



## THE PROBLEMS OF THE INDIAN EPIC AND ITS LITERARY IMPACT

Israilova Sanobar Mamedjanovna<sup>1</sup>

<sup>1</sup>A teacher of "The Uzbek language and literature" department, "Management in production" faculty, Ferghana Polytechnic Institute, Uzbekistan, Ferghana

### ABSTRACT

*"Panchatantra", one of the ancient epics of the Indian people, has had its effective impact on the literature of European and Eastern peoples for centuries. Study of this epic is becoming more important in the modern linguistics. The article under discussion discusses "Panchatantra", its literary and creative influence on the art of speech of the peoples of the world. The author of the article considers that each period in the social and political life of a certain nation has its own imprint on literature.*

**KEY WORDS:** public life, word, art, parable, history, allegory, image, literary influence, plot migration, art, history, modernity.

### DISCUSSION

India is one of the cradle of the ancient culture. Already in the 1<sup>st</sup> century A.D. fiction started to flourish in the country along with various disciplines. The most famous of these works is "Panchatantra", better known to us as "Kalila and Dimna", which was created in 3rd century AD. The creation of this literary monument is connected with the reign of the Gupta dynasty. Known for its brilliant achievements in science and culture, it is recorded in the sources as the "Golden Age". The reason is that during that period feudal relations improved, trade and other industries flourished. Indian traders entered all Asian countries with their products [1].

"Panchatantra" is so unique in its style, genre features, compositional structure that it is impossible to express fully the features of the book, calling it a collection of parables, a collection of short stories. In this book, reality is closely related to the imagination, and life on earth is closely related to theology.

This period in Indian history, dominated by the Gupta dynasty, is known for its complex social contradictions, brilliant achievements in science and culture. A rich weaver and a poor Brahman, as well as a famous merchant, take part in events side by side.

Through "Panchatantra" we get an idea of ancient palaces: the lion, the king of the animal world, is the symbol of the ruler of the shed, the cunning fox and jackals - their advisers. Other animals and birds also derived from their characters and became artistic metaphors for palace officials. Stubborn people who do not know what will happen

to them, foolish people who claim to be intelligent, a husband who trusts a cunning wife and always remains deceived, capable thief, slaves of his passion familiar faces for every reader. The fact that the artistic images of such people are presented in figurative costumes - in the image of animals or birds - increases interest in the work [4].

The book divides stories into special categories in order to prepare the younger generation for the challenges of life, to expand their knowledge and skills.

For example, a metaphor is a literary artistic method or type of life reality, the problems of human perfection are described step by step in the literary art. Intellect is the best means of escape from inevitable destruction (the story of the victory of a rabbit over a lion), a cunning opponent is better than a stupid friend. At the same time, conspiracy, provocation, jealousy in the setting of the palace - all this found its figurative expression in the book. The images in "Panchatantra" are close to the soul, because they are taken from real life. The ability to solve any problem with entrepreneurship (the old crow deceived and interrupted all the owls); such life-giving motives as not trying to do the impossible (monkey and carpenter), etc., came to this day without losing its relevance.

The question of personal spirituality and human destiny was also one of the leading and important topics in fiction. The artistic intuition of time and environment, the interpretation of relations between society and man, changes in people's



consciousness and mind found wide expression in fiction.

Several stories included in "Panchatantra" describe in detail the lives of ordinary people and the way of life of the ruling classes, their spiritual and spiritual appearance.

The story of "Panchatantra" spread around the world is also interesting. In a place with these historical facts and information, there are different parables and narratives. In India, there are several versions of this book, in addition to the ancient copy in the Middle Ages, you can find revised versions of the book. According to evidence in the 6<sup>th</sup> century A.D. the ruler of Iran Anushirvon brought this book via a doctor Brazuy and translated it into ancient Persian in the same century, it was translated into Syrian, and in the 8<sup>th</sup> century - into Arabic. Almost all translations are called "Kalila and Dimna" with the names of the jackals (Karataka, Damanaka), who are the main characters in Panchatantra. The appearance of "Kalila and Dimna" in Europe dates back to 1080s. At first in Byzantium, and then in other Slavic countries "Panchatantra" was widely spread, the main characters of which in the translation of Simeon Sytha (1081) were Stephanite and Ihnilat. 200 versions of this monument in sixty languages are known to science today.

