



LITERARY RELATIONS BETWEEN THE PEOPLES OF THE GREAT SILK ROAD (BASED ON THE EXAMPLE OF CHINESE AND UZBEK LITERATURE)

Doctor of Philology (Doctor of Sciences)

Musurmanov Erkin Rabbimovich

(