

Impact Factor:

ISRA (India) = 4.971
ISI (Dubai, UAE) = 0.829
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIHHI (Russia) = 0.126
ESJI (KZ) = 8.716
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 30.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



N.G. Nizametdinov

International Islamic Academy of Uzbekistan

Prof.

n.nizometdinov@iaau.uz

THE SHORT HISTORY OF INDIAN TURKIC LANGUAGE AND LITERATURE

Abstract: The present article devoted to the Short History of Indian Turkic Literature which initially based on the local manuscript resources of XIV-XV centuries. And the first study process of above mentioned subject in Uzbekistan connected with finding of diwans unknown to the science of poets like Hafiz Kharazmi and Seid Qasmi.

Key words: bhakty, diwan, mushaira, ghazal, kitabdardar, maqalat, fards, sakhly, mandir, khariy, hazrat, nafais.

Language: English

Citation: Nizametdinov, N. G. (2019). The Short History of Indian Turkic Language and Literature. *ISJ Theoretical & Applied Science*, 12 (80), 644-647.

Soi: <http://s-o-i.org/1.1/TAS-12-80-122> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.122>

Scopus ASCC: 1212.

Introduction

The literary connections of India and Uzbekistan, as embodiment of the constituent of historically based on friend-ship relations between the peoples of the two countries, always were in the century of attention of the scientific philologists. Because the lightning on the scientific nature of a centuries-old history of literary connections, which put in powerful contribution to the development of world culture, is one from actual problems of the present research works on literature.

And for this reason in the last years, as well as in other fields of science, a large value is given to the study of rich culture inheritance of the peoples of Central Asia and India. Therefore, the scientific study of historical grows of inter-national relationships at the present stage of independent development, serves to the strengthening of political, economic and cultural commonwealth of the peoples.

By the way, from numerous published materials, it is difficult to image the glory and popularity of the Indian literature and its ancient history by not mentioning the worthy contribution Indian researchers along with foreign orientalist. However in the past literary-historical process of the very literature, there are also such a stages, which for the objective or subjective reasons up to this day remain

outside from the field of sight of a science. It first of all concerns to the Indian Turkic literature.

The well-known Russian philologist I.S.Rabinovich in the essay «Forty centuries of the Indian literature» concerning the literary creativity of Turkic peoples comes to the following inference: «Indian Turkic Literature still is not studied at all»[7:80p.]

Or on works of the another scientist G.U.Aliev «At the present it is not known about any scientific research, the object of which would be Turkic poetry formed in India in the first half of XVI century»[1:32p.]. Moreover, the study of Indian Turkic literature is necessary by the fact, that during the scientific expeditions conducted in a number of foreign countries with the purpose of searching and the collecting of manuscripts of a literary legacy.

Just in India the manuscripts of Diwans such poets like Khafiz Kharazmi and Seid Qasimi composed for the first time on the native language at the end of XIV and in the beginning of XV centuries even before founder of Uzbek language and literature Alisher Navoiy, were found. Therefore here naturally question arises:

«Even if the hand-written books unknown to the science of names - Hafiz Kharazmi, Seid Qasmi and other were brought by poets, scientists or thinkers [9:7p.] than what a secret of so long was kept – over

Impact Factor:

ISRA (India) = 4.971	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHHI (Russia) = 0.126	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 8.716	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

then five hundred years of Turkic poetry sources, which need decision for further studies?»

