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M.KH. DULATY AND THE PEOPLE OF ART

Annotation. The author's relationship with his contemporaries and his personal opinion about the previous artists in the work "Tarih-i-Rashidi" by the medieval scholar M.Kh. Dulaty is scientifically formulated in the article.

The aim is to study comprehensively the life and work of famous representatives of the spiritual world of the East, mentioned in the author's memoirs, and to determine their influence on Mirza Khaidar's work. The unique place of M.Kh. Dulaty in the history of Kazakh literature and art is determined, and the information about the types of art and various artists in his work is studied in accordance with today's requirements. The article states that one of the issues that M.Kh. Dulaty paid special attention to was the existence of musical, singing, and compositional art in that era. The fact that the artists in his work were the artists who the author directly interacted with and in everyday life, as well as the author's assessment and critical opinions of them, show the value of the article and increase the importance of the topic. The article names the musical instruments used at that time, such as the kanun, gijak, nai, lute, and harp, along with artists, and states that these instruments are still used in modern music.

The peculiarities of M. Kh. Dulaty's attitude towards artists and applied artists are highlighted, and his thoughts about the artists of his time, calligraphers who were skilled in the art of writing, book decorators, architects-decorators, (instruction) makers, ambassadors, and those who mastered the art of book copying are presented in a simple way, and it is distinguished by the fact that he presents to the reader very extensive and valuable sources

Keywords: M.Kh. Dulaty, Tarikh-i-Rashidi, heritage, art, people of art, poets, artists, musical instruments

Introduction. There is no doubt that in the history of mankind, many great scientists and philosophers have left an indelible spiritual heritage for their people, leaving their mark in the generations's mind as an inexhaustible treasure every time they look through the pages of history, radiating its light every time they discover it and remain in the people's minds. It is natural that great works are born in connection with the historical and social conditions and social problems of each period, and that while time passing it reaches our generation as a heritage. However, it is known from history that in connection with the upheavals of the time, our people experienced times when it was impossible not to study some spiritual heritage, but to name them, read their content and study them. "The reason for this is that we fell under the iron-strong Soviet ideology. Moreover, the Eurocentric worldview instilled in us the consciousness that we are wild, semi-wild, and we grew up worshiping them. The history and culture of Kazakh people, who did not have statehood in their lives, were brought up as a wild nomadic people. This thought, recognizing the falsity of knowledge, woke up in the consciousness of intelligent people but they were driven away by agents of that system, they were hung, shot, and were exiled from their

native land. This abuse was carried out systematically, from time to time the conscious intelligent people was gone away like milk from sour cream. This is true, and no one can deny it today..." the scientist M. Myrzakhmetuly's opinion seems to explain a lot [1, 102].

Over time, when our country gained sovereignty, there were great opportunities to reveal the deep depths of history and write its twists and turns smoothly. The restoration of the history, culture and literature in the minds of our people, their use in a new way in our country's interests has become one of the most important tasks in accordance with the time requirements. Among such tasks, the country began to study in detail the heritage of the sixteenth century's son, a prominent statesman, historian, scientist, poet and diplomat Muhammed Khaidar Dulaty.

"If we know the old poets' biographies, it seems as if we have found a living form of the time when they lived. If each era has one sign, it is possible to move step by step on the long journey of a dark, fabulous time, which is "like a steady foot" [2, 19], - according to M.O. Auezov, there is no need to separate Muhammad Khaidar Dulaty's works from the society in which he lived.

"Even if we assume that the noble heritage of our great ancestor is his scientific, historical and poetic works, it will continue to reflect the inexhaustible encyclopedic worldview, which radiates light every fold of the Heritage" [1, 103].

Therefore, the recognition and study of the talent's creative individuality with such a unique signature indicates the topicality of the research topic.

Art is a form of public consciousness and human knowledge that reflects the worldview, inner feelings, phenomena in the soul of a person through an artistic images system. Art is an aesthetic phenomenon that reflects the events that took place in life, changing, transforming and typifying artistic images. A feature that distinguishes it from other forms of public consciousness is also the aesthetic attitude of a person to reality. The purpose of art is the artistic and aesthetic assimilation of the world, human life, and environment. At the heart of the art's work is the individual's fate, public relations and people's functions, taken in a specific historical context. They are processed by the artist's imagination and presented in the form of artistic images. The way of describing the work, its structural appearance, and the material basis for creating an artistic image determine the art forms peculiarities. According to this, there are types of art: fiction, music, sculpture, painting, theater, cinema, dance, architecture, etc [3, 11].

Methodology and research methods. Such methods as narration, analysis, comparison are used in the article. Using the same methods, information about the types of art of the Middle Ages scientists' work is studied from a scientific point of view.

M.Kh. Dulaty lists not only historical events in his work "Tarih-i-Rashidi", but he has a great ability, a wide scope of knowledge, the poet is lively, he is sensitive to the environment, pays a special attention to various artists born out of necessity in accordance with the nature of the society where he lived, and his talent is knowledgeable. His attitude to poetic art, artists and masters of Applied Art, for whom poetry is the king of the word, is also unique.

It is known from history that in the XIX-XX centuries, the cities Samarkand, Bukhara and Herat of Mauerennahr and Korasan region were recognized as the center of literature and culture, science. It was there that the Masters of Art, real masters of speech art lived, who left their great legacy to their generation. In his "Tarih-i-Rashidi", Mirza Khaidar Dulaty did not fail to hit the great sages of that era. Here are very valuable sources about the poets, masters of the muamma genre and the khattats (calligraphers) who copied thousands of manuscripts, ature artists, carpenters and jewelers, musicians, masters who decorated books in gold, etc.

First of all, Myrza Khaidar focuses on hazret maulana Abdrakhman Zhami, the greatest of the poets who lived in the peaceful times. And in the part about the previous Khorasan Saints, the name of Nuraddin Abdrakhman bin Nizamaddin Ahmad Jami (1414-1492) was mentioned as the head of the Saints, the most famous person, the pride of mankind. He proudly reports that the repetition of his name will be appropriate everywhere, and when scientists and scholars come together, their conversations will end with the mention of his name.

