

ANALYSIS OF THE PHILOSOPHICAL WORKS OF AMIR KHUSRAW DEHLAVI

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Abstract: The article presents the philosophical and theoretical ideas and poems, creativity, works, and manuscripts of the great Indian philosopher and poet, thinker Amir Khusraw Dehlavi. The creativity of Amir Khusraw Dehlavi, as an important phenomenon of medieval verbal art, has been the focus of attention of researchers from various countries. The philosophical thoughts of the thinker Amir Khusraw Dehlavi are analyzed.

Keywords: Philosophy, Amir Khusraw Dehlavi, art, poetry, social life, social development, manuscript, history, literature.

Introduction. From the first days of our independence, the restoration of the vast, invaluable spiritual and cultural heritage created by our ancestors over the centuries has become a state policy. Among the figures who created this heritage is Amir Khusraw Dehlavi, a great representative of Persian-Tajik literature, a child of a native of Kesh who fled to India from the Mongol invasion and was born in Delhi, whose work was formed in that country, a creator who will forever occupy a place in the hearts of literature lovers. The work of Amir Khusraw Dehlavi has been the focus of attention of researchers from various countries as an important event in the art of words in the Middle Ages.

In the works of medieval scholars Davlatshah Samarkandi ("Tazkirat ush-shuaro"), Amin Ahmad Razi ("Haft iqlim"), Sheikh Ozari ("Javohir ul-asror"), Sherkhani Ludi ("Mir'ot ul-hayol"), Amir Kamoliddin Husayn Gozurgohi ("Majolis ul-ushshaq"), and in the tazkiras of Shamsiddin Sami, Abdurakhmon Jami, Alisher Navoi, and Rizaqulikhan Hidoyat, we come across general information about the personality and work of Amir Khusraw Dehlavi.

Khusraw Dehlavi (pseudonym; full name Yaminiddin Abdulhasan) (1253, Patyoli - 1325.27.9 Dekhdi) - Persian-Tajik poet, literary critic, composer. Khusraw Dehlavi's father, Sayfuddin Mahmud, was from Kesh (Shahrisabz), who moved to India, where the Turkic dynasties ruled, during the Mongol invasion. The Delhi Sultan Shamsuddin Iltutmish (1211-36) granted him the title of emir. Sayfuddin Mahmud was a Mongol against After his death in battle (1261), the young Khusraw was raised by his grandfather, Imad al-Mulk. His person His mother, Davlatnozbegim, also played a significant role in his development as a poet. Since he was a calligrapher, his father initially trained him to be a calligrapher. Judge Sa'duddin Muhammad But the child poem that he is strong enough to write seen His teacher and grandfather entrusted him to the upbringing of the poet Hoja Azizuddin. Khusraw Dehlavi, who was distinguished by his special talent from a young age, had a broad and deep knowledge of the main sciences of that time knowledge Olib, Turkish, Persian, Arabic and Indian Khusraw Dehlavi, known as a poet, scholar, and composer, palace was recruited into the service. 7 belonging to the Three Dynasties sultan Khusraw Dehlavi, who was serving in the palace of period According to tradition, he dedicated his works to these sultans. At the end of his life, Khusraw Dehlavi left the court service and went to the famous sheikh of the Chishtiya order, Nizamuddin Awliya. student fallen, sect They have passed through the stages and achieved the status of Waliullah. Royal Khusraw He gave up his name and adopted the humble name Muhammad Cosales. Navoi In the commentary "Nasayim ulmuhabbat" he is listed among the saints mention Khusraw Dehlavi was in Delhi, where he was the son of Saint Nizamuddin . foot buried on the side.