«It is known, - writes in the comments to issuing of the book» «Indian Divan of Babur» the Uzbek scientist S. Azim-janova, - according to manuscript sources of the time of Babur, Khumayun and Akbar, the influence of Turkic language at a court of Great Mughals was significant. The Turkic language as Persian and Urdu also played a noticeable role in development of Indian art and literature in the state of Great Mughals[4:152p.] It is even possible to see in following lines from the comment of «Mir'otul Mamolik – mirror of countries» written by Seid Ali Reis:

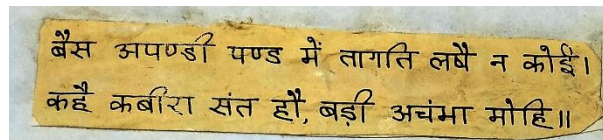
«In Delhi, in the court of Khumayun was given importance to the poetry – so called «Mushaira – poetic competition» in the language of great Navoiy, which's official name was «Turkic of Chigataie». Among the officials of the court many of them used to write verses in Turkic and take participation in «Mushairas»[8:81p.] Besides that, the author of «Khumayunnama» Gulbadan Begim also gives very important information about the position of Turkic, writing that this language was in custom in mutual relationship.[5:23p.]

By the way, number of manuscripts of the Turkic-Persian dictionaries were found from the «Salarjang» museum of Haidarabad dated 817/1414, 970/1563 and 1158/1745 including later period is given the basis about the attempts of study, improvement and propagation of Turkic language as a means of dialogue in the territory of «Great Mughals». Speaking about Indian Turkic literature also needs to mark the fact, that the name of Zakhiriddin Muhammad Babur should be related among that

authorities, who made great contribution to the cause of development of the Turkic literature generally and particularly in India[10]. Though the study of habitability of literary talent and the inheritances of poet, devoted many research works but at the same time his creativity of Indian period still remains as a problem for further studies.

Among the following generation of Indian Turkic poets the spirit of creativity of Bayramkhan is close to the lyrics of Babur. Up to 60-th except the certain information from primary sources, the creativity of poet was represented in local publications in general. For the first time life and poetry of Bayramkhan has found the scientific reflection in research works of G.U.Aliev because of materials accumulated since 40-th. But in spite of this, even in the past 70-th also our knowledge concerning the other Turkic poets of India of the later period were rather limited.

For example, only due to the author «Majma ul-Khav-vas» Sadiqbek Kitabdar or from anthologies like «Maqalaat al shumara» and «Nafais al maasir» were known some Turkic verses of a pen of Khumayun and Mirza Kamran. But know, thanks to the manuscripts new tens figures of Turkic literature in India are detected. At present time we have there are three copies of Diwan of Mirza Kamran – the first one is from the library «Khudabahsh» of Patna, second from the library «Riza» of Rampur and third belongs to the fund of «Asian society of Calcutta». Since 1983 on the pages of local publication there were first samples of «gazals» from an inheritance of Mirza Kamran, Farigi and Dida, which doubtlessly stimulated development of Indian Turkic poetry.



Thus, it is necessary to underline that in the plan of cumulative representation about the above mentioned, the manuscripts of diwans of Mirza Kamran, Usuf Faryabiy, Dida, Saminiy-Fakhm, 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.

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 Mughals state. But at the same side, it is undoubtedly impossible to ignore the fact, that in the condition of Northern India in XV-XVIII 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 India on the eve of the XV century, in particular with the influential «Bhakti movement», which's poetry was saturated by ideas of Sophism. And as the striking evidence of similar points in the field of aesthetic-philosophical world outlook in the literature could be shown the creations of Kabir. Because, Kabir was sure that there are many people who have the feeling of disappointment in the society as well as the feeling of indifference to all in the world. But the poet considers that each person, whether a Hindu or Muslim, just by virtue of birth is a partial material implementation of Brahma. There-

Impact Factor:

ISRA (India) = 4.971	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHHI (Russia) = 0.126	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 8.716	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

fore in order to realize own heart and express his love and fidelity to God is it necessary to go to a Mandie or Masjeed?

(When Kabir says the truth – God is in your heart
Unfortunately nobody pays attention to my surprise.)

