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**GLOBAL VALUE OF THE NIZAMI POETRY SCHOOL AND ROLE
OF AMIR KHOSROV DEHLAVI IN FORMATION OF ARTISTIC AND
AESTHETICS PRINCIPLES OF THIS TRADITION**

Key words: *Nizami Ganjavi, Amir Khosrov, Nizami poetry school, artistic and aesthetics principles, imitative poems*

Açar sözlər: *Nizami Gəncəvi, Əmir Xosrov, Nizami poetik məktəbi, bədii-estetik prinsiplər, nəzi-rəçilik ənənəsi*

Ключевые слова: *Низами Гянджеви, Амир Хосров, школа поэзии Низами, художественно-эстетические принципы, подражательные стихи.*

There is a chronicle of the writing of history as well as an art line. However, one thing is that the story you are writing is just a picture of what happened in the past, and the other is that you seem to be writing about history, historical figures, writing about the future, drawing scenes of tomorrow. It is an indisputable fact that both Firdovsi and Nizami are geniuses. However, the genius of the Azerbaijani poet and philosopher Nizami Ganjavi was based on the calculated creativity of the future, so that no Eastern or Western poet including Firdovsi had the opportunity to educate as many generations as Nizami, and not for centuries.

The conclusion of E.E. Bertels from his detailed analysis is convincing: "Nizami and Firdovsi, these two poets definitely signify opposite poles for all their constituent works. Also, in the fight between the two styles Nizami won, not Firdovsi. He won because Firdovsi was already on the verge of losing the meaning of his life. It was Nizami not Firdovsi who determined the further development of epic poetry in Central Asia. It is characteristic that sometimes those who wanted to revive Firdovsi and created such works as "Shahanshahnama", "Teymurnama", "Ismailnama", "Shahrukhnama" and others, inevitably suffered failure. Works from this series were not successful, did not receive distribution and are still available in single copies. The path determined by Nizami allowed many poets (including such outstanding figures as Amir Khosrov, Jami, Navai, Khatifi, Hilali, etc.) to create works that entered the treasury of world literature" (Bertels, 1962: 392-393).

It is true, but the transformation of Nizami's heritage into a constantly demanded model, raising it to the school level is primarily associated with the activities of the giant of the pen – Amir Khosrov Dehlavi.

Although the distance between the modern world, modern man, modern culture, modern worldview and the great master of word Amir Khosrov (1253-1325) is seven centuries, "Indian tuti" has played an exceptional role that the modern world, modern man, modern culture and modern worldview are not distinct but appear in their present form.

Amir Khosrov has many virtues as a powerful poet. The formation, enrichment and improvement of Indian literature in Persian language in subject and style was largely due to the influence of his works (Aliyev, 1975: 5).

In addition to the great literary weight of the works of Amir Khosrov, he was one of the most productive in terms of the volume of his creations. The opinion of the

narrator Dovletshah Samarkandi in the words of Amir Khosrov “اشعار من از پانصد هزار بیت کمتر است و از صد هزار بیت بیشتر” (the number of my verses is less than 500,000 distiches, and is more than 400,000 distiches) was later repeated by many and is always emphasized with surprise. Surprisingly, it was not only the volume of the heritage, but also the quality of such a wide range of works. The fact that such a powerful master of word as Hafiz Shirazi, as an exemplary secretary, rewrote three verses of Amir Khosrov's Khamsa from beginning to end, signifies the value given to this poet (Sobranie vostochnikh rukopisey, 1954: 119).

Another genius Alisher Navai called him "the Indian magician who worked wonders" and admitted that he had reached an irresistible height in writing gazelles (Navai, 1960: 731).

Amir Khosrov was a man of unbridled talent, and it is no coincidence that such public figure and statesmen as Javahirlal Nehru admired him. Leaving aside the poetry of Amir Khosrov, Nehru talked about his relatively little-known personality and abilities - his music, calling him the creator of the Indian folk instrument setar and speaking of the amazing vitality of the songs he wrote in colloquial Indian speech: *"I don't know any other talented person, the songs that he composed 600 years ago have survived sofar, they are loved by the people and are performed without changes"* (Neru, 1955: 256-257).