He wrote his first works under the pen name "Sultaniy". He later adopted the pen name Dehlaviy because he lived in Delhi. He East in almost all genres of literature creativity and thus, Persian

poetry was reborn progress He wrote not only poetry, but also prose. He himself says that his legacy is 500 thousand which was close to a byte. Complete its 99 book He says that he wrote, some scribes write that the poet is the author of 199 books. Badiuzzaman According to Khorasani, "None of the poets after him Amir "Khusraw did not leave behind much poetry. In addition to Persian, he also wrote works in Urdu, Hindi, and Arabic."

He composed 5 volumes of poetry, adapting the poetic legacy he wrote throughout his life to the seasons of his life . The poet who organized it initiated the tradition of compiling divans in Eastern literature. Later, Jami and Navoi continued this tradition and compiled their divans in this order. These divans are called "Tuhfat ussig'ar" ("Gift of Youth", 1272), "Vasat ulhayot" ("Middle of Life", 1284), "Ghurra ulkamol" ("Beginning of Perfection", 1293), "Baqiyai naqiya" ("The Palace of Palaces", 1316), "Nihoyat ulkamol" ("The End of Perfection" 1325), and their total volume is 32,645 verses . The poet's works in more than 2,000 ghazals, around 300 qasids, about 20 masnavis, more than 1,200 rubai, 500 qitans , etc. genres are included in these divans.

Nizami Ganjavi initiated the tradition of Hamsanavis by writing a response to his "Khamsa". His "Khamsa", written in 1299-1302 and dedicated to Alauddin Khilji, includes the following epics: "Matla' ul anwar" ("The place of emergence of lights"), "Shirin and Khusrav", "Majnun and Layli", "Oinai Iskandari" ("The mirror of Alexander"), "Hasht bihisht" ("Eight heavens"). While preserving the form and plot of Nizami's epics, as well as the series of images, he interpreted them in his own way and enriched them with new content. While Nizami's epics demonstrate the breadth of the poet's worldview and the depth of his knowledge, Khusrav Dehlavi's "Khamsa" has the depth of spirituality and the richness of the soul. Khusrav Dehlavi's "Khamsa" had a strong influence on later poets.

In addition, he wrote the epics "Qiron ussa'dayn" ("The Meeting of Two Blessed Planets", 1289), "Miftah ulfutuh" ("The Key of Victories", 1291), "Duvalroni and Khizrkan" (1316), "No'kh sipehr" ("Nineteen Sky", 1318), and "To'g'luqnama". His prose work "E'jazi Khusravi" ("The Miracle of Khusravi", 1319), consisting of 5 treatises, discusses issues of literary theory . Although there is information that he wrote historical works such as "Manaqibi Hind" ("The Manaqibi of India") and "Tarihi Delhi" ("History of Delhi"), they have not been found yet. His treatise on music has also not reached us. Many melodies are attributed to him ratio they give.

In his works, Khusraw Dehlavi artistically interpreted many socio-ethical issues that were important for all times. The dream of a just king, state strength and country well-being, citizen peace, enlightenment Ideas such as the triumph of the ideal, the problem of the perfect person, constitute the main content of the poet's works. The power of the artistic word manifestation His works are considered a school of skill for creative people.

Khusraw Dehlavi colorful topic and genres, laid the foundation stone of Persian-language literature in India. Thanks to his work Khorasan and Movarunnahr word all genres present in art India entered into literature.

Taking into account the universal significance of the poet's works, in accordance with the decision of UNESCO, in 1973. The 700th anniversary of Khusrav Dehlavi was celebrated internationally. The poet's works are also widely known among the Uzbek people, in particular, his "Khamsa" and the manuscripts of his divans have been copied many times. Navoi was strongly influenced by Khusrav Dehlavi, along with Nizami, in creating his "Khamsa", and in the introduction to each of his poems he quotes his teachers mentioned with respect, and praised for his creativity grade In response to the philosophical-mystical ode "Daryoi abrar" ("River of Pure People"), he wrote "Tuhfat ulafkor" ("Thought") created the ode "gift"). Warning He translated the epic poem "Hasht bihisht" into prose. In the later period, the poet's works were translated by Vasfi, Chusti, Sh.Shomuhamedov, J. Kamol, N. Muhammad, J. Suvankulov translation Examples of the poet's works have been published in Uzbek several times.