Mr. Khaidar then reflects on Amir Alisher. Stating that his nickname was Navai, he pointed out that no one wrote so many poems in Turkish either before or after him, and that in this field

of art he could not compare his art skills with other poets. It proves that he also wrote poetry in Persian, and his poems were widely distributed to the general public. Alisher quotes the Rubi written to Zhami:

Give me humanity, hey blue sky?
More important is the Sun or Moon?
Or did the sun raise from the East?
Or is it the moon that spreads stars in the sky? [4, 226]

“His ancestor was Uyghur Bakhsh. His father was called “little Bakhshi”. He is a person who has held an official position. Emir Alisher from childhood was Mirza Sultan Hussein’s friend. After Mirza Sultan Hussein became king, he came to serve him. Sultan Huseyn gave him a hard respect and served him. Alisher, on the other hand, supported the scientists”, [4, 226] - only a short passage from Alisher’s life tells a lot. He says that during his time as an emir, he made a lot of efforts, regulated state work, he could as best, fulfilled the needs for whom it was necessary, spent all the income from his possessions on charity, many mosques and madrasah were erected at that time, he spoke about his poetess, as well as his figure, and devoted his life to serving the people. Alisher, being a very sensitive, thoughtful and intelligent soul, was able to emphasize that there is no other flaw in him than quick resentment due to the excessive fragility of his nature. He summarizes his thought about Alisher with the following lines:

Is this the wealth of the sea - a treasure in the depths?
Is it the peculiarities of man’s service? [4, 226]

M.Kh. Dulaty’s attitude towards artists is the same with the thoughts of his cousin M.Z. Babur which was described in his work “Babur-nama”. This fact is discussed in the article “Transition from Autobiography to Memoir in Babur-nama” written by researcher Nurzhamal Usenova with co-authors. The author, studying “Babur-nama’s” genre nature of the work draws attention to the fact that Babur often mentioned the names of such figures of art and science of that time, in particular, such as Nawai, Binay, Dilali, Mir Husayn Muammai, Yusuf Badey, Behzode, Khoja Abdullah Marvari, and noted that the writer dwelled on their artistic and poetic works and described their lives. In particular, he noted that he paid special attention to the creative portrait of Nawai and information about his scientific and literary work has survived to this day thanks to Babur [5]. It is clear that the information about A. Nawai in the work “Tarikh-i-Rashidi” also elaborates this information.

The next poet, Emir Sheikh Ahmed, whose nickname was Suhaili who was says that was one of the most influential emirs of Sultan Hussein. It is said that in addition to writing good poems, he responded with “Hamsaga” songs. It should be noted that there is a very little information about the poet, and he has a short story about him.

The Grand Palace, which gathered the artists of that time, testifies the special attention and care of M.Kh. Dulaty in expanding the art sphere, its development. M.Kh. Dulaty brought to this palace the best scientists, famous singers, poets, composers, book copyists, masters of Applied Arts, world artists. Science and art will be revived and developed as a result of M.Kh. Dulaty’s work. He took special care of clay art and collected a lot of interesting information about Clay instruments.

M.Kh. Dulaty himself grew up from an early age, seeing that many heads of state (Babur, Said Khan) played several musical instruments, supported it and took great care of music.

At the same time, M.Kh. Dulaty had a direct impact on opening schools and libraries. For example, when writing his classic work “Tarihi-Rashidi”, he used the works of such authors as Babur, Jami, Navai, Ferdousi, Juwaini, Sharafaddin, Ali Iazdi. In his library there was a lot of information about many states of the Middle Ages.

Scientist Z.-G.K. Bisengali in his article “The First Biographical Novel in Kazakh Literature” wrote that “there are fresh notes about the most prominent representatives of Eastern civilization such as: K. Yasawi, N. Kobra, Naqshband, Atai, Jami, Ferdowsi, Saadi, Navoi, etc. in the famous work of Mirza Muhammad Khaydar Dulaty “Tarikh-i-Rashidi. He said that such creative personalities and their works will be a source that will help to solve many problems,

on a scientific basis, facing the history and literature of Kazakhstan, Kazakh art and culture, philosophy and sociology, etc [6].

During his reign, Dulaty also paid a special attention to architecture. During his reign in Kashmir, he built houses and palaces of a common type for South Kazakhstan, Zhetisu, and Central Asia. In addition, new types of windows, doors were invented at that time.

Also, mosques and caravan palaces of that period were built differently. Due to the stable study of learners two storeyed madrasah were built. As architectural monuments of that period, one can name the madrasah Imami, Masjed Jame in the city of Isfahan, Ziyame in the city of Iazd, Shamspe. At the same time, the architectural monuments of a new type are the Gafari Dome in Mara, built with the model of the XI-XII centuries, the Alavi Dome in Hamadan, the Hassan bin Kei Khosro cemetery and the Alaaddin Cemetery in Varamin. The model of these is square, round, octagonal, and a dome is installed at the top.

Probably, the word "hamams" - a hot steam room (in a bath) also appeared in the days of Dulaty. It is known that mosques, madrasah, palaces and gardens that were built at that time still adorn the Kashmir city.

In addition, M.Kh. Dulaty had a direct impact on the development of domestic trade and its economic life in Kashmir region. In 1545-1546 there was the monetary reform. According to new scientific evidence, during the reign of M. Khaidar himself, various types of tenge were issued on his part. The proof is that there are nine types of coins issued by M.Kh. Dulaty on behalf of Nazik Shah in the Archaeological Museum of Srinagar in the British Museum. For example, among them are: gold tenge – "Mohur" - 12 grams, eight silver tenge – "Sansu" - 6 grams. All coins have the following inscriptions: "Long Live Your Majesty, the kingdom of Muhammad Khumayun, the messenger of Allah!". The inscriptions and signs on the coins are both picturesque and graceful. In addition, Dulaty tried to establish economic relations with other countries. First of all, he put his country in the first place. That is, he paid great attention to improving the overall situation of his country. This was evidenced by the following argument. Shortly before his death, he sent ambassadors to Mughalistan, Abdrashid Khan. His aim was to build a great trading relationship. It was an attempt to create a "golden" Trade Bridge connecting Kashmir with Central Asia and India.

It is necessary to know that M.Kh. Dulaty's comprehensive knowledge and desire for life was due to his reverence for art and devotion to it.

"Dulaty's life until the age of twenty-four was spent on learning. Created with a special talent, he fully mastered all the intricacies of art, education and state affairs, and by the age of twenty-five he had the honor and trust to perform personally tasks of State importance. At the age of thirty, he managed the army of the state and successfully carried out responsible campaigns. From now on, he spoke and worked in the Khan's Council, and his proposals were accepted by both the Khan and the council. He becomes Khan's adviser and became his right hand" [7].

According to the popular proverb "Knowledge is power", M.Kh. Dulaty really devoted some time of his life to the knowledge. In order to find your place in life correctly, of course, knowledge is needed. As they say, "Time passes away, but sayings remain" M.Kh. Dulaty looking at the principles of education, its intricacies, as a result of which received a degree of great attention to art.

M.Kh. Dulaty was both eloquent and witty, the owner of a quick mind. Perhaps thanks to this, said Khan entrusted Dulaty with all the affairs of the army and the state and gave him unlimited power. In the state, he rose to the category of the second person after the Khan, he was recognized as a skillful diplomat. "When Sayd Khan himself went to Tibet in August 1532 to fight the *ghazawat* war, it was clearly stated in "Tarih-i Rashidi" that the Khan due to his illness obliged Muhammad Khaidar to continue and end the war.

