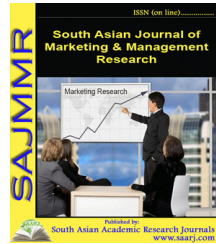




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## «KALILA VA DIMNA» AND UZBEK LITERATURE

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### ABSTRACT

*Kalila va Dimna, based on the wisdom of the great Indian people, had a positive impact on the development of storytelling in the history of Oriental literature, including Uzbek classics, as well as on the themes of morality, friendship and devotion to the Indian cause. comments are made on the stories. Uzbek poets and translators sometimes translated it entirely into their native language, and sometimes included some issues or characteristic episodes in their works, reworked them, and continued the existing literary traditions by giving them a national spirit. comparative analysis.*

**KEYWORDS:** *Kalila Va Dimna, Oriental Literature, Uzbek Classical Literature, Development Of Storytelling, History Of Uzbek Translation, Indian Proverb, Literary Traditions.*

### INTRODUCTION

Indian-Uzbek literary relations are rich in scientific materials, these two peoples have a lot of bright pages of literary cooperation in the past. Various versions of the work “Kalila va Dimna”, which came to the field on the basis of the wise of the great Indian people, were created in world literature. This valuable book also had a positive impact on the development of storytelling in the history of all Eastern literature, including Uzbek classical literature.

Interest in Proverbs on the topics of morality, friendship and loyalty, included in the Indian issue, continued even in recent centuries. The Uzbek poets and translators of turned it completely into their native language, and sometimes included some issues or characteristic episodes in their works, processed them, continuing the existing literary traditions by giving them a national spirit.

In his work “Zarbulmasal”, Gulkhani used folk proverbs and sayings that evoke a deep sense of hatred against the intruders of the oppressors in public consciousness. As we look through the "Zarbulmasal“, we will witness that Muhammad Sharif Indian has studied for example ”Kalila va Dimna” with respect and has also included in his book the plot of some proverbs from him.

It is also characteristic that in some places in the work of Gulkhani there was also a direct reference to “Kalila va Dimna”.

The plot of the stories "The antichrist with the monkey", "The scorpion with the tortoise" of "Kalila va Dimna" to "Zarbulmasal" is included fully in the mixture of prose and poetry. And such tales as "About the jeweler", "The trade on the head of the goose", "The story of the donkey" are given in a slightly altered form. It should also be noted that the above stories are explained in both games from the language of other-other personages in a different process. So, the "Goose story" of "Kalila va Dimna" from the Sheikh language, as they say, is a Yapoloq qush in the campfire and is presented in a Ko'rqush interview. Again in the same place in "Kalila va Dimna", a brief description of the "Jeweler's story" is also mentioned.

Now we will dwell on the effect of some episodes in "Kalila va Dimna" Turkic (practical translation) and "Zarbulmasal".

The plot in "Kalila va Dimna" was preserved in the parable of the campfire "Turtle and Scorpion". But the fact that the tortoise in the "Zarbulmasal" goes "more than Iraq": "Sangpusht very clever", "Walking on many trips generates a lot of experiments", "Keep us cool when there is water in tears"; Scorpion's "Everyone knows his own advice", "The game of the donkey in forty", the tortoise says: "Do not believe your friend poke cut straw to the coat" a number of phrases and proverbs have turned it into an independent original story. With these, the story is adapted to the living conditions of the Uzbek people.