In 1969, Basit Musayev, under the guidance of Prof. Sh.M. Shomuhamedov, defended his candidate's dissertation on the topic "Textological study of gazelles "Tukhfat as-sigar" by Amir Khosrova Dekhlevi" at the Scientific Council of the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan named after Abu Rayhon Beruni. In November 1974, Suyuma Yuldasheva defended her candidate's dissertation on the topic "Artistic features of the poem "Hasht behesht" by Amir Khosrova Dekhlevi" at the Scientific Council of the Institute of Oriental Studies of the Academy of Sciences of the USSR. In 1975, Muhammadjon Imamnazarov defended his candidate's dissertation on the topic "Statistical and semantic features of the lexicon of the epic poem "Shirin and Khusrav" by Khusrav Dekhlevi in Moscow at the Scientific Council of the Institute of Oriental Studies of the Academy of Sciences of the USSR. In 1986, she defended her doctoral dissertation on the topic "Issues of artistic method and poetics in the epic work of Khusrav Dehlavi" at the scientific council of the Rudaki Institute of Language and Literature of the Academy of Sciences of Tajikistan. In April 1980, S. Shomuhamedova defended her dissertation on the topic "Socio-philosophical views of Amir Khusrav Dehlavi" at the scientific council of the Institute of Philosophy and Law of the Academy of Sciences of Uzbekistan and received the degree of candidate of philosophical sciences. In 1993, Iranian scholar Gulkhumor Toychiyeva, under the guidance of the famous orientalist Sh.M. Shomuhamedov, conducted scientific work and defended her dissertation on the topic "The weight of the ghazals of Amir Khusrav Dehlavi's "Tuhfat as-sig'ar" divan" and also defended her doctoral dissertation on the topic "Poetics of Amir Khusrav Dehlavi". The scope and importance of various forms of research conducted to shed light on the life and work of Amir Khusrav Dehlavi is commendable.

We see that the Persian scholar Ye.E. Bertels paid attention to the rubai genre in Persian-Tajik literature. While studying poetry in Bukhara in the 19th century, he briefly touched upon the rubai genre of that period. "There is no doubt that the primitive state of rubai is a form of poetry that was observed in the pre-Islamic period. It is still widespread in Iran and to some extent plays the role of chastushkas in ours," writes Ye.E. Bertels. He draws our attention to the fact that this genre, which was not yet well formed in the literature of the Samanid period, developed very slowly in Persian-Tajik literature and calls for research in this direction.

The scholar AK Kozmoyan, who comprehensively covered the emergence of the rubai genre in Persian-Tajik literature, conducted his research on the basis of the creative heritage of rubai poets of the 10th - 12th centuries. This work is one of the main studies devoted to revealing the theoretical aspects of the rubai genre in Persian-Tajik literature. It well reflects the process of its gradual development, from its formation.

Conclusion. Tajik scholar Muhammadvafo Bakayev, who has conducted extensive research on the work of Khusrav Dehlavi, wrote a monograph about the poet's life and work. This study provides a rather extensive analysis of the aspects of Amir Khusrav's life and his great legacy. In this study, Bakayev expressed important thoughts on the poet's epics, ghazals, and odes. First of all, the author discussed the total number of Amir Khusrav's rubaiyats and their arrangement within the five divans and gave figures (868). He also agrees with the general opinion that the number of rubaiyats should be much higher. The author categorizes the topics and lists what some of the rubaiyats are dedicated to.

Many scientific studies have been conducted on the work of Amir Khusrav Dehlavi, especially on his masnavi, qasid, rubai, and ghazal. Therefore, this article aims to study Dehlavi's work, to get acquainted with his literary work, and to discover new aspects of his artistic skill.

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