M.Kh. Dulaty was recognized in this campaign not only as a military leader, but also as a talented natural scientist. He traveled from Kashgar and Pamir on the northern edge of the Tibetan mountains to South Indian Bengal and eastern China, describing from the point of view

of country studies, seeing many natural phenomena, and skillfully describing them with words from a scientific point of view.

All mental works created by human beings in the world are goodness of humanity after all. Its creator and keeper are the general public, its great-minded wise representatives. From the professional expression of craftsmen, created by people, to the great complex construction, magnificent buildings with sun-drenched domes, luxurious architectural and mysterious palaces, marble statues on a high pedestal, huge monuments that reveal the secrets of heresy from the old age—all priceless works of art left by ancestors, centuries-old heritage, witnesses of the historical fate that reflects the categorical splendor and essence of the steppe. How many works have survived the destructive criticism of nature and have survived to our time?! One of them is the «Tarikh-i-Rashidi» by M.Kh. Dulaty. The scope of art is always wide. Therefore, M.Kh. Dulaty has a great influence on the art world. He is a person who stands at the height of the artistic field.

There are many folk works of Kazakh culture that have been created since ancient times. Poems-songs of various spheres, models of great words, good songs, beautiful *kui* (music) and all these things are considered as a witness of folk heritage in art sphere. Works of poetry with epochal significance, literary works are of our people's the wealth and talisman.

All areas of art, including literature and all monuments from the past, are created primarily on the basis of people's century-old spiritual values. At each historical stage, people's life gives it specific materials and reflects the criticism of consciousness. Through gradual growth, the nature of humanity itself changes. The feeling and the ability will continue to develop. As the human mind grows, so does its art.

The period of Mirza Muhammad Khaidar Dulaty's life was also a time when art spread and developed. "M.Kh. Dulaty's work covers all well-known areas of art, scales the personality of talents who have excelled in this field, their originality in art with high taste and knowledge..." [8, 207].

The author of «Tarikh-i-Rashidi» was able to pay attention to art forms of that time, because he had a great talent in the field of Applied folk art and science, about which the poet with a wide field of knowledge was sensitive. In addition to paying attention to almost all types of art and Applied Arts, which were born out of necessity in accordance with the creation of the society in which he lived, he focused on each of the industries separately and gave a lot of information about the talents who mastered these areas of art.

Khaidar Dulaty even interacted with many of them, giving them his own unique assessment and, if necessary, expressing critical opinions.

This is what M.Kh. Dulaty himself wrote about in the "Tarih-i-Rashidi": "This history consists of two books. The first book begins with the life of Togylyk Temir Khan and focuses on the life of Abdrashid Khan, who today is the splendor of the Khan's throne. The second book tells about the life of the king, what he heard, saw, the history of Uzbek, Chagatai Khans and sultans, or the stories of my contemporaries" [4, 236].

In the concept of "My contemporaries", of course, the author also included events and places of artistic people in the society where he lived. "In the old days, when my Kazakh grandfather proposed a viable conclusion: "words speak louder", of course, the highest peak of art meant the genre of poetry," said M. Myrzakhmetuly, the highest point in the world of art is the art of the word, or poetry. Even in the days of M.Kh. Dulaty's life, poetry was the king of the word poetic art, and some pearl-lined forms of poetry arising from it led the society. Having paid a great attention to this complex phenomenon, the life could not help but think about which in the literature of the Turkic people think about a popular form for that time – the genre of poetry, critical opinions about poets and their assessments, their role in the political and social life of social construction [8, 236].

Therefore, in the work «Tarikh-i-Rashidi» M.Kh. Dulaty first of all entered the world of poets - owners of the secrets of a warm heart and tender feelings in the field of art, telling about them with special diligence.

Discussion and observation. More than 1550 verses of poets with a multifaceted poetic nature, mostly the names of poets who wrote poems in Turkish and the types of poems they used are mentioned in detail in «Tarikhi- Rashidi». It was defined as the poems by the poet Rumi's poem, Sultan Mahmut Khan's poem, or his father's rubay, my own poem. This is probably due to Dulaty's interest and love for the poetic art.

In the research work of the candidate of philological sciences B. Baeshova "The genre of four lines (Rubai) in Kazakh literature", Rubai written by M.Kh. Dulaty is also considered [9].

For instance, he wrote about religion in his rubai. Here the author in the four lines thanks the God, even he tells him his views:

"O God, save me!

Neatly close the lid of bad things.

I'm looking for one of you to lean on, to live,

Save from suffering, grief and heart!» [4, 518] – he asks the God for guidance. He is the one who shows the abuse of the people on earth, but with all his heart and soul he guides the path that leads straight to him without misguided.

The poet has many stanzas sung in religious way.

"Don't make promises, swear, and get stuck in vain,

Be afraid of the double-edged sword of Allah " [4, 520], - in addition, the stanzas show special respect for Allah and worship. In this stanza, the poet seems to have taken the principle "The Promise is the word of God" as the main basis.

In the chapter of his work "My father Muhammad Husayn Gurgan's escape from Shahibek Khan to Khorasan and a few stories about him", he again talks about religion and attributes the commandment of religion to the Rubai of Khoja Abdullah Ansari, symbol of chastity:

Dear, may your name not be lost forever from my name,

The heart is sad, let it say "you are the only one I love."

Let my whole life be yours,

Don't let every word and phrase go out of my ears! [4, 520] – here we notice the lines written in the way of spirituality.

Mirza Haidar did not write Rubai only in religious way. In his works the people's difficult way of life, joy were as the main themes. The poet's skill in the writing way of Rubai is his ability to subtly and attractively convey human psychology.

This is one incredible challenge of fate, survival,

Never a man's untied knot.

The main thing is not to overdo it.,

If he says little, a hundred more disputes are added to your head " [4, 520], - It is also said that if the gift of hope and joy is given, then there will be enough times when they will cry, as if they put a thousand times the poison in their mouths.

In the same mortal life, unbearable injustices and abuses will touch the tongue. The main thing is to understand the meaning of the word. "I have not found a friend in the world" or "There is no deception in this mortal world, those who seek pure transparency in it are not right," he sings with a poetic heart of his suffering from people.

Poets who care about every beat of their hearts do not get tired of looking for a spiritual companion for their souls, if they do not find them, they will not fit into the world.

People who take into account only the material situation are disappointed and suffer, include it in their songs:

"To the mind that cannot fit to be reunited with you,

Some man who does not understand the heart to the truth,

I can say that my shirt, in which you cried, is full of Thunder [4, 523], - In this case, it is necessary to take into account the It is known that if the poet continues to be disappointed in life, driven by pessimism, he falls asleep and his light in his eyes goes out. It's like a candle. It fires a little, but sometimes it fires loudly.

