



Amir Khusrau Dehlavi And Music

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ABSTRACT

Despite being a great poet, Amir Khusrau Dehlavi is recognized as one of the representatives who made a worthy contribution to the culture and art of music. In the past, various aspects of his work have been studied separately and extensive research has been done. In the art of music, he is recognized as a composer, instrumentalist, musicologist.

KEYWORDS

Dhrupad, setar, tabla, ghazal, kavvali.

INTRODUCTION

The work of the great poet, scholar, musician Amir Khusrau Dehlavi (1253 - 1325) is famous not only in India but also in many countries of the Middle East.

His full name is Yaminiddin Abul Hasan Amir Khusrau ad-Dehlavi. He was born in 1253 in Patyala district near the Ganges coast of northern India. His father came from the

Lochin (Kesh - Shakhrisabz) tribe of Central Asia. Amir Safuddin was Mahmud and his mother was Indian.

Amir Khusrau lived and worked during the reign of the Delhi sultans. These are: Nasriddin Mahmud (1246 - 1265), Giyosiddin Baqbaq (1260 - 1287), Sultan Jaloliddin Firuzshah (1290 - 1296), Alouddin Khilji (1296 - 1316), Tughliqshah (1320) and has witnessed many historical events in India. He died in Delhi in 1325.

During his lifetime, Khusrau Dehlavi was recognized as a poet, scholar, and musician, and his lyrics were unparalleled in popularity. Many of Khusrau Dehlavi's works have become popular, have not fallen out of the mouths of singers, and many of his works are now preserved in the memory of folk singers and musicians. A collection of poems, riddles and proverbs written by Amir Khusrau Dehlavi in Hindi has reached us. He was a great scholar of Indian folklore and wrote a dictionary of synonyms "Khaliq Bari" consisting of Arabic, Persian and Hindi words.

Many of his songs written in Hindi are still performed today.

The seventeenth-century scholar, the famous singer-songwriter Darvesh Ali Changi, in his introductory remarks to his *Risala-i-Musiqi*, mentions the name of Amir Khusrau Dehlavi among his teachers, and makes extensive use of his works on music.

THE MAIN FINDINGS AND RESULTS

There are many opinions that Khusrau Dehlavi brought Persian melodies to India and perfected existing instruments such as setar and tabla.

In his artistic and scientific heritage, we can learn about many branches of science and art. There is also information about music in the works of Khusrau Dehlavi. This information is varied and of a character, and in many cases the information about the music is conveyed in an artistic form, in some cases of a scientific nature. This information is related to various issues of music: musical instruments or musical genres, the exciting effects of a piece of music or its performance, and so on.

Jawaharlal Nehru, India's first prime minister and a great politician, writes of Amir Khusrau's work: can be heard. I don't know of any other examples where songs written 600 years ago have remained popular to this day and are still performed by the people without any changes to the lyrics" [1, pp. 56-257].

However, the works in Hindi written by Amir Khusrau cast doubt on the authorship of many Indian scholars. According to them, the language in the works of Amir Khusrau does not correspond to the language of the period in which he lived. But there are also opposing views.

Well-known philologists such as Professor Wahid Mirza, Shujaat Ali Sandeli and Safdor have proved in their research that Amir Khusrau was a polyglot, fluent in Persian, Arabic, Sanskrit and able to write in Hindi. Due to the fact that his mother was Indian, there is some information about this in the Persian *Masnavi*, in the work "Turrat ul-Kamal". Amir Khusrau was proud of his birth in India and the beauty of India, loved his homeland and praised it in his poems. Examples of this are the following poem and the *masnavi* "Nux sipexr" ("Nine heavens").

If he asks me who I am, I will answer, “I am an Indian “nightingale”, and if you ask me in Hindi, I will answer well.

It is known that Amir Khusrau wrote many of his works in Persian. He was also fluent in Arabic, but believed that his mother tongue, Hindi, was superior to Arabic. In the following verses, he considers Hindi to be better than Turkish and Persian. He says of himself [2, p. 19]:

In his epics written in Persian, there are not only individual words in Hindi, but also several poems written in the style of Rehta in half Persian and half Indian [2, p. 40]. For example, Amir Khusrau in his famous ghazal about a poor man, “Ze hole miskin” (The State of the Sufferer), proved that he could write poems in Hindi as well as in Persian. This ghazal is written in rehta (mixed) style, i.e., in half Persian and half Hindi. The ghazal sings of a person’s inner world, his world and suffering. Nowadays, this ghazal is very popular among the fans of classical, songs. India - Pakistan’s former - singers perform it with great love.

Amir Khusrau was one of the first in India to develop a ghazal called “sharp”. In it, one verse of the ghazal is cracked in Persian and the other in Hindi (rehta style).

Amir Khusrau’s creative legacy in Hindi is tied to the strong threads of folklore.