The goal of the campfire is to create a satirical work, through which the life of the Gulkhani of the XIX century, the nobility, various crooks, ungrateful, cruel officials, dishonest psychics, who live from the account of labor in society, is to take them under satire. Therefore, each image in the "Zarbulmasal" is a typical representative of the period, each story, even a parable, are elements that characterize the proverbial period, its Persons. In particular, the story" turtle and Scorpion "Kalila va Dimna", which imposes on him such content. It is known that the images of the Campfire are figurative. Their speech, behavior reminds a person of the XIX century. It also reminds in a satirical sense when reminded. The Scorpion is the image of a person who does evil to good, both in "Kalila va Dimna" in the work of the Gulkhani. but in the campfire is attached to the vital feature of becoming more concretely. The poet describes Scorpio as a sadistic and cruel person, accompanied by a severe whiplash, a tortoise, although he brought it as a positive image, but completely does not protect. psoriasis is the image of the right, honest people. He is simple, unsuspecting, loyal to friendship. The only thing is to be friends with Scorpion sisters, to serve them, to help – to honor the bad. And this is the same evil, self-suffocation. When the tortoise suffered from Scorpio (having noticed the "strange move"), let him throw it into the water. This is the judgment of the writer. The idea that the unjust should be punished without mercy, was put forward by Gulkhani. The proverbs quoted by the tortoise and the Scorpion denote the truth, the populism of these logos.

The story of the "carpenter with a monkey" in the campfire "Zarbulmasal" "Kalila va Dimna" is given with a 24-byte masnavi. In this place, we will briefly look at both options.

"Kalila aytdi: va har kim takalluf birla martabasidin ortuqcha ish qilsa, anga ul yetushurkim – maymung'a yetushdi. Dimna so'radikim, qandoqdur ul.

Hikoyat: "Kalila dedi: Keltirubdurlarkim bir maymun bir duradgorni ko'radurkim...

Yakuni: "Maymun bechora dard-u alam bilan nola qilib aytur edi: "Mening ishim meva termak erdi, na arra tortmoq va mening hunarim beshada o'ynamoq erdi va na tabaru tesha ushlamoq. Maymun bu guftugo'yda erdi, duradgor keldi va andoq ko'rsakim maymun halokatga yetibdur. Aning uchun debdurlar. Misra':

Maymunning ishi yo‘q duradgorlik.

Va bu masalni aning uchun kelturdim: “Har kim o‘z ishini qilib o‘z andozasini tashqari chiqmag‘ay, har amalga munosib kishi bordur” [1,39 a-b].

What we see is that there is almost no difference in the translation of Almai, when we do not pay attention to some Egyptians, or some differences in the death of a monkey. But Gulkhani gave this story on a rather broad topic. It is noteworthy that the teacher in this place also linked the names of the Kashmiri region and Khusraw Dehlavs to the come story of India, through which he referred to “Kalila va Dimna”.

The poet first talks about the mountain landscape, the animals that grow there and build the space, and then acquaint himself with a free and peaceful monkey:

Bor edi Kashmir navohisida tog‘,  
 Bog‘i eram rashkidin ko‘ksida dog‘.  
 Anda imoratg‘a yarog‘liq yag‘och,  
 Etti quloch bo‘yi, en ikki quloch.  
 Bor erdi ko‘p ne‘matu alvonlari,  
 Xurramu ma‘mur edi hayvonlariyu  
 Zulf kabi sunbulu xushbulari,  
 Rohatijon erdi oqar suvlari.  
 Uydin ulug‘roq edi bir gulbune,  
 Anda Vatan tutmish edi maymune.  
 Jon sotib o‘zin o‘yin etardi tan,  
 O‘qur edi qissai xubbul – Vatan [2,25].

This illustrative exposition is completed by the fact that the Antichrist, satisfied with his artistry in the picturesque mountain, wears a Farhod like sleeve and reads it from the ghazals of the great poet himself:

Shahrning zindonidin ozod o‘lub,  
 Tog‘ning Shirinig‘a Farhod o‘lub  
 Sanur edi o‘zini tog‘ Xisravi,  
 Tog‘in o‘qub Dehlaviyi ma‘naviy.  
 Elina navkissalarin qistari,  
 Rasm edi Najjor yag‘och isstari.  
 Egdi ul dil go‘shasining pardasin,  
 Belga suqib tesha bilan arrasin.

After all this, Gulkhani begins the main story: “he somewhere forgets about the hole cut by the wood and puts a wedge between the tree he cut from another place, so that the hole comes to mind. At this time says Tasha so that considered himself wise and wise to consider the monkey:

Aydi: "Ulus ichra bir kasbdur,  
 Kasbni boshina kiysang nasbdur.  
 Kiysam purzar eshim elga hunar,  
 Behunar elni deydilar rishi har.  
 Men dahi najjorlikni o'rganay,  
 Bolalarim barchasiga o'rgatay.