The poet Mirza Khaidar also resists disappointment and succumbs to sublime feelings. At such moments, he becomes a brilliant lyricist poet. In the chapter of his work "Description of Kashmir", there are points in the search for elements of beautiful nature in man. The character of his lover in the depths of his heart is compared with the beautiful flowers in the garden of the same nearby flower bed. In one stanza, the beauty of Kashmir is described from all sides. 'Water like flower does not flow to every side, the soil is as fertile as the soil of heaven' - he described the watery, nullified paradise with beautiful and rich colors.

The rubais of M.Kh. Dulaty are sung in two verses. The first verse is philosophical, the next is lyrical. In the philosophical song, the most difficult acts of life are sung, and in the lyrical song, the connecting force between nature and man, or the keys of subtle feelings, will be the core of the song. M.Kh. Dulaty is a brilliant philosopher, lyric poet. His works will forever remain in the memory of generations with their values, no matter how many centuries have passed.

"We said that literature is a kind of art, the art of the word. And when we talk about art, we cannot talk about the master who creates this art" [10, 76]. That is, M.Kh. Dulaty was not limited only to superficial thoughts about art, he also made the people who created the art of speech the basis of his work.

Due to the individual qualities of the poets he spoke about, their names would not have been preserved in the minds of the people for a long time and would not have become the precious heritage of literature. Nauai, Zhami, Jalair Ali are the pride of the entire Turkic people, aren't they?

M.Kh. Dulaty had his own literary environment, grew up in direct contact with most of the great and small poets who lived and grew together in the cauldron of contemporary life. Among the many talents of Mughal and Chagatai lands, we said that they were especially fond of the group of classical poets, who were very talented in art and honored by the country. M.Kh. Dulaty is distinguished by a bold expression of his thoughts, born out of his own critical cognition, focusing on such poets as Navai, Jami, Jalair Ali, Binai, Hilali.

"First of all, M.Kh. Dulaty begins the story about Navoi "Amir Alisher (Navoi)".

"His nickname is Navoi. No one wrote so many poems in Turkish either before or after him. He is a master of this field of art. His poems in Turkish were as common to the general public as Jami's poems in Persian. There are many works of Navoi written in Persian. He gave the nickname "Fani" to the poems he wrote in Persian. In Turkish, he has three *ham* and one *diuan* in Persian. He wrote "Tazkir at Al-awliya" in Turkish, and sang in Turkish the answer to "Hamsa" [4, 226].

From this we can see that Navoi was fluent in Persian and Turkish, and he wrote his works in these languages. In addition to M.Kh. Dulaty's opinion, A. Konyratbaev and T. Konyratbaev in their work "Notes of ancient culture" noted that Alisher Navoi was a great realist, humanist poet who deeply criticized medieval society, and this character elevated him above some representatives of Eastern literature of that time. After all, at that time in Iranian-Persian literature there was not always a direction of realism. Instead, mostly palace poetry, the mystical-religious direction gained strength, and some poets, seeing the contradictions of the Times, could not express it openly. During that period, Navoi, who openly expressed his opinion and criticized his time, had a high degree of poetry.

Alma Kyraubaeva in the work "Ancient literature" wrote: "Navoi was friends with Husain Baykara, and their friendship was not interrupted until his death. When Husain Baykara ascended the throne in 1469, the Sultan was Mulazim (a close person in the palace). In a few years, he would become an advisor" [11, 188].

A. Konyratbayev: "After Abuseyit's death in 1470, the Kingdom of Ghirat passed into the hands of Husayn Baykara. He invited Navoi from Samarkand, and Husayn took him as his secretary, and then as his chief vizier in 1471. From that time, one of his nicknames was pronounced Mir/Emir/Alisher" [12, 182].

Therefore, from these details, we can see that A. Navoi was also very knowledgeable in the management of the state. In general, Alisher was a person who grew up in a literary environment.

For example, his cousin Mur Said is a calligrapher, musician, poet, and his cousin Sabuhi is a poet. It turns out that Alisher, who grew up in such an environment, at the age of four read poetry to those people. Alisher's education from the space within the framework of art also did not affect his steps in the future. This was probably the first step towards his becoming a great poet.

Understanding Nauai's mind and art master well, M.Kh. Dulaty wrote: "Alisher fulfilled the wishes of those in need as much as he could, and patronized the scholars. All his income from his possessions was spent on the path of charity. He built many madrasah, mosques, and other buildings. Until now, many of these buildings have survived in Khorasan. It is clear that no everyone can make the construction of such architectural buildings" [4, 227], he writes.

A. Konyratbayev in his work connects the names of the people of art, which we will talk about in the course of our work, with this Alisher Navoi and values his people of Science very much, the historian Khondemir, Atai, Mirkhond, sybiz Kusain Uddi and Kulmambet Nai, artists Bekzat and Shah Muzaffar, copyists Sultan Ali and Mirali were raised near Navoi, in addition, such as Jami, Hilali, Binai, Dauletshah, Kusain Baiz Nashifi it is said that a group of poets joined Navoi, stood up for the people, valued truth, humanity and Justice.

Therefore, M.Kh. Dulaty is one of those who deeply studied and read Alisher Navoi's works. For this reason, the deep knowledge and high appreciation of Navoi in his time is a clear proof of this. From this it follows the essence of two different problems.

First, he read deeply all of Navai's works and Hamsa, and secondly, he accurately recognizes the reason why Navai wrote his poems in Turkish, The Patriotic orientation of Navai, who fought for the interests of the Turkish language against the Persian language, which dominated the language of Science and poetry in those days.

In his book, M.Kh. Dulaty sets a special topic "The story of Amir Alisher" and even gives a description of Alisher's behavior before his death. In "Tarih-i-Rashidi": "Alisher was a very sensitive, thoughtful person with a very tender soul. He wanted others to be smart, reasonable and well-mannered as well. And it was difficult for other people to be reasonable and well-mannered. So resentment was born. However, there is no flaw in Alisher, except for the extreme fragility of his nature, only resentment" [4, 227]. Where did the quality of "resentment" come from in Alisher, what events caused his resentment? We need to understand it as the female passion of the Iron generation, the vicious character of insulting the interests of people, the resentment against the antics of not only the Iron generation, but also the entire human community around it.

The above assessment of M.Kh. Dulaty is a fair assessment, which was born out of sympathy for Alisher Navoi and his unparalleled poetic art and rare moral qualities, especially selfless care for scientists and people of art.