The reign of the Sultan of Delhi Allauddin Khilji coincides with the heyday of the great poet and musician Amir Khusrau Dehlavi. He studied Indian classical music raga on a professional level. At that time, there were three main styles of raga in Indian classical music: Dhrupad,

Dhamar, and Khayal The third style of raga, Amir Khusrau, was the founder of Khayal.

Dhrupad is basic, firm, and constant, and consists of 4 parts: Stkhoi, Antara, Sanchari, and Abgoh. The Dhrupad style was very popular among the people with its quartet. A representative of the Baburi dynasty served in the palace of Akbarshah. The famous singer Tan Sen Dhrupad performed the raga with great love.

Raja Man Singh is a famous performer of Dhrupad style. After Raja Man Singh, this style was practiced by Muslim masters, and was performed by Zahiriddin Haq Allahbakhon Khan, Naziruddin Khan and Kalan Khan.

Vajid Ali, the author of the book “Savt ul-Mubarak”, and Professor Wahid Mirza, the author of the book “The Life and Creative Activity of Amir Khusrau Dehlavi”, wrote that Amir Khusrau composed many melodies in these books. Amir Khusrau used folklore in many of his songs, which are performed in various provinces of North India. There is no girl in the rainy season who has not performed the following song.

This song was written especially for girls. He also wrote songs for the guys. The song will be performed during the rainy season in Savannah (July-August) [3, p. 27].

The author of the book “Savt-ul-Mubarak” and in the book “Life and creative activity of Amir Khusrau Dehlavi” Professor Vahid Mirza Amir Khusrau wrote that he composed many melodies [4, p. 45].

He created instruments such as the setor and tabla, and the classical genre of “kavvali”. This

genre of ghazals and songs is performed by a group.

The following are the names of the melodies composed by Amir Khusrau Dehlavi:

1. Madjir – “ba raga” consists of a combination of 2 melodies, i.e. Indian melody “Gora” and one Persian melody.
2. Sazgari – “Purbi”, “Gora”, “Kangali” and one of the Persian melodies are combined in this Sazgari raga.

Amir Khusrau in his work “Kiran-us-Sa’dayn” speaks about this raga.

The melody of “Sazgari” includes pleasant melodies of “Gulbang” and “Iraq”.

3. Yaman or Eman “Hindal” and “Nayriz” consist of two melodies.
4. “Ushshak” - consists of “Sarang”, “Basant” and “Navo” melodies.
5. “Maofiq” - a combination of “Molol”, “Gori”, “Dugoh” and “Husseini”.
6. “Ganam” - he started this raga by changing the song “Purbi”.
7. “Zilaf” is a raga composed of “Qlat” and “Shahbnoz” melodies.
8. “Fergana” - a combination of “Kangali”, “Gori” and “Fergana” melodies.
9. “Sarparda” - consists of “Sarang”, “Biloval” and “Rost” melodies.
10. “Bahroz” – “Djakar” and a Persian melody.

11. “Firdavst” - consists of “Kanhro”, “Gori”, “Purbi” and a Persian melody.

12. “Manam” – “Kalyap” and a Persian melody.

Fokrulio Amir Khusrau, the author of the book Rag Darpan, demonstrated his mastery of classical music by composing ragas such as “Sazgari”, “Bahroz”, “Ushshak” and “Moafq”. The rest of the ragas, he says, have made some changes to the melodies and given them new names.

In addition to the above melodies, Amir Khusrau composed the following melodies:

“Qavi”, “Nigar”, “Tarana”, “Nahm”, “Sokhlo”, “Basit”, “Khayal”.

In his book Amir Khusrau Dehlavi, Wahid Ali mentions that the following ragas were composed by Amir Khusrau:

“Tarona”, “Jhand”, “Torbandist”, “Qavl”, “Qayobana”, “Naqsh”, “Gul Abulfazg bin muborak allomi”, in the “Tarona” section of Oynaz Akbari's book, he writes that Delhi musicians performed such popular melodies as “Tarona” and “Qawl” composed by Amir Khusrau Dehlavian.

Amir Khusrau Dehlavi's “Khayal”, “Tarona”, “Yemen” and other ragas are still loved and performed by musicians from India, Pakistan, Bangladesh and Afghanistan.

CONCLUSION

To conclude, Amir Khusrau Dehlavi is a man who made a great contribution not only to the history and literary heritage, but also to the science and practice of music. His deeds have

been passed down from generation to generation in the traditions of the people. In his work he was able to combine the national traditions of the musical art of the peoples of the East. In doing so, it also managed to preserve the foundation of nationalism. In the end, it took its rightful place in the history of Indian classical music.

Amir Khusrau Dehlavi's contribution to the art of music is enormous. We were only able to enter it. It is inevitable that various theoretical aspects of Khusrau Dehlavi's legacy will require separate research.

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