

The main directions in the development of literary ties between the countries of the subcontinent and Uzbekistan in the 15-18 centuries

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Annotation:

Literary relations with the countries of the East and West date back to ancient times. Cultural relations between the countries of the subcontinent and Uzbekistan date back to a very distant era. These countries were already known in the Uzbek land as countries with an ancient and deep culture. There are echoes of long-standing trade and cultural ties with these countries already in the Uzbek epics. The article is devoted to the history of literary relations of Uzbekistan with the countries of the Indian subcontinent and covers the period from the 15th to the 18th century on a large scale based on thematic sources.

Keywords: Literary relations, subcontinent, Buddhism, Islamic period, genre, poems and gazels, Humayunnama, Hamsa, Kalila and Dimna.

The bridge for studying literature countries of the Indian subcontinent in the Middle Asia region expended with Buddhism in the 7th – 8th centuries. Al-Biruniy's work on this culture is considered as the first step in Islamic period which protects literary and cultural vistas.

“Panchatantra” influenced greatly on the literary process in Middle Asia region. It must be pointed out that in Alisher Navaiy epoch genre of historical poems and gazels in the works of Amir Khusrav Dehlavi influenced on the literature of Middle and Near-East.

The ideas of the great Uzbek poet and thinker Alisher Navaiy expressed in his poetry, especially in “Hamsa”, influenced greatly on the works of Persian and Turkic language poets of the subcontinent (the 16th – 17th centuries) (Bedil, Munir Lahori, Gani Kashmiri, Abdusamad Sukhan).

The 16th century is Babur's epoch (“Vaqaye”). It is the most important time in literary connections of two regions. Considerable influence on poetic works of Babur was made by his predecessors who wrote in Turkic: Lutfi, Atoi,

Gadoi, Durbek, A. Navaiy especially. The analyses of “Humayunnama” (Gulbadan Begim) shows mushair influence in which representatives from Turkestan, Bukhara and Samarkand took part. The second part of the 16th century is connected with the progress of the literary activity in Indian subcontinent as well as with the name of Urfi ,Sherazi, Naziri, Fayzi, Dakani.

Sanskrit book “Panchatantra” influenced greatly on the literary process in the Middle Ages. It becomes famous under the name “Kalila and Dimna”. Its first appearance in Persian language was in the 12nd century, translation into Uzbek was in 1898. It’s a historical fact that “Kalila and Dimna” was one of the most popular books among Uzbek readers.

In Navaii epoch it is necessary to mark the influence of historical poems and ghazels of famous poet A. Kh. Dehlavi on the literature of Middle Asia. A. Navaiy considered A. Kh. Dehlavi one of his teachers and named him as “leader and defender of enamored and sufferers”.

In the works of R. Sanskrityan told about a special place of philosophical and didactic work “Hamsa” by Navaiy. One can notice spiritual similarity of the 18th century poets Vali, Mir Taki and A. Navaiy. The views of A. Navaiy expressed in his poetry, especially in “ Hamsa” influence greatly on the works of Persian and Turkish language poets in the second part of the 16th – 17th centuries. Some people agree with him, the others object and the third make their remarks concerning different questions. The rhymes of Bedil, Munir Lahori, Gani Kashmiri, Sarmad Kashani were dedicated to these debates. Navaiy’s humanism, his elevated love to a human being, life itself, the questions of world structure attracted the attention of the poets.

The second stage (the 16th- 17th centuries) belongs rightfully to the epoch of Babur – it’s historical and cultural monument “Baburnama” which has a great scientific meaning. According to many sources A. Navaiy influenced much M. Babur’s literary skills. The first rhyme was written in Turkic and was dedicated to A. Navaiy. Babur became one of the most deserving A. Navaiy’s follower in Indian subcontinent. He continued the development of national literature in Turkic. Arrival of Middle Asian poets to India who wrote in Turkic (B. O. Sako Ibragim Gisari, Mirsaid Jalal, Urfiy Sheroziy, Munim Samarkandiy), their works, literary tradition of Middle Asia, influenced greatly on the development of literary process in Indian subcontinent.

Elevation of Indian subcontinent literary movement in the second part of the 16th century is closely connected with the name of Urfi Shirazi (1555 – 1591), Naziri (died in 1612), Fayzi Dakani (1547 – 1598) and other poets who came from Middle Asia. The works of a famous poet Mutribi (Samarkand by birth), his anthology in which the information about more than 320 Middle Asian poets was included. “Delicate book about Jahongir”(1625) is also a very important source for the investigating of literary connections between Middle Asia and Northern India (the 16th – the 18th centuries). Jahongir himself supplied the information about 80 poets lived in India in Akbar times. All of them influenced on literary process in India.