It is not a poetic metaphor, but an expression of truth that a young contemporary of Amir Khosrov, the historian Ziyaeddin Barney (born 1285), was looking for a connection between the poet's pseudonym and a literary personality, calling him not only the poet of his time, but also the khosrov – ruler of his predecessors:

“In Aladdin's time, there were poets like Amir Khosrov who could be called the ruler of their predecessors and successors and the eyes of time had never seen anyone like them before or after them. In particular, Amir Khosrov was a poet who had no equal in describing the subtlest poetic ideas, the abundance of works and, finally, in the amazing discovery of images and symbols. If the famous poets of the past were superior to one or two areas of art, Amir Khosrov could maintain his superiority in all areas of art” (Barni, 1862: 359).

However, among the main features that make Amir Khosrov unusual was the invention of the model. Amir Khosrov is the founder of the literary school of Nizami Ganjavi and the tradition of writing imitative poems to “Khamsa”, and the past centuries prove that this was not only a literary and cultural phenomenon, but also a very serious social and political initiative.

The literary influence on the classical poetry of the Muslim East – the style of writing imitative poems – existed long before Nizami and Dehlavi, and since the same ancient times along with writing imitative poems there were also literary appropriations that were considered "sirgat-e sheiri" – literary theft.

The steps taken by Amir Khosrov in relation to the legacy of Nizami, and the work done by him – when there was already "Khamsa" to create another similar to it, – could not be unambiguously understood even in a literary atmosphere where the tradition of writing imitative poems was perceived with understanding. Because prior to Dehlavi, writing imitative poems targeted a narrower sphere of influence aimed at the practice of creating new poetry benefitting from various fragments, hemistiches and cuoplets written by other people. However, instead of experimenting with individual elements and creating something new in his style, Dehlavi took five great works of the same poet

and offered each of them a completely new formula, for example, writing an answer from start to finish, while retaining most of the structural qualities reflected in previous work. At first glance, there were obvious reasons for an attempt to regard this as literary theft, and such accusations were brought against Dehlavi not only in his own time and in relatively recent centuries, but even in the 19th century.

Mirza Kazim bay (1802-1872), an orientalist who probably did not know enough about the tradition of the Nizami literary school created by Dehlavi, and that hundreds of poets wrote similar responses to the master from Ganja, called Amir Khosrov "the first plagiarist in Oriental literature" (Huseynov, 2007: 7). When writing this rather hard mark Mirza Kazim bay was familiar with the theories of writing imitative poems, and as early as 1848 in the third issue of the journal "Northern Review" in the article "The mythology of the Persians of Firdovsi" ("Iranian mythology based on Firdovsi") he confirmed that certain plots were developed by different poets, specifically citing Arabic narratives on the theme of "Leyli and Majnun", or that several poets wrote an epic of the same name called The Seven Peykars (Kazim-bekh, 1988: 318).

The uncertainty of the exact boundaries in writing imitative poems made it possible to attack even the most prominent literary figures with the charge of crime of literary theft. For example, Abdurrahman Jami, the last star of the "golden age" of Persian classical poetry, was also accused of slandering such poets as Anwari, Sadi, Khagani and Amir Khosrov, to whom he wrote parables (Krimskiy, 1981: 389).

Q.E. Von Grunebaum in his very valuable study of the concept of plagiarism in Arabic theory demonstrates that controversies about literary exploitation and usurpation and attempts to draw their boundaries took place in Arabic poetry before Persian poetry and prior to that in ancient literature: "One cannot fail to notice the similarity between the main views of ancient scholars and Arab theorists on plagiarism. Representatives of both cultures believed that motives and plots were common, and that a new and more complete description of the traditional plot was enough for the work to be considered original and independent" (Fon Gryunebaum, 1981: 152).

Amir Khosrov's invention is a clear confirmation of the principle of "Sahl-i Mumtana" (unattainable simplicity) in the books of medieval oriental poetry. In fact, Amir Khosrov did not invent a new form. The template already existed, it was simply not applied to the literature.