The monkey so wants to lighten the wood, with work the tail is stretched between the cracks of the tree and cannot get out:

Balki nedin bo'ldi tutulmog'lig'i,  
 Mumkin emas o'ldi qutulmog'ig'i.  
 Dami jinsiga yo'q qissasi,  
 Qoldi aning dumchasining hissasi

This poetic tale is completed in prose as follows: "Bilgilki, maymun najjorlik qilaman deb qo'lga tushib ertadin kechgacha kaltak birla urib, o'ynatib baloga giriftor bo'lg'andek sen ham muhim xayr ishini bitkarolmay mulla Iso avliyo birla Abdurahmon Oftobachidek xalqning da'nat so'zidan chiqmay yurma. Yomon isnod sendin qolur.

Although the plot is the same as in this "Turtle and scorpion", but there is a difference in the conclusion and its individualization, which is drawn. Through the carpenter with the monkey in "Kalila va Dimna", dishonor, ignorance, an attempt to work without knowing is condemned. These are also foreseen in the "Zarbulmasal". But it connects to the modern. The ignorant and fraudsters of that time, when the monkey was "worthy of the people's curse," Abdurahman Oftobachi and Mullah Jesus are likened to the saints.

This is evidenced by the fact that the story is created directly on practical grounds, which allows you to laugh at the negative people of society.

Taking some of the stories from the "Kalila va Dimna" parable, Gulkhani initially adapted the intended purpose to the khanates of the XVIII-XIX centuries, producing these symbols in his artistic thinking and explaining them in a language and weight, which is understandable for the Uzbek reader, giving the event on a much broader topic.

There is accurate information about the fact that in the past Uzbek and Persian translations of the proverbs "Kalila va Dimna" were taught even in old schools and madrasas. In the history of our literature, along with reading this work, there were people who were engaged in its wide introduction, promotion. In particular, Hamza also used the stories "Kalila va Dimna". He opens a school in a new way in the Ram. Hamza, referring to the spread of education to the broad masses of people, also forms a "relief society" under the school for the education of his poor children and himself creates such manuals as "Light literature", "Reading book". This gives serious attention to the moral-educational and educational characteristics of the works included in the textbooks. His 36 Egyptian poetic story "Turtle and Scorpion", which is ranked from the reading book, is written on the basis of the plot in "Kalila va Dimna". The main content of the story is the same as the translated works we saw above and the story of the Gulkhani. The main differences from them are as follows:

1. Very fluent in the main genre of the plot in poet and understandable for young children;

2. The fact that the scorpion took itself very close to the tortoise and was much more exaggerator is described as follows: “on the way, the scorpion hit the tortoise with an exaggeration, he said:

Boqsam agar o‘ylab turib,  
Mancha sanga so‘yguli yo‘q mehribon,  
Sen tanu go‘yo anga men misli jon [3,109].

The poet builds the story mainly in the dialogue of the personages, some of the bytes are given only from the author's language.

Hamza juda siqiq mazmundor hissa yasagan:  
Hissa: Kimi g‘ayrni ulfat etar,  
O‘z-o‘zicha boshiga kulfat etar.

Making such a short and deep-minded contribution in accordance with the demand for poetry from the story is characteristic of the entire pedagogical activity of the Hamza. This work of Hamza has not lost its relevance even now.

As far as “Kalila va Dimna” and Uzbek students are concerned, it is worth mentioning the fairy tale “The traveling frog”, which has long been an important and taught program of higher and secondary schools. This fairy tale, which is included in the “Reading book” of the elementary classes, arose on the basis of the story “Traveling turtle” in “Kalila va Dimna”, the meaning and idea that arises from the plot of the story is of great educational importance.

So, the study of “Kalila va Dimna” is important not only for covering Indo-Uzbek literary relations, but also for researching classical narrative features, but also for checking the history of Uzbek translation.

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