भाइ रे ! दुइ जगदीस कहाँ तेँ आया
कह, कवने भरमाया।
अल्लाह राम करीमा कैसी, हरि
हज़रत नाम धराया ॥

For the poet it would be strange not to say that the same people – Hindu, Muslim or Christian as well as Allah, Ram, Hari, Hazrat are different by name

only! And in this meaning Kabir declares: «All is the product of the same potter, enmity and quarrels are only consequences of unscrupulous judgment:

(O brother, dividing unified in two Gods,
Who you has dared to knock from a valid path?
Can be other – named Allah, Ram, Karim,
And tell me, who compelled you for that?)[11]

Expressions of love and fidelity to God indivisibly described Kabir's mysticism and are figuratively represented by the practical activity of the person. It also exhibited by virtue of faultless service to God and each follower of Bhakti is remembered by that. The main idea of Bhakti poetry could be represented of follows: «True sanctity and truth of life is not contained in Temple and Masjeeds! It is with the person, his kindness, honesty and validity... God is in man's soul, the service to the people is equal to devotion to God».

The motifs of morality, modesty, sincerity and friend lines are expressed in poetry by quotations close to aphorisms, which are expressed peculiarities

of the artistic expression of all times and peoples. In other words, the «national wisdom» has been passing through centuries in spite of social-political conditions. Truthfulness not aware of the boundaries and nationality, has always attracted poets and writers of all generations. From this point of view it is hard to over-estimate the influence of Kabir's «*sakhi*» on Persian and Turkic poets who knew that the literary environment of India seems more close to the truth than to the supposition. And Babur's «*fards*»- a special literary genre consisting of two lines written in Urdu-Turki languages by form and content are similar to Kabir's «*sakhi*» for example:

مجھ کو نہ ہوا کچھ ہو اسی مانگ و موٹی
فقر الینغ بس بولسہ پانی و روٹی

(I never had passion of avidity and pearls,
Because water and bread is enough for
modest people).[6]

At the end of the present article devoted to the subject of short history of Indian Turkic Language and Literature we would underline the love lyrics and artistic skill of Turkic poets. The love lyrics in the creation of the very poets is observed like the concentration of fillings, idea of humanity and conglomerate samples of kindness and beauty.

So, the first attempts we have undertaken to study the certain distinctive features of creations of

Indian Turkic poets from the view-point of moral-philosophic contents, thematic, artistic structure and the literary skill spark allows us to speak about the original 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

Impact Factor:	ISRA (India) = 4.971	SIS (USA) = 0.912	ICV (Poland) = 6.630
	ISI (Dubai, UAE) = 0.829	PIHII (Russia) = 0.126	PIF (India) = 1.940
	GIF (Australia) = 0.564	ESJI (KZ) = 8.716	IBI (India) = 4.260
	JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

chapters in the history of cultural relations of the peoples of Central Asia and India.

References:

1. Aliev, G.Ju. (1969). *Bajramhan turkmenskij pojet*. Ashgabad. Izd-vo «Turkmenistan»,.
2. Aliev, G.Ju. (1968). *Persojazychnaja literatura Indii*. Moscow: «Nauka».
3. Azimdzhanova, S. (1959). *Indijskij divan Babura*. Tashkent: «Fan».
4. Azimdzhanova, S. (1977). *Gosudarstvo Babura v Kabule i v Indii*. Moscow: «Nauka».
5. Gulbadanbegim. (1959). «*Xumajunnoma*». Tashkent: «Fan».
6. (n.d.). «Devoni Bobur» «Rizo» kutubhonasi, inv. raqami 19. Rampur.
7. Rabinovich, I.S. (1969). *Sorok vekov indijskoj literatury*. Moscow: «Nauka».
8. Sajdi Ali Rais (1963). «*Mir#otul mamolik*». (Sŷz boshi S.Azimzhonovaniki).Tashkent: «Fan».
9. Xofiz Horazmij (1981). *Devon*. (Sŷz boshi muallifi va nashrga tajjorlovchilar Sulajmonov X, F.Sulaj-monova.) Toshkent.
10. Denison, R. (1910). The poems of emperior Babur. *Jornal and proceedings of the Asiatic Society of Benghal, vol II. Calcutta*.
11. Nizametdinov, N.G. (2001). *Study of Kabir's poetry in Uzbekistan*. (Asiatic society). Kalcutta, India.. 5 January.