Possessing the insight of geniuses, Amir Khosrov was able to watch the realities in the panorama of the literary and cultural world of the region stretching from India to Iran, from the Caucasus to Central Asia, and therefore was able to see the uniting points of various peoples in this vast territory.

At least, there was the experience of mugham, and this genre of music, native to most of the peoples of the region, relied on strict adherence to the principles of composition, improvisation and originality within a narrow framework, and the uniqueness of an individual style. This pattern was consistent with the invention of Amir Khosrov. If Nizami's "Khamsa" which was created a long time ago and is very perfect, and it is impossible to create a better one, it signifies that on the basis of this pattern, on the existing form, within certain content, but with the uniqueness of the style, you can give birth to countless new works.

Thousands of people perform mugam Rast, or Mahur, or Humayun, melodic structure, parts and angles of which are approximately the same or very close, in Arabic, Persian, Turkish and other languages. If we consider that people created a new and unique piece while performing certain mugams and passages known to them even with

the same gazelles, why not find a similar approach in the literature?!

This was the first action of Amir Khosrov, the way he found and opened. Thus, Amir Khosrov paved the way for the recognition of the genius of Nizami by the entire cultural community in the growing world, and he became the first unprecedented student of the Nizami school, the righteous architect of a new road, a new school based on the works of Nizami.

Amir Khosrov called on the giant space to unite through a single template, spreading the habit of reading from each other to find out who wrote before, thereby contributing to international integration and consolidation, as well as deepening Eastern integration.

Prior to starting to respond to Nizami's "Khamsa" Amir Khosrov openly stated that he knew his mission exactly and defined the essence of his work. He demonstrates that he fully respects Nizami, considers him a teacher and himself a student, and that he is a poet who does not intend to repeat the structure of Nizami, while maintaining stable elements, but claims that he will create a stronger work than the master:

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| بدان پنج آزمايم پنجهی خویش به عرض داستانی داستانی زهی شایسته شاگرد نظامی | گشاد و پنج گنج از گنجه خویش فروگویم به شیرین تر بیانی که تا گوید مرا طفل گرامی |
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(Maharramov, 1970: 58-59)

He took out from his Ganja (or "from his box" here the poet using the ambiguity of the word "Ganje" played the word in two senses.) "Panj ganj" – "Five treasures"¹,

*In exchange for these five, I want to try my five
Expressing it in a sweeter way*

In the original, Amir Khosrov again uses the word "statement", which has two meanings. If the first literal meaning is "to express," then the second meaning refers to the science of "utterance" in poetics, the field of poetry that encompasses the means of artistic description. In other words, there is an important point here which Amir Khosrov confirms, that this is the difference between a master and a student in the use of artistic means of expression which he follows:

*I will answer each story with a story
That, (master) will praise me: "Oh precious son,
Well done, you are a worthy student of Nizami".*

Many scholars have tried to determine which is better by comparing the masnavis written by Amir Khosrov in response to Nizami, and in my opinion each of these comparisons should be approached from the level of the aphorism "any comparison is wrong" (see: Kazimov, 1991: 6; Maharramov, 1970: 16 -17).

Although Amir Khosrov himself makes the statement "I will write a better answer," it should be perceived as traditional self-praise, which is more characteristic of the classical style as fakhriyya, in the modern sense, as autotraining, self-orientation. Of course, more important is the task set in advance before himself by Amir Khosrov. He

¹Five masnavis of Nizami did not receive a common name from the poet himself. After his death the poets realizing that the five Masnavis were part of a single whole, first combined the masnavis with the Persian title "Panj Ganj", and later this expression was replaced by the more concise and accurate word "Khamsa", which in Arabic means "five".

feels Nizami in all his greatness, deeply understands that Nizami presents new concepts of human development, writes answers to works reflecting these ideas, creates a tradition according to which Nizami's impulses are transmitted from poet to poet, from nation to nation.

The fundamental intention of Amir Khosrov who generated the foundations, as an anthropologist and sociologist, is to bring Nizami's ideology to a dominant position in a wider circle and in greater consciousness. Amir Khosrov considers Nizami's "Khamsa" to be the "Charter of Morality", the "Code of Society Building".

