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AMIR XUSRAV DEHLAVIY FALSAFIY-NAZARIY TA'LIMOTI

ФИЛОСОФСКОЕ И ТЕОРЕТИЧЕСКОЕ УЧЕНИЕ АМИРА ХУСРАВА ДЕХЛАВИ

PHILOSOPHICAL AND THEORETICAL TEACHING OF AMIR KHUSRAV DEHLAVI

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Annotatsiya

Maqolada buyuk hind faylasufi va shoiri, mutafakkir Amir Xusrav Dehlavining falsafiy-nazariy g'oyalari va she'rlari, ijodi, asarlari, qo'lyozmalari va san'at paydo bo'lgan qarashlari keltirilgan. Mutafakkir Amir Xusrav Dehlavining falsafiy va san'atdagi rasmlari ko'rinishda.

Аннотация

В статье представлены философско-теоретические идеи и стихи великого индийского философа и поэта, мыслителя Амира Хусрава Дехлеви, его творчество, произведения, рукописи и взгляды на возникновение искусства. На выставке представлены философские и художественные полотна мыслителя Амира Хусрава Дехлеви.

Abstract

The article presents the philosophical and theoretical ideas and poems of the great Indian philosopher and poet, thinker Amir Khusrav Dehlevi, his arts, works, manuscripts and views on the emergence of art. Philosophical and artistic paintings of the thinker Amir Khusrav Dehlevi are on view.

Kalit so'zlar: *Falsafa, san'at, she'r, ijtimoiy hayot, jamiyat rivoji, qo'lyozma, tarix, adabiyot.*

Ключевые слова: *Философия, искусство, поэзия, общественная жизнь, общественное развитие, рукопись, история, литература.*

Key words: *Philosophy, art, poetry, social life, social development, manuscript, history, literature.*

INTRODUCTION

From the first days of our independence, the restoration of the huge, priceless spiritual and cultural heritage created by our ancestors over the centuries has risen to the level of state policy. Among the figures who created this legacy, there is Amir Khusrav Dehlavi, the great representative of Persian-Tajik literature, who was born in Delhi and whose work was formed in Delhi. Amir Khusrav Dehlavi's work became the focus of researchers of different countries as an important phenomenon of speech art in the Middle Ages.

MAIN PART

Amir Khusraw Dehlevi, a great Indian poet writing in Persian in the Middle Ages. His poetry was a link in the chain of literary contacts of various times and peoples. As it is impossible to imagine Dehlevi's "Khasht behisht" without Nizami Ganjavi's "Khamsa", one cannot conceive the works of Abdurakhman Djami, Alisher Navoi and other poets who wrote in Persian and Turkic without the epic works of Amir Khusraw Dehlevi. His works led to the foundation and golden age of Indian literature in the Persian language, and favored the development of literary contacts between the peoples of Middle and Central Asia and propagating on a large scale epic poetry of romantic and realistic trend in the Persian language.

Amir Khusrau entrusted the Tariqat with calling the masses to the path of truth, again to oblige the people to comply with its moral criteria, to easily destroy lust and desire teaches. It is to understand the difficult rules and criteria and concepts of the tariqat in the Islamic environment in the difficult Hindu Muslim social conditions, simple and simple in the form of mystical views able to interpret through expressions. That is, Amir Khusrau his Islamic and moral views It shows the representative personality of the propagandist Sufism leech. Of this as a result, he will have a well-deserved reputation both in society and among his peers. Own he conveys the ideas he got from his heart to others with beautiful artistic expressions. These are the qualities He also won the love of Sheikh Nizamiddin.

So, in Amir Khusrav Dehlavi's worldview, social-philosophical problems are Chishtian ideas. Is interpreted in a state mixed with and thus their nationalism is ensured. Amir At the same time as calling to the path of truth, whom Khusrav entrusted to the Tariqat, he also told the people his teaches compliance with the requirements of ethical criteria. It is a severe rule of the tariqat in the

Islamic environment in the Hindu-Muslim social conditions, whose criteria and concepts are difficult to understand, he was able to interpret mystical views in simple and simple expressions in the form of Rubaiyats.

Khusraw Dehlevi's literary heritage is great and diverse – from the traditional casids, ghazels, rubais and other rhymes to major epic poems, historical prose and treaties on poetry, the science of style and music, written in Persian, Arabic and Hindawi. Davlatshah Samarqandi, a passionate admirer of Amir Khusraw Dehlevi, affirmed that Timurid Prince Mirza Baysunqur strove to bring Dehlevi's poems together and collected 120.000 beits. After he had found another 2.000 beits from ghazels not met with in the poet's divans, Baysunkur realized how futile his aim was and gave up the venture as being impracticable. According to Iranian scholars Khusraw produced about one million lines of verses. Abdurakhman Djami imparted that Khusraw Dehlevi was a prolific writer, having produced 99 books.

Among the poems Amir Khusraw Dehlevi wrote in Persian five were divans, each of which he entitled with accordant series of years: "Tukhfat assigar" ("The gift of youth"), which included verses written by the poet before he had reached the age of 19; "Vasat alkhayat" ("Mid life") with verses made when the poet was between the ages of 20 and 34; "Gurrat alkamal" ("The beginning of perfection") – from 34 to 40 to 64 years; "Nikhayat alkamal" ("The end of perfection") written from the time the poet was 64 up till the end of his life. Among the divans "Gurrat alkamal", which was the largest in size, deserves special attention. It has a preface with autobiographic information and the poet's views on the history and theory of literature.