From M.Kh. Dulaty's pen:

*The price of the sea is probably in this water,
Perhaps the depths of a person are in this art, -
The feelings were given as a poem.*

The author also dedicated this tribute to Alisher Navoi to Ali Jalair. In this work, he put a special topic "About Zhalair Kusain", although in a short form, the facts about him and the high assessment of his poetic art will be very valuable sources. "The author of the book, paying special attention to Jalair Husayn Hasen Ali's work, he spoke abundantly and clearly, in his deep knowledge and special assessment of the path of improving the poetic skills, which developed the genre of *Qasida*, raised its artistic level..." [4, 227].

Zhalair Kusain was first deputy of Baykara, then served to King Babur. He was one of Babur's favorite commander. Zahiraddin assesses Babur Jalayir's poetic art in the *qasida* genre as superior to the poets who occupied the land of that time. It seems that it is not for nothing that the highest assessment of jalair was given by M.Kh. Dulaty after Babur.

Babur and Muhammad Khaidar both mentioned by Ali Jalair's pseudonym "Tofeili". M.Kh. Dulaty said about Jalair Ali: There was no contemporary as Ali, he outstripped Salmen, Zakir.

We can see from the author's data that Abdrakhman Zhami is the greatest of the poets who lived in those days of wealth, when scientists and educators came together, and both the beginning and the end of the story always ended with the mention of his name.

The fact that he distinguished himself among the poets and ranked him among the Saints is indeed proof that Jami is a giant in the high tower of poetic art.

"Nuraddin Abdrakhman Ibn Ahdem, nicknamed Jami, is one of the great poets of the tenth century. He was born in Herat in 1414. He knew Arabic, Persian, studied rhetoric, philosophy, law, mathematics, religion, and other sciences. A person who has taken the path of religion and built mosques and madrasah with his own money" [4, 235].

It turns out that Zhami was Alisher Navoi's contemporary friend. "What should reign between two countries is not war, but peace," Jami said. Therefore, in addition to pure poetry, Jami was a figure who was able to focus on public issues.

Maulana Abdolqafur Lari, in his commentary on Nafakat Al-uns, says: "His Majesty Jami lived from the beginning to the end in allusion (allegorical) images, and the music of love in the kingdom of his heart always sounded the alarm of the government. In one of the last days of his life, I once went to meet him while he was in oblivion. It turned out that he was taking ablutions, his blessed, woolly, scarred, half-spotted wrist was so clean and glistening in the eyes, who had ever seen such a wrist. Maulana's wrists are mesmerizing. He saw me, raised his head and said: "I have been seeing my lover in this form for a long time, I imagine a favorite image in my mind and admire it. For some time now, I have been thinking one image in my mind and expressing my love for it. Today, the Almighty God depicted my hands as if they were the hands of an imaginary image. You came at such a wonderful time. When I looked again, his wrists returned to their former natural state" [4, 235].

The diverse works of Abdrakhman Zhami, famous throughout the Eastern world, occupy a prominent place in the history of medieval culture. We note that he was a modern thinker who managed to leave a significant scientific legacy not only in the field of literature (poetry), but also in the field of art (music).

It turns out that Jami was a poet who wrote a lot. For his works, he borrowed the theme from previous plots. But from this it cannot be said that he is just an imitative poet. After all, Jami was the great poet of his time, who raised Tajik - Persian literature to the eastern horizon.

Many research works have been written and published about the works of Abdrakhman Zhami. Some researchers claim that he has 99 works, while others claim that he has 34 works of prose and 16 works of poetry, which proves that Zhami is a real creative artist.

In the footsteps of Jami Muslehaddin Sagdi, he writes a book of prose instruction "Baharistan", similar to "Gulstan". Translation - "summer garden". This work of the poet was famous all over the world. The author refers to many major figures of Tajik-Persian literature (H-hug.) gives a price. Among them are Rudaki, Firdousi, Nizami, Sagdi, Dichloui, Navai, etc.

A. Afsakhzod considered it an encyclopedia of the life of people of that era, from mercenaries to miners.

It is his poetic art that has earned the title of Jami. His works spread equally to the West and East. Many of his works were resung by representatives of interesting written literature-pots Kissa, which enriched Kazakh literature in terms of theme and content.

In addition to Navai, Zhami, Sagdiar, M.Kh.Dulaty mentions the names of the following figures in his work:

It is said that Asafi-Khoja Asafi bin Nimatallah-I Kuhistani (died 923/1517), was a close friend of Alisher Navoi and a student of Abdrakhman Jami in terms of his style of poetry.

According to Babur, Ahi wrote good ghazals. His first nickname was Nargesi, later renamed it and recognized under the name Ahi. Sultan Kalibek or Ahi Joatai worked in the Office of the son of Sultan Husayn Baykara Garib Myrza. He was a pure-minded lyric poet. A book of poems "Myrza Garib" was published. But only the name of this work is known to us. In addition, some of his poems were published under his own name. With a simple pen, ghazal was famous for his love poems in writing. In addition to the collection of poems, there is also

the work "Saginama (Asabanama)". He was born in Tabriz in 1521. The poet from Merv writes about him Navoi.

Hilali, a full name Badraddin Helali-II Astrabadi (died 936/1529), comes from the Turkic tribe of Astrabad. He comes to Herat, gets an education, and finds himself in a literary environment near Alisher Navoi. The author of the religious poem "Shah-ua-Gada".

Kamaladdin Binnai is one of the talented poets in Alisher Navai's literary circles in Herat. Navoi's name was made famous by various opposing opinions and claims that it is impossible to write a work of art in Turkish.

According to Saifi - Navoi, he comes from Bukhara to Herat to receive education. There he published poems and becomes popular.

Maulana Muhammad Ahli Shirazi – (1455-1535 / 36) poet, author of two poems besides the ghazals. Jalaladdin was a student of Muhammad Davani. In his youth, he worked in the Office of Sultan Baykara. He has an ode to Alisher Navoi and an ode to the Prophet and his family.

Amir Muhammad Salih is a poet who also wrote poetry in Turkish, writes Babur.

Maulana Shahidi (died 979/1571-1572) was a poet.

Khoja Abul-Barak, nicknamed Firaki-poet.

Haidar Kalicha was born in Korasan and lived in Iran during the reign of Ismail I and Tahmaspa I Shahs (half of the sixteenth century). He spent a short time in Indian land and spent the last period of his life in Seistan.

At the same time, the names of such poets as Shukhudi, Gulhani, Gulshani, Payami are also mentioned.

Therefore, from these points we can see the connection of M.Kh. Dulaty with poets. He not only wrote about the poets, but also spoke about their common essence and criticized them.