The representatives from Persia, Turkestan, Bukhara and Samarkand took part in literary contests (mushayra). The impact of them one can feel in the works of Babur’s son Humayun. The result of fruitful interference in the 16th century is Turkic – Persian bilingualism.

Bedil influenced much on philosophy and social thought of Indian subcontinent, Afghanistan and Uzbekistan in the 18th – 19th centuries. He was the best representative of Persian literature in India. His divans were especially popular and readable in Tajikistan and Uzbekistan.

Speaking about the 20th century we must underline the fact that famous Uzbek poet and translator G. Gulam appreciated the works of Bedil. He named him as a teacher, worked on his translations. These are 385 hand-writings of Bedil in Russian fund of Eastern Institute. Philosophic ideas of Bedil found in Muminov’s work “Philosophic ideas of Mirzo Bedil”. The book with more than 400 rhymes of the poet was translated into Uzbek by the famous translator Sh.M. Shamukhamedov. We may talk not only of spreading Bedil’s ideas in Middle Asia but also about his school. Being under the impression of India in the 19th century, a famous poet Furqat implemented into poetry Indian theme (“Letters from Bombay”, “In Kashmere”, “A girl from Kashmere”).

The 20th century marked a new step in literary contacts of two regions. In 1947, after countries of the Indian subcontinent getting independence, its literary ties became systematic and wide. The role of translated literature forced in the 1950s. Here we must mark the ideas of R. Tagore, his translations of dramas and screen versions.

Abdulla Qadiriy, an Uzbek writer, praised and respected Tagore. In these years only in such magazines as “Sharq yulduzi”, “The star of East” 15

rhymes and 10 poems of progressive authors such as Allama M. Iqbal, F. A. Fayz K. Chandar, H. Abbas, A. C. Jafri, , Premchand, were published. The main part in all these played the Conference of Asian and African writers held in Tashkent in 1958. Delegations of countries of the Indian subcontinent also took part in it.

The analyses of translations articles in the 1960 – 70s confirm the tendency to scientific learning of literature of countries of the Indian subcontinent, works of separate authors, different methods, genres, in particular learning the works of A. Kh. Dehlavi(the whole scientific trend) K. Chandra, Yashpal, A. Nagar, V. Prabhakar, I. Joshi, A. Pritam, A. C. Jafri, S. Y. Choyhan, H. A. Abbas, M. Iqbal. Typological approach can be seen in the works of Indian and Uzbek authors. Diapason of presented literature is expanding: Urdu, Hindi, Bengali, Panjabi, Tamili.

Theme of literature of the countries of the Indian subcontinent takes its honorable place in the works of Uzbek authors such as R. Babajan, G. Gulom, V. Shamansur, B. Baybakurov.

The concrete analyses of works by A. Pritam and Zulfiya in the 1980 – 90s showed vivid, optimistic character of Zulfiya's poetry influence on Punjab poetess. We may talk about art cooperation between G. Gulom and G. Singh, S. Rashidov and K. Chandra.

Social – aesthetic thought of Uzbekistan enriches with Tagore's novels, and opens new brilliant sides of Yashpal ("Divya" novel), M. R. Anand, R. K. Narayan, R. Raghav, B. Sahni. This period is marked by the fact that "Mahabharata" and "Ramayana" being outstanding monuments were translated into Uzbek. They became accessible to Uzbek reader. After reading "Mahabharata" the analyses of responses and letters show deep influence of ancient heroes, their religions, philosophic views on Uzbek people.

By the end of the 20th and beginning of the 21st century one can mark deep, scientific interest towards Babur's works (monographs, some articles), M. Ghalib, Bhakti literature, Turkic literature in Punjab literature.

So, the problem of development of inter-literary links is very important from historical, literary, aesthetic, philosophic points of view. It must be worked out by mutual efforts of scientists.

The work of N.O.Nizametdinov is the first systematic and generalizing scientific research of the creation of Turkic poets of the 15th-18th centuries, selected from the material of manuscript funds of Delhi, Patna, Kanpur, Lukhnow,

Calcutta and Hyderabad. The present research work is extremely valuable from the point of view of widening of Uzbek Literature understanding in connection with Bhakti, the most popular poetic tendencies of medieval Indian subcontinent . It introduces new figures, the ideas synthesized on the ground of reality in Turkic poetry and marks its own aesthetic achievements as the historically formed traditions of mutual literary contributions.