Amir Khusraw Dehlevi's poems are a model of the singular style which took shape in poetry written in the Persian language in India in the XIIIth-XIVth centuries. It became known as the Indian style later on. This style is notable for the widescale use of subtle and intricate metaphors, allegories, similes, plots and folklore characters.

Following the "Khasht behisht" of Nizami Ganjavi, the great Azerbaidjanian poet, Amir Khusraw Dehlevi made his epic series "Khamsa", in which he developed Nizami's notions of goodness, intelligence, justice, fidelity and love: "Matla alanvar" ("Ascent of the heavenly bodies"), "Shirin and Khusraw", "Majnun and Leili", "Aiinai Iskandari" ("Iskandar's mirror") and "Khasht behisht" ("The eight gardens of heaven"). Making epic "Khamsa" series becaMme traditional in literary productions of the Middle and Near East.

However, Amir Khusraw Dehlevi was the first oriental poet of the Middle Ages to have the power of competing with such a great poet as Nizami Ganjavi.

Dehlevi did not follow Nizami but based his works on the latter's plot which he enriched as to form and content. Besides, Dehlevi's masnawi poems were original and presented a literary reflection of their time.

The work of "Khamsa" from the Institute of Oriental Studies consists of five poems in response to "Five poems" created by Nizami Ganjavi. The copy of the manuscript was made in the XIVth century in Shiraz (?). The manuscript was copied in typical Naskh script, in black Indian ink. The titles are written in cinnabar and sometimes in blue ink. The paper is old, thick and white. Some folios were added later (the text is copied in classical Nasta'liq style). The colourful lines (djadval) frame the text written in two columns. The manuscript deserved to be decorated splendidly. There are 37 miniatures being copied in the typical Shiraz style and six spare spots for miniatures. The cardboard binding of the XIXth century is of light green colour and covered with lacquer and patterns. The edge of the binding is of light brown leather. The manuscript could be the earliest illustrated copy of "Khamsa" by Khusraw: it was found at the bottom of a well. The paper has suffered from dampness; it has been damaged by water and mould stains. The manuscript is in a bad condition and the end is missing. During restoration the poems were not replaced in the correct order: "Laili wa Majnun" f. 1r54r, "Matla alanvar" (The ascent of heavenly bodies) f. 64r101r, "Ainai Iskandari" (Iskandar's mirror) f. 102r179r, "Khusraw wa Shirin" f. 195b279b and "Hasht behisht" (Eight paradise gardens) f. 280r347r.

The beginning of the poems is decorated with headpieces. The work of "DivanI Muntahib" ("The selected Divan") (Inv.No.2196) is a perfect manuscript with selected ghazals from divans of the poet remains. The date of copying is 959/155152.

The calligrapher is Sultan Muhammad Handan, a student of Sultan Ali Mashhadi. The manuscript is copied in beautiful Nasta'liq style on oriental paper of ivory colour. The text is copied in Black Indian ink and framed by blue and gold lines. The titles of verses are written in gold and

illuminated with ornaments. The presence of two colophons in the manuscript provides evidence that the second unvan has been lost. The binding is of stamped leather. The inside of the binding is decorated with gold application. Four miniatures decorate the Divan, one of which was glued on the paper at the time of restoration.

The most of the manuscripts of the poemf of Amir Khusraw Dehlevi, in particular those that were illuminated, were made in second half of the XVth and turn of the XVIth centuries, when culture in Central Asia was at its height.

Khusraw Dehlevi rose to become the King of Poets of his time not because of the rulers to whom he dedicated his works, but because of his humane ideas which were peculiar to the poet's world outlook and creative work, and thanks to his belief in the greatness of man and his intelligence.

Manuscripts of the works of Amir Khusraw Dehlevi were copied out numerous times in Iran, Khorasan, Mavara alNahr and India in the XIV-XVIth centuries and in Bukhara and Khiva in the XVII-XVIIIth centuries. "Khamsa" and "Dovalrani and Khizrkhan" were copied and magnificently illuminated more often than others. At present they are kept in various collections of manuscripts in different parts of the world: in the British Museum, La Bibliotheque Nationale in Paris, the Chester Beatty collection in Dublin, the Frir Gallery in Washington, the Topkapi Palace Museum in Turkey, the Vienna National Library as well as in collections in India and the Russia. Many of them are embellished with gorgeous, intricate ornaments with gold spray and illuminated with fine miniatures.

The miniatures illuminating Khusraw Dehlevi's poems reproduce the most dramatic situations (the death of Farhad, Bahram shooting a deer, Iskandar and the Khakan locked in battle) and scholarly talks, the scene of battle, a chase, a feast, landscapes and a lover's tryst.

SUMMARY

In the second half of the XVth century, when the art of miniaturepainting had reached an unprecedented height, the works of Firdawsi, Nizami, Amir Khusraw Dehlevi, Djami and Navoi were reproduced in scores of copies by renowned calligraphers and illuminated by artists under the direction of Bekhzad. In conformity with the methods of composing "Khamsa" traditional subjects and compositions of miniatures were elaborated to illuminate poems, which served as a model in centuries to come. These included: "Farhad borrowing through a canal", "Khusraw comes to Shirin", "Majnun among beasts and animals in the wilderness", "Suffering because of his son, the father comes to Majnun", "Bahram and Dilorom at the chase", "The seven palaces and the seven beauties in them", "Iskandar in battle", "Iskandar among sages". For the most part illuminations of Khusraw Dehlevi's poem "Khamsa" were made on the basis of these accepted forms.

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