Results. The main aim for the generation, who had a deep study M.Kh. Dulaty's heritage and the opportunity to fully recognize the intricacies of our literary treasures, is to revive the historical consciousness of the people who have become forgotten, to clearly recognize the sources of our spiritual essence, said M. Myrzakhmetuly, a unique personality scientist: " although we claim that the noble heritage of our great ancestor which came down to us - is a scientific historical work and poetic works, It still continues to share an inexhaustible encyclopedic worldview, which changes and radiates light with each discovery of many facets of Heritage" [1, 103] - his opinion suggests that the work of «Tarikh-i-Rashidi» is an inexhaustible object of study.

It is obvious that M.Kh. Dulaty now paid a special attention to the musical, especially singing and composing art of that time. In this area, the artists of art are those who are directly involved in the work of the author, with whom he communicates in everyday life.

"In their reflections on Sultan Said Khan, the most talented composer Abdrashidhan, Khoja Abdullah, the singers - Hafiz Basir, Kasan Ali, Hafiz Hasen, Amir Muhammad, who plays with four extreme instruments, which are mentioned by M.Kh. Dulaty, there is an opinion in which voice they sing and do not lose sight of their individuality" [1, 112].

For example, about Hafiz Basir, M.Kh. Dulaty said: "One legend says that there was no such singer before. There is such a story about him: once in the spring he sang in the garden, and the birds – Nightingales, woodpeckers, yellow tinsel – all gathered around him and flew over his shoulders and head." Hafiz Basir's singing is not only the human race, but also the admiration of birds, who knew the subtle secrets of singing, as if revealed the secret of his art and abilities.

Kasan Ali is Hafiz Basir's student. The voice was thin. It turns out that he paints various complex, deep-content songs with the same subtlety.

Hafiz Jami's voice was thin and melodic. But the music was wonderful. Hafiz was more than Ali.

Khoja Abdullah... the trumpet was invented by him. The Canon had never before been a remarkable clay. But the change that Khoja Abdullah made to the canon was so great that human nature was not looking for a state other than it.

The teacher said Gijaki and Mazhar-I-Udi played masterfully in *gijak and lutna*.

Master Haidar Shah Balbani, in terms of playing the harp, before him there was no person who could play as skillfully as himself.

Teacher Sheikh Nai played more than real masters on all instruments. Since he was a master of the *nai* instrument, he played this instrument and was famous [4, 235].

In this way, M.Kh. Dulaty gave a description of the world of music. In M.Kh. Dulaty's work such clay instruments as *canon*, *gidzhak*, *nai*, *lute*, *harp* were mentioned. These instruments now present in modern musical art. For example, the *Kanun* is a musical instrument from the Hellenistic era. It is tuned in six different ways [13, 393].

In «Tarikhi- Rashidi» it was Khoja Abdullah who played Kanun well and tuned it perfectly. He was a master of this art. This is also the advantage. Therefore, Khoja Abdullah is called "Grandfather of Kanun".

Gidzhak is an instrument created in the era of Sultan Mahmud Ghaznawi (388-421). Its creators are the famous falsapist-thinker Nasiri Khusrau /he died in the end of XIXc / and the famous healer, encyclopedist scientist Ibn Sina/ 428/ died in 1037 / [13, 394].

Ljutnya – (Arabic – wood) clicking musical instrument. The body is similar to the dombra, the neck is similar to the kezheg of kobyz. 6-16 intestines (sometimes up to 24) are worn. The origin of the lyutnya begins with a musical instrument called the *oud* of Arab and Iranian countries. At the end of the Middle Ages, lutnya spread to Spain and Sicily, its slightly modified form to the countries of Western and then Eastern Europe. The most populous period of lutnya was the XVI-XVIII centuries [13, 347].

From this we can see that the basis of this instrument is not the West, but the East. If «Tarikh-i-Rashidi» is written in Persian, then one of the origins of this instrument is Iran. Therefore, the lyutnya instrument itself, mentioned by M.Kh. Dulaty, seems to have descended from the country of Iran, where this Persian language was spoken. Today, there may be a legitimate question as to whether this instrument exists, if any, it has undergone changes. The answer is that the lyutnya is not fully preserved today, because by the second half of the XVIII century, the lyutnya was supplanted by the guitar. Yes, a popular instrument used in modern everyday life. In comparison with the two, we can say that the guitar lutnya differs in shape, or in form.

One of the instruments used by the composers mentioned by M.Kh. Dulaty is the harp. The harp (German Harfe) is a musical instrument played by hanging and pulling the strings. It spread in ancient times to the countries of Egypt and Assiro-Babylonia. The strings of the harp gradually increased, reaching 47 strings in an improved instrument. The performer keeps changing the twist as he draws the harp. For this purpose, seven presses /pedals/ on the foot of the instrument are used. The sound of the harp is soft. An instrument of harp origin can also be found in other countries. For example, when digging a soil city near Khorezm, a picture of a 3-string harp was found on the palace wall [13, 484].

This informs that the harp is also widely distributed in the countries of the East. If the owners of art did not use the harp, M.Kh. Dulaty would not have allocated this instrument to the owners of the art of his time, or clay. Even in the XVIII century, travelers P. Dallas, I. Lepekhn, and others called the Kazakh 7-string "Lying harp". It seems that this is also not a free analogy.

S. Gazaryan's work "In the world of musical instruments" says that the harp is a popular musical instrument all over the world. Even if you have a bow, the harp is ready. The instrument, initially limited to 1-2 strings, later began to add a large number of strings using strong wood [14, 15].

In the Middle Ages, playing the Harp was widespread among composers in France, Ireland, Scotland. Well, the French master who brought the harp to the correct, normal state, as it is now, is Sebastian Erar.

The next one instrument is *nai* (*nei*) – a wind music instrument. Total stand-450-520 mm. *nai*, of flute origin, is distributed among the Uzbek, Azerbaijani, Tajik, and Turkmen people. Depending on the materials used in *Nai*, wood continues to be divided into *nai*, *garau nai*, that is, *nai made of bamboo* [12, 215].

If this is a wind instrument, then we can say that it is close to the flute. And we note that all those who use it are people of our Turkic origin. And these days, *nai* is often used in the southern region of Kazakhstan, especially in the Shymkent region.

One of the instruments called in the “*Tarih-i-Rashidi*” is the *nai* instrument which belongs to one of the oldest musical instruments. About its birth, *Dervish Ali* gives a curious fact: “when Muhammad returned to Earth from the world of heaven, he told The Secret things he saw there to his close relative, just and truthful Ali, who later became the fourth caliph. But he cannot fully reveal his secret to him. Then Muhammad goes to the field, tilts his head into the nearest well and receives instructions from heaven to tell the secret of the heavenly world. The Prophet fulfills it unswervingly. That’s when the reeds sprout from inside the well. One shepherd, arriving at the well, cuts it and begins to blow, taking it to his lips. At the same time, a beautiful melody begins to flow. Not only herds of sheep, but also wild animals and birds, various snakes and scorpions gather and listen to her.”

