other in Arabic. As for example in Ghazal No.62 we find the following couplet:

When I see that you cast a slant eye towards me like a deer;
My heart becomes impatient and vacant like the desolate valley.

Similarly in Ghazal No.146.

One day I said to the black spot of the moon as to what relation it had with it (face);
After this utterance I lost all interest in life due to the plinch of remoarce.
In conclusion we find some quatrains numbering forty two in which he repents for his past sin and pins hopes in Divine mercy. He pays a glowing tribute to Holy Prophet, his nocturnal journey, value of fortitude, futility of worldly pleasure, sincerity of purpose, whole heartedness, avoidance of evil desire, selfless hospitality, hypocrisy of the so-called sufies and universal blessing of nature etc.

The first Rubai starts with invocation to go out soliciting His mercy.

_0 God! your mercy is the eternal hope of mine;_
_I being immersed in darkness your mercy shines me fine;_
_Though I am devoid of any record of good deed;_
_Your mercy incourages the heart to beat._

...95/P...
In another Rubai she appreciates God's omnipresence and hopes that the will sustain him inspite of being away from His presence.

Away am I O Lord! from thy mighty hall;
Yet receive the light from the shining ball;
The sun that shines on deserts and domes, Far or near illuminates all homes.

In another Rubai he depicts the condition of a lover who passes his days in anguish and misery:

The heart afflicted in love; Flutters its wings like a wanded dove, He ought to involve heart and soul, In love to carry the load to the desired goal.
At another place the poet advocates to practise sincerity in friendship:

In an out, be a sincere friend;  
Show or deceit are not to tend;  
Do not be like an onion shell,  
Like the Jasamine petals bringing up your cell.