There are suggestions that stories about Panchatantra began to spread orally in China and Southeast Asia in the middle of the 19<sup>th</sup> century. There are still scientific discussions about the similarity of stories and legends in the fables "Panchatantra" and Aesop, the similarities between the stories of the peoples of the world about animals and the influence of some stories in this epic on the formation of the genre of the short story. Also in the art of speech a series of figurative, symbolic, allegorical images is being formed. It is known that in the fiction literature figurative image, allegorical symbol or symbolic expression is one of the tools that serve to enhance the genre of the novel.

For instance, a metaphor is a literary artistic method or type of image; consists in depicting the corresponding expression of abstract concepts or considerations in a thematic image, and in the allegory a new conditional expression is created based on the proximity of two different concepts.

Spiritual values (such as truth, love, conscience, faith) along with general notions are known as typical events, characters, mythological characters and even real personalities are primary, images are secondary, and it is this process that has undoubtedly started to form directly from the plots of "Panchatantra" [4].

Classics of European literature such as Boccaccio, Chaucer, Lafontaine and Goethe are also unique in that they are inspired by the ancient Indian epos.

According to some sources, the Turkic peoples used this work in the 8<sup>th</sup> century. Later, Hussein Baikara, a contemporary and friend of Alisher Navoi, translated this work into Persian, which contributed to the wider dissemination of the book.

The "Kalila and Dimna" translated into Uzbek by Muhammed Niyaz in the 19<sup>th</sup> century can be considered a relatively perfect translation. The most famous is the translation of "Kalila and Dimna" by Almai in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. This translation was published several times in lithography at the beginning of the last century. Over time, however, due to the weight of style and complexity of the language, this translation did not meet the demand [4].

Based on the moral and spiritual importance of the work, renowned literary critic Suima Ganieva began translating Kalila and Dimna and published it in large numbers in 1966. It should be noted that literary historian Suima Ganieva, one of the researchers of Indian literature, tried to shorten some parts of "Panchatantra" and simplify the description of events in accordance with the requirements of time. As a result, this translation did not catch the charm of the Indian epos. Nevertheless, the work is spiritual and moral for a generation of a certain period; it plays an important role in enriching the moral-philosophical world.

The last Uzbek translation of Panchatantra was written by Ibrohim Gafurov, a renowned literary critic and writer, and was published several times in the early years of independence under the title Panchatantra. It can be said that this translation is relatively perfect and corresponds to the taste and demand of modern readers.

"Panchatantra" has influenced Turkish writers and poets for centuries. The great Uzbek poet and thinker Alisher Navoi undoubtedly followed the example of this Hindu epos in defining the compositional features of the epos "Sabai Sayyar" there is reason to believe that a number of stories from the epos were created under the influence of "Panchatantra" [1]. One of the most famous writers of the twelfth century Hodge, in his works "Miftol-ul-adl" ("The key to justice"), "Gulzor" also artistically expressed dictionaries similar to stories "Panchatantra".

The creative use of "Kalila and Dimna" is even more evident in the works of Muhammadsharif-Gulhani, who lived and worked in Kokand in the XVII-XIX centuries, successfully continuing the tradition. The parables "Monkey and Carpenter" and "Turtle and Scorpion" in the poem "Zarbulmasal" are almost the same stories based on the allegory in "Panchatantra"[5].

Each period in the social and political life of a certain nation has its own imprint on literature. As



mentioned above, fiction is a reflection of public life, a mirror of literature, from the point of view of its anthropological function, it analyzes certain fiction heroes from the point of view of time, environment, and draws philosophical and aesthetic conclusions [3]. One of the features of contemporary work is the promotion of universal ideas, reflecting the colorful aspects of the human nature. Therefore, the events described in "Panchatantra" were used in the twentieth century by such educators, poets and writers as Hamza Khakimzoda and Abdullah Avloni.

This literary monument inspires modern poets and writers, especially storytellers. As a result, this rare example of the Indian epos is still a school of penmanship and an inexhaustible source of spiritual nourishment for readers.

## REFERENCES

1. Alisher Navoi. *"Lison-ut-tayre"*. Tashkent. 1989. P.p.34-39
2. Aristotle. *"Poetics"*. Tashkent. 1980. P.p.45-56
3. Bobojonov M. *"On the world's languages"*. Tashkent. 2010. P.p.13-19
4. *"Kalila and Dimna"*. (interpreter S.Ganieva). Tashkent. 1966. P.p.53-59
5. Gulhanius. *"Zarbulmasal"*. Toshkent. 1959. P.p.11-17