Nai is usually made of reeds. But the master performers use a young wooden *nai* instrument. There will be a difference between the *nai* made of reeds and wood. If a certain melody is performed from reeds, then any kind of melody can be played from wood. Its essence is that it has an eighth lever /Valve/ made of wood. It is called Mubarak. The *nai* made of wood is called *zer-i-dim* or, in fact, *Nai (Nai-i-Rast)* [13, 393].

“Abdrakhman Zhami, who was known to the Eastern world as a great poet and thinker, has many works on the art of music” wrote scientist Konyratbayev highlighting his work on the state of music” (“*Risala-i-Musiki*”), written in the XV century. Indeed, this work is like the beginning of post-Zhami music, or the science of music. In addition to the great poetic path, we note that Zhami was a versatile artist who plunged into the world of music. He was the first, the most educated, the pride of mankind, Sheikh-al-Islam, the light of the Muslim community and religion, Maulana Abdrakhman Jami (let the light of Allah fall on his grave). His great glory does not need to be presented or explained or narrated to simple person as me” [4, 171].

Therefore, we can not be mistaken if we add Zhami to the list of singers-composers mentioned by M.Kh. Dulaty in the report of a clay scientist who studies the theory of music and delves into its intricacies.

“M.Kh. Dulaty’s attitude, especially to artists and masters of Applied Arts, is also very important. There is a strong foundation in this relationship, because according to Babur, Muhammad Khaidar is an artist and a master who has direct knowledge of many areas of applied art. Many artists of their time, calligraphers, book designers, architect-decorators, (instructive) creators, ambassadors, and those who have mastered the art of copying books are distinguished by the fact that their thoughts and reflections are presented in a simple way, but very voluminous sources” [1, 113].

“...In those days, there were many artists, but here we only mentioned their teachers and outstanding people”, - writes M.Kh. Dulaty. Painting is a fine art. And, ‘representation (drawing) is a description of the being around us through artistic art. The purpose of art is to know the world and represent it in a concrete life form. This is a complex dialectical process.”

Probably, these artists are the most delicate and sensitive owners of the name of art. After all, their brushes will be the most graceful, the most beautiful, the most mysterious in the false world. M.Kh. Dulaty, speaking about artists, separately addresses them. From «*Tarikh-i-Rashidi*” we reveal a lot of data related to the visual arts.

At first, he writes about Shah Muzaffar: “Teacher Mansur’s son.” And after that, our eyes reach the fact that both the father and the son are artists. After all, it is said that “the Master was a good artist in the time of Sultan said, like Mansur.” It is also mentioned that he was a teacher in this field of art. “However, the beauty of Master Mansur’s painting was fading. True, the battle scenes were drawn very strongly. However, Shah Muzaffar was much stronger than him. His pen is very thin, open, delicate, graceful, pleasing to the eye. At the age of twenty-four, the conspiracy went away... The Masters of this art value them very much” [4, 233]. The principle of “master without a disciple” applies to all periods of time. Indeed, you are obliged to shed your

knowledge in the light and pour it out around you. The artists who were written in the «Tarikh-i-Rashidi» also had students. The author also writes about it.

For example, the disciple of Shah Muzaffar is Dervish Muhammad. Then M.Kh. Dulaty showed him as “my teacher”. After that, he gives him the following description: “The Pen had no equal in tenderness to itself. Perhaps the Shah surpassed Muzaffar, but the symmetry and beauty are faded. The battle front could not be reconciled. For example, it was depicted that one Horseman stabbed a lion with the tip of a spear, the entire volume of this image could be covered with a single grain of rice,” writes [4, 233].

“Bekzat is a master of drawing. Although his skill does not reach Muzaffar, his pen is firm. The plan of the picture and the preparation of the composition were further,” said Kasim Ali Chihragushai, a great teacher of such artists as Maksut. He also writes about Bekzat. And the teacher of this Bekzat - Maulana Mirak - is a wonderful person of that era. It turned out that Bekzat had a lot of experience in preparing the project, but he did not reach his degree in image processing.

It seems that M.Kh. Dulaty also focused on the creative laboratory of artists. About this Maulana Miraq: “He painted all his paintings where they came from. Never limited himself in the workshop. It is a soul with a strange character in itself. Despite this, he used to do exercises that put a strain on the body. Obviously, this is a business that does not combine at all with the art of drawing. At the same time, he collected the most of his paintings. In addition to these, the features of such artists as Khoja Abdolhai, Ustaz Baba Haji, Ustaz Sheikh Ahmet, Molla Zhusup are also recorded.

Maulana Zhoneit, Master Hisamedin – masters of making helmets, - he points out. This is another proof that the craft of that period developed to a high degree.

When we talk about the art of book copyists, we analyze the patterns of writing that they have improved and formed using, “Maulana Sultan Ali Meshhadi... he was very good at copying fine and large writing, Naskh and Talih graphics... He was a man who had no equal in the facets and secrets of writing, or in the type and artistic side... At the moment, Molla has so much influence. I’m not smart enough to accept it. In many cities, pen Masters keep samples of Molla’s writing with them. If there are no versions of Molla’s writing in the libraries of Kings, this library is not considered a favorite place,” we can see that the art of copying books, which was widespread in those days, is an art form that has risen to a very high level.

Maulana Sultan Ali Meshhadi’s stories about how he succeeded in copying books, which motivated him to improve this art, are as follows: “Maulana introduced a special kind of his soul to him when he first practiced. Although he was liked by the common people, he could not be recognized as a worthy master of artistic writing. Maulana Jafar had already started and finished moving the Hamsa. Mirza Sultan Abu Said: “Is there anyone who can complete this matter? I asked.

Maulana brought Sultan Ali. Then Maulana showed him what Jafar had written. Maulana immediately agreed. Then he wrote down a chapter of the book and brought it. Maulana was in the House of Azhar. He was brought to her first. Maulana Azhar said angrily: “You are going to finish Maulana Jafar’s Hamsa with this inscription? Maulana Sultan Ali was brought into his room, knocked on his hands and held captive for two days. Then he released him and said, “You are a gifted child, but your writing is not the writing of nastalik.” He told Molla (Sultan Ali Meshhadi): “I took the sample and did the exercises. After a lot of practice, I learned the example of all-nastalik. Before that, I did not know that there was no pattern in my writing, I was proud of its beauty, purity and strength. It is impossible to write without a sample” [4, 114].

As a result of such work, Maulana Sultan Ali Meshhadi became a bottleneck in the case of copying books.

Maulana was also a disciple of Sultan Ali Meshhadi. One of them is Maulana Aladdin. Like Maulana, no one else could copy a book.

Another learner is Sultan Muhammad Khandan. “He also wrote very nicely.” In addition, it turned out that his son – in-law-Maulana Zinaddin Mahmud was also a student of Sultan

Ali Meshhadi: he was very good at copying books. It turned out that he wrote quickly and expressively.

Speaking about the copyists, M.Kh. Dulaty said: "The group (calligraphers) mentioned by now were true masters of their work. It is not for nothing that they have not been before or after them," he said, interrupting the key conclusions about them and giving a fair assessment.

In addition, M.Kh. Dulaty puts the heading "Ornaments - about ornaments in gold" and he writes: "Maulana Muhammad is a better master than Yari in decoration. In addition, he decorated the page of the book Sultan Myrza Hossein, who made it more beautiful and delicate. He spent 7 years on it. The subtlety of his work is such that one link of the pattern draws one golden moon on the ground half the size of a lentil," - this leaves a feeling of how much artistic art in the field of decoration has developed and determined its great place in the world of beauty [4, 234].

Conclusion. In his classical work, M.Kh. Dulaty refers to the representatives of the wide steppe at the height of art. The heritage of M.Kh. Dulaty is a creative world that is still an object for various studies. And M.Kh. Dulaty is a person in the field of Art, who has a special place in Kazakh literature. This is the main reason why his noble heritage has become an object of special study. The work of the scientist "Tarikh-i-Rashidi" is a vivid, bright, complex and fragmentary work, which can argue with the most famous work of any Persian and Turkic writers written in the Middle Ages. In the course of his work, we will find vivid alternations and distinctions, magnificent parables and embroidered portraits, magnificent paintings and landscapes of nature, winged tongue twisters and corpses of Islamic wise words, conciliatory images and unique examples of other decorative techniques.

"Tarikh-i-Rashidi" is not only an advanced work of its era, but also one of our national treasures, which has passed through the centuries to the present day, has a rich historical knowledge, a high aesthetic level, which will give the modern Kazakh reader and future generations. It is not only a historical work, but also an invaluable spiritual asset that is included in the Golden fund of Kazakh literature. The book "Tarikh-i-Rashidi" is a fundamental work that will become one of the pearls of human history and world literature.

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М.Х. ДУЛАТИ ЖӘНЕ ӨНЕР АДАМДАРЫ

Аңдатпа. Ғылыми мақалада орта ғасыр ғұламасы М.Х.Дулатидың «Тарих-и-Рашиди» еңбегіндегі автордың өзінің замандас өнер адамдарымен қарым-қатынасы, өзіне дейінгі өнер адамдары жайлы жазған жеке пікірлері ғылыми тұрғыда тұжырымдалады. Автордың мемуарлық еңбегінде тоқталып өткен шығыстың рухани әлемінің танымал өкілдерінің өмірі мен шығармашылығын толықтырып зерттеу және олардың Мырза Хайдар шығармашылығына әсерін анықтау мақсат етіледі. М.Х. Дулатидің қазақ әдебиетінің тарихы мен өнер тарихынан алатын өзіндік орны айқындалып, оның еңбегіндегі өнер түрлері мен алуан өнер иелері туралы мәліметтер бүгінгі күн талабына сай зерделенеді.

Мақалада М.Х. Дулатидың ерекше назар аударған мәселесінің бірі - сол замандағы музыкалық, әншілік, сазгерлік өнер болғандығы айтылады. Ондағы өнер саңлақтары автордың өзімен тікелей араласып, күнделікті тіршілікте қарым-қатынаста болған өнер марқасқалары екенін нақты мысалдармен суреттеуі, сонымен қатар автордың оларға берген бағасы мен сыншылдық тұрғыдан айтылған ой-пікірлері мақаланың құндылығын көрсетіп, тақырыптың маңызын арттырады. Мақалада өнер адамдарымен қатар сол замандағы қолданылған канун, гиджак, наи, лютня, арфа секілді саз аспаптарының аты аталып, бұл аспаптардың қазіргі музыка өнерінде қолданылып жүргені айтылады.

М.Х. Дулатидің суретшілер мен қолданбалы өнер иелеріне деген қарым-қатынасының ерекшелігі тілге тиек етіліп, өз заманындағы суретшілер, жазу өнеріне жетілген каллиграфтар, кітап безендірушілер, сәулетші-әшекейлеушілер, (инструкция) жасаушылар, елшілер, кітап көшіру өнерін меңгергендер жайлы толғаныстары қарапайым түрде беріліп, өте көлемді де бағалы дереккөздерін оқырманға ұсынуымен ерекшеленеді.

Түйін сөздер: М.Х. Дулати, Тарих-и-Рашиди, мұралар, өнер, өнер адамдары, ақындар, суретшілер, музыкалық аспаптар.

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М.Х.ДУЛАТИ И ДЕЯТЕЛИ ИСКУССТВА

Аннотация. В статье анализируются взаимоотношения автора с современниками и его личное мнение о художниках, живших и творивших в средневековый период, упоминающихся в произведении «Тарих-и-Рашиди». Цель мемуаров автора – дальнейшее изучение жизни и творчества известных представителей духовного мира Востока, определение их влияния на творчество М.Х. Дулати. Определено самобытное место М.Х. Дулати в истории казахской литературы и искусствоведения, а также изучены сведения о видах искусства и различных художниках, нашедшие отражение в творчестве великого мыслителя в соответствии с требованиями сегодняшнего дня.

В статье речь идет о том, что одной из проблем, на которую обращал особое внимание М.Х. Дулати, было музыкальное, певческое, композиторское искусство того времени. Иллюстрация на конкретных примерах того, что произведения искусства, непосредственно переплетенные с идеями самого автора и взаимодействующие в повседневной жизни, являются маркерами искусства, а также авторская оценка и его критические соображения подчеркивают ценность статьи и повышают значимость темы. Наряду с людьми искусства в статье упоминаются такие музыкальные инструменты, как канун, гиджак, наи, лютня, арфа, которые были распространены в анализируемый период. Эти инструменты, по утверждению авторов, до сих пор используются в современном музыкальном искусстве.

В работах М.Х. Дулати в своеобразной манере передана специфика взаимоотношений великого мыслителя с художниками и представителями прикладного искусства. Размышления автора произведения средневекового искусства о творчестве каллиграфистов, декораторов книг, архитекторов-декораторов, создателей инструкций, послов, освоивших искусство копирования книг, переданы в обыденной форме и отличаются тем, что в подобной форме автор (М.Х. Дулати) преподносит читателям очень объемные и ценные источники.

Ключевые слова: М.Х. Дулати, Тарих-и-Рашиди, наследие, искусство, деятели искусства, поэты, художники, музыкальные инструменты.

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