When Amir Khosrov wrote his first response to Nizami in the 13th century, he was yet alone and could not predict how successful and lasting this step would be. Nevertheless, if the tradition continues and survives to this day, then there have always been people who read and listened to Nizami as wisely as Amir Khosrov.

In each of the further works, when the followers of Nizami and Amir Khosrov wrote new responses to old plots, they also put ideas, desires and requirements of the new day in which they lived. Thus, the old plots really gained a renewed, modernized beauty and essence.

The late orientalist G. Aliyev who studied the problem of following and using the themes and plots of Nizami Ganjavi not only in Eastern but also in Western literature, rightly noted that the most important factor in this process was not only the abundance of responses written to Nizami (for example, like Louis Aragon. This French poet and prose writer wrote with surprise that there are more parables written to Nizami than all the verses written in Latin and Greek), emphasizing the "continuous influence" of Nizami on the literature and the spiritual world of various nations (Aliyev, 1985: 8).

Although all the palaces were open to the great Nizami during his lifetime, he escaped from the palaces and preferred a quiet, free life. Nonetheless, his own door was open to everyone, and he invited everyone to go through it and take a benefit. In fact, this invitation made by Nizami eight centuries ago, is still valid and so far, blesses everyone who opens the door:

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| (Risale, 2012: 11) | که در بستن در بود ناپسند در ما چو دریا ببايد گشاد ببينند در شاه گویندگان | در ما به روی کسی در میند چو مارا سخن نام دریا نهاد رها کن که آیند جویندگان |
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*Don't shut my door to anyone
Because closing the door is not good.
Since this word gives us the name "sea",
Our door should be open like the sea.
Let the seekers come
And let him see the door of the king of poets.*

The light of Nizami's word is needed today and will be needed tomorrow. And Amir Khosrov Dehlavi was one of the first to feel this need, so he laid the foundation for the Nizami literary school as well as the "Khamsa" writing tradition. Thus, he created another monument, no less valuable than the heritage of the word he presented as a keepsake to future generations.

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| (Dahlavi, 1965: 56) | گر بنشانی درختی از خار آن خار نشان که گل دهد بار | خواهی شرف بزرگواری می‌کوش به همتی که داری |
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(Dahlavi, 1965: 60-67)

*If you want to achieve the honor of being great
Work as hard as you are able.
Even if you plant a thorn
Plant a thorn that will at least bring flowers.*

Amir Khosrov Dehlavi is a man who, becoming stronger and more zealous for the good of mankind, presented history with unfading flowers, and his name deserves to be recalled with honor, both alone and together with Nizami.

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Nizami poetik məktəbinin dünya əhəmiyyəti və Əmir Xosrov Dəhləvinin bu ənənənin bədii-estetik prinsiplərinin formalaşmasında rolu

Xülasə

Nizami irsinin daim müraciət edilən örnəyə çevrilməsi, məktəb səviyyəsinə qaldırılması ilk növbədə bir qələm nəhənginin – Əmir Xosrov Dəhləvinin fəaliyyətləri ilə bağlıdır.

Müasir dünya, müasir insan, müasir mədəniyyət, müasir dünyagörüşü ilə böyük söz ustası Əmir Xosrov (1253–1325) arasındakı zaman məsafəsi yeddi əsr olsa da, həm müasir dünya, həm müasir insan, həm müasir mədəniyyət, həm müasir dünyagörüşünün indi başqa cür deyil, məhz bu cür olmasında "hind tutisi"nin müstəsna xidməti var. Əmir Xosrovun qüdrətli bir şair olaraq məziyyətləri çoxdur. Hindistanın farsdilli ədəbiyyatının təşəkkülü, mövzu və üslub baxımından zənginləşməsi və təkmilləşməsi xeyli dərəcədə onun yaradıcılığının təsiri ilə baş vermişdir.

Əmir Xosrov əsərlərinin yüksək ədəbi çəkisindən savayı, yaratdıqlarının həcmi ilə də ən məhsuldarlar arasında birincilərdən olmuşdur.