It is known, that all the times literary contribution has occupied one of the prior places in many centuries traditional cultural relations of Maverannahr with the countries of the Indian subcontinent, and this fact was always in the center of attention of scientific philologists. One of the actual problems of contemporary research works on literature is to elucidate literary connections of two people, contributing the development of world culture on the scientific basis of history.

It is necessary to note that from numerous published materials, it is difficult to imagine glory and popularity of Literature of the countries of the Indian subcontinent, and its ancient history without mentioning the worthy contribution of Indian researchers along with foreign orientalists. However, there are also such stages in the literary-historical process, which nowadays for some objective or subjective reasons is out of sight of science. It first of all concerns Indian Turkic Literature. Moreover, such study of Indian Turkic Literature is necessary because manuscript Diwans of such poets as Khafiz Kharazmi and Seid Qasimi, composed for the first time in the native language at the end of the 14th and in the beginning of the 15th centuries, were found in India during the scientific expeditions, carried out in a number of foreign countries with the purpose to looking for and collecting the material of a literary legacy. Therefore, a natural question arises: "What is the secret of such a long – over five hundred years life of poets, scientists and thinkers, unknown to the science, if their hand-written books are still found in the countries of the Indian subcontinent? And to our opinion, the answer should be sought first of all in all historic sources of that period, determining further development of Literature and art. As the result of comparably good conditions in the second half of the 16th century, some progress in the social-economic life of the both neighboring regions, accompanied with the growth of culture and prosperity of literature, could be observed. In this connection scientists should take into consideration not only the objective historical premises and spontaneous process but also important role of historical personalities and a factor of their spiritual life.

It is necessary to emphasize, that the foundation of literary philosophic outlook of Indian-Turkic poets naturally formed by the criterions of Islam as a spiritual platform of social-political and cultural life of the Great Baburids Empire. But at the same side, it is undoubtedly impossible to ignore the fact that in the condition of Northern India in the 16th – 18th centuries together with dominating religion the overwhelming majority of local population confessed Hinduism. Taking this fact into consideration it should be noted that, in order to understand the essence of ideas, preaching by different religious-philosophic tendencies in literary circles of that time, it is necessary to acquire general historic circumstances and literary process in countries of the Indian subcontinent on the eve of the 16th century, in particular with the influential Bhakti movement, which poetry was saturated by ideas of Sufism. And as the striking evidence of similar points in the field of aesthetic-philosophical world outlook in the Literature as well could be shown the creations of Kabir, Abdurakhim Khani Khanan including the Turkic poets – Babar, Bayram, Farigi and so on.

The last chapter of the work is devoted to the research of the subject of love lyrics and artistic skill of Turkic poets. The love lyric in the works of Turkic poets is observed like the concentration of world fillings, idea of humanity and conglomerate of beautiful samples. Moreover, the touched upon fact, concerning the formation of interest to the Turkic language and Literature long time before the rising of Great Baburids empire, to some extends gave the chance to forward the investigating subject in this new direction. Because a number of the manuscripts of the Turkic-Persian dictionaries were found in the “Salarjang” museum of Hyderabad, dated 817/ 1414, 970/ 1563 and 1158/1745 including later period, is given the basis to the attempts of study, improvement and propagation of the Turkic language as a means of dialogue in the territory of the Indian states.

Thus, it is necessary to underline, that in the plan of cumulative representation, about the above mentioned, the manuscripts of Diwans of Kamran Mirza, Usuf Farabiy, Dida, Saminiy-Fakhim, Jakhila and Ali Bakht Azfariy are also an integral part of unified literary process of Indian Turkic poetry, in which the representatives of various nationalities participated with great inspiration.

So, the first attempts we have undertaken to study the certain distinctive features of creations of Turkic poets from the view-point of moral-philosophic contents, thematic, artistic structure and the literary skill spark allow us to speak about the original and great literary phenomenon not only for India, but also to the

whole Turkic Literature. And no doubt, that the creativity of Indian Turkic poets together with the right of membership in the multinational literary family of India, will be written as one of the important chapters in the history of cultural relations of the people of Central Asia and the countries of the Indian subcontinent.

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