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THE WORK DISPLAYING EAST WISDOM

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ABSTRACT

“Tuti-nameh” is one of works, which are based on the historical and mythological subject. Subject of this poem, which is built on principles of Indian tales and epic literature, has been closely familiar to readers since ancient times and become widespread among the people worldwide.

Thus, this literary phenomenon, which was created long ago based on the ancient Sanskrit literary tradition, had later created a separate direction in the literature of Turkic and Persian-speaking people to become an tradition of writing the “Tuti-nameh”. Each author, who touched this subject, had adapted his works primarily to the social lifestyle and customs, and traditions of his time.

Collection of Indian stories, which had been titled in Sanskrit as “Shukasaptati”, i.e. “Seventy Stories of the Parrot”, was rewritten centuries later by Ziyavuddin Nakhshabi and gained recognition under the title of “Tuti-nameh” After him, this set of stories has served as a primary sources for many authors to create their unique works and its worldwide spread.

Muhammad Qadiri, Asiri, Khaydarbakhsh, Lateefi, Mirza Baba and Khiromi had adapted this travelling subject to their views based on requirements and needs of their time. These authors not only based their works on the “Tuti-nameh” by Naakhshabi, but also used productively the folklore, and made huge contribution to development of Persian and Turkic written literature through creation of works written in an unique epic style. As a result, the “Tuti-nameh” tradition had progressed to a new stage and the tradition of writing the “Tuti-nameh”, which was rooted in the Persian literature, had emerged in Uzbek literature as well, and it reached its development peak by XVIII century. “Tuti-nameh” poem by Khiromi also emerged in this manner. This poem is distinguished by its creation in poetic genre.

A number of “Tuti-nameh” poems, which emerged as a bright example of literary relations of people of Central Asia and India, have been studied in the article. In addition, traditions, history and patterns of creation of the “Tuti-nameh” are discussed in addition to new interesting information on practically unknown Turkic-language authors.

General Terms

Literature, Source studies, Textual criticism, Translation.



Keywords

Tutinamah, Nakhshabi, Khirami, Khaydarbakhsh, Latifi, story, plot, source, comparative analysis, work, story frame, tradition.

1. INTRODUCTION

During Alovuddin Hildzhi's era (1296-1316) India actively developed and its capital Delhi became a center of literary life. In the Sultan's Palace poets and writers from Central Asia lived and created. Among them there was also Shakhobiddin Badayuni – a mentor of Ziyovuddin Nakhshabi and Amir Husrav Dekhlavi. At that period in the Persian literature interest in the Persian literature interest in life of the Indian peoples and plots of Indian literature increased. In turn, Indians had opportunity to get acquainted with literature of Central Asia and made a powerful contribution to development of literary communications. In the middle of the XII century first sprouts of literature in Persian language appeared in India. Development of literary communications increased interest in samples of ancient creativity and folklore works of the Indian peoples. By the XIV century governors of Delhi considered a possibility to translate ancient Indian written monuments into Persian language. In this regard they began to translate into Persian language astronomy and works of art about the theory of music. Translators creatively approached to translation of literary works. One of the translations was made by a writer and poet sheikh Ziyovuddin Nakhshabi. It was a book "Tuti-nameh" which subsequently was partially translated into Russian by E.E. Bertels, and into Uzbek by R. Obidkhodzhayev and R. Kamilov. A Tajik scientist A. Alimardonov studied this work for many years and in 1970 defended the master's thesis named "Ziyovuddin Nakhshabi and his work "Tuti-nameh". He managed to describe almost completely the life and creativity of Nakhshabi.

2. "TUTI-NAMEH" BY NAKHSHABI

2.1 Reasons for creation of "Tuti-nameh"

Nakhshabi specified the reasons for creation of "Tuti-nameh" in the introduction of the work. It is noted there that one of the Palace representatives pointed to a bad translation from Hindi into Persian a book, consisting of 52 stories that had distorted the content and beauty of the substantive content of the work. In the result a reader could not get aesthetic pleasure from that work and Nakhshabi was asked to do that job.

Nakhshabi immediately commenced translation of the work. He connected subjects of 52 narrations written in the form of dastan, reduced them in the processing and completed some places by his own new narratives. Finishing the story about the creative job over the product, Nakhshabi wished readers a pleasant pastime, asked them to pray for the author and thus completed the introductory part to the "Tuti-nameh". In the final part of the work he indicated that he finished the job in 1330.

2.2 About the copy of Imod bin Muhammad Noiri

The book "Tuti-nameh" by "Zhavahir al-asmor" published in 1973 in Tehran included information that a copy of that book rewritten in the XIV century, which was considered at that time the only one, was kept in the library of the Oliy Majlis in Tehran. The author of the copy Imod bin Muhammad Noiri (or Sogari) presented it to the ruler of Delhi, Sultan Alauddin Muhammad Sultan (1296-1316). In turn, it has become clear that this copy is exactly the one, which served as a reason for the new translation of the work "Tuti-nameh". From this it became clear what Nakhshabi used exactly that copy for creation of a new translation.

3. MAIN SOURCES OF THE WORK

3.1 Ancient Indian works

Narrations of the "Tuti-nameh" in Sanskrit were undergone by big changes, their certain similarity with a plot of "Shukasaptati" which first edited copy was lost, allows to conclude, that the basis for the translation of this work served the edited copy of "Shukasaptati". Imod bin Muhammad Noiri and Nakhshabi observed traditions of the Indian authors.



Analysis of the stories in “Tuti-nameh” shows that Nakhshabi and his predecessors besides “Shukasaptati” were also well aware of “Panchatantra”, “Vetalanchavishati”, “Hitopadesha” and other ancient Indian works. In turn, the collection “Tuti-nameh” also includes legends of Persian and Arabic literature and folklore. In this regard there are basis to claim that these highly artistic works were created during the highest blossoming of cultures of two great oriental peoples – Indian and Persian.

4. OTHER COLLECTIONS OF “TUTI-NAMEH”

4.1 A new interpretation of “Tuti-nameh”

Orientalist E.E.Bertels noted high level and beauty of the language in which the work “Tuti-nameh” was written and stressed that amazing artistic tools in the product, in particular a unique language and distinctive methods eventually became outdated and had an impact on the further destiny of the work “Tuti-nameh”. In this regard, on the order of the Baburid Akbar a new interpretation of “Tuti-nameh” by Nakhshabi was published under edition of Abulfazl bin Muborak (1551- 1602). He simplified the language of the work and reduced the number of stories to 52. However, by the seventeenth century, “Tuti-nameh” by Abulfazl bin Muborak also had no longer met requirements of the time and was published in a simplified form, consisting of thirty-five chapters edited by Muhammad Hudodod Kadyri. In this interpretation Kadyri added two of his new stories that had not been included in the “Tuti-nameh” by Nakhshabi. This collection of “Tuti-nameh” was well-known and widespread not only in the East but also in Europe.

From the point of view of the content, form and the epoch the closest to the variant of “Tuti-nameh”, written for the Sultan of Turkey, which was created 100 years after the work by Nakhshabi. The translator and compiler of this variant reduced the number of dastans and remained only 30 stories of educational nature.

4.2 Handwritten copies of “Tuti-nameh”

Tajik scientist R. Alimardonov revealed 85 handwritten copies of “Tuti-nameh” which are stored in funds all over the world. Including 9 copies which are kept in St. Petersburg (8 in the manuscript Fund of the St. Petersburg branch of the Russian Institute of Oriental studies and 1 in the national library named after S.Shchedrin). Despite existence of a large number of copies, the work “Tuti-nameh” was not fully translated neither into Oriental, nor Western languages. In 1920 the famous scientist-orientalist E.E.Bertels prepared “Tuti-nameh” on the basis of three hand-written copies, but this work was published only in 1979, after death of the scientist. In the world literature the typical plot of “Tuti-nameh” was addressed by Khiromi Nakhshabi, Kadyri, Latifi and created original artworks. Khiromi in his dastan “Tuti-nameh” specially noted that the product was created in imitation of the same-named dastan by Nakhshabi.

“Tuti-nameh” is a valuable ideological and artistic work embodying artistic thinking of peoples of the East, which still maintain its educational value.

5. CONCLUSION

- ❖ Main source of the works created in the subjects of “Tuti-nameh” has ancient roots. They have passed the long and certain stage before they gained their form of literary subject degree.
- ❖ “Tuti-nameh”-style poems are among the works, which are widespread in Persian and Uzbek literature, and many authors referred to this subject.
- ❖ Tens of manuscripts of “Tuti-nameh” poems are kept with the manuscript funds in Uzbekistan. In addition to copies in Persian language, those in Uzbek language are also among them.
- ❖ Comparative analysis of manuscripts of ‘Tuti-nameh’ shows that manuscripts by Muhammad Qadiri, Asiri, Lateefi, Mirza Baba and Khiromi are of special importance among them.



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- ❖ Poet and translator Nakhshabi reworked this source for the first time in 1330 and brought it into sleek epic work in Persian. Naturally, Nakhshabi reworked this subject in ideological and artistic aspects and managed to create a totally independent work. Creation of such a high class work is explained by social needs of that period.
- ❖ Khiromi used this famous subject with the view of expressing his advanced ideas, and streamlined, refined the forming essay and stories included in it, and introduced a number of changes and novelties to the contents and idea of the Indian myth, further developed this subject by his creativity and managed to create a work of high artistic degree.

Ideas of developing the one's moral image lay primarily in the stories in Khiromi's poem. Main emphasis in them is made on motifs of consequences of loyalty and betrayal, victory of wisdom, value of charity and generosity, battle between the evil and kind.

In addition to people of various professions and types, main heroes of these stories include animals and birds, and they determine the ideological direction of the stories. Negative heroes in these stories are punished for their evil acts, and positive ones achieve their goals.

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