Əmir Xosrovun yaşca kiçik müasiri, tarixçi Ziyaəddin Bərninin şairin təxəllüsü və ədəbi şəxsiyyəti arasında bağlantı axtarması, onu yalnız dövrünün deyil, həm də səlafi olan şairlərin Xosrovu – hökmdarı adlandırması yalnız şairənə bir təşbeh deyil, həqiqətin ifadəsidir. Lakin Əmir Xosrovu qeyri-adi edən əsas cəhətlər sırasında ilk yerdə dayananı model ixtira etməsidir. Nizami Gəncəvi ədəbi məktəbinin və “Xəmsə” nəzirəçiliyi ənənəsinin təməlini qoyan Əmir Xosrovdur və arxada qalan əsrlər sübut edir ki, bu, sadəcə olaraq ədəbi-mədəni fenomen deyil, həm də çox ciddi ictimai-siyasi bir təşəbbüs imiş.

Nizami sözünün işığına, Nizami çırağına bu gün də ehtiyac var, sabah da ehtiyac olacaq. Və Əmir Xosrov Dəhləvi də bu ehtiyacı ən erkən duyanlardan olduğundan Nizami ədəbi məktəbinin, xəmsəçilik ənənəsinin əsasını qoyub. Bununla da nəsilərə yadigar etdiyi söz irsindən az dəyər daşımayan başqa bir abidə yaradıb. Əmir Xosrov Dəhləvi insanlıq naminə qüdrəti və qeyrəti çatdıqca tarixə solmaz söz çiçəkləri bağışlamış bir şəxsiyyətdir ki, adı tək də, Nizami ilə birgə də həmişə şərəflə anılmaq haqqına layiqdir.

Рафаэль ГУСЕЙНОВ

Мировое значение поэтической школы Низами Гянджеви и роль Амира Хосрова Дехлеви в формировании художественно-эстетических принципов этих традиций

Резюме

История запечатлевается и в летописных текстах, и литературно-художественным путем. Но одно дело воссоздание истории как хроникальной картины происшедших в прошлом событий, другое дело – когда, внешне запечатлевая, живописуя историю, исторические фигуры и события, по существу, вы передаете вместе с тем их перспективную направленность, обнажаете горизонты будущего, очерчиваете контуры завтрашнего дня. Гениальность мудреца из Гянджи заключается именно в заряженности его творчества будущим, в том, что его поэзия зиждется на предвосхищении движения слова, на выстраивании грядущего; ни одному из корифеев до и после Низами не выпала миссия оставить столь долгую череду последователей и приверженцев, оставить столь долгое литературное эхо.

Дальнейшее развитие эпической поэзии на Переднем Востоке определено не Фирдовси, а Низами. Намеченный Низами путь позволил ряду поэтов (среди которых можно назвать такие крупные имена, как Амир Хосров, Джамини, Навои, Хатифи, Хилали и др.) создать произведения, являющиеся ценным вкладом в сокровищницу мировой литературы.

Хотя Амира Хосрова (1253–1325) – корифея стиха, от современного мира, современного человека и современного мировидения разделяют семь столетий, этой «тути из Индостана» принадлежит исключительная заслуга в эволюции художественного слова, мира и мировидения именно в их сегодняшних очертаниях и облике. Достоинств его как поэта, множество. Формирование персоязычного массива поэзии в Индостане, обогащение этого русла в стиле и тематике, совершенствование стиха в значительной мере связано с воздействием творчества Дехлеви.

Но на первом месте в ряду ключевых заслуг, обусловивших уникальную роль Амира Хосрова, – то, что он заложил основы модели – литературной школы Низами, традиции создания «назире» – поэтического пятикнижия в духе «Хамсе»; минувшие с тех пор века свидетельствуют, что это было не просто литературно-культурным феноменом, но и весьма серьезной общественно-политической инициативой. Амир Хосров Дехлеви был одним из тех, кто раньше своих современников предвидел, почувствовал эту потребность продолжения света и потому озаменовал начало школы Низами, потому заложил основы традиции «назире», вступив в талантливый творческий диалог с создателем первой гениальной «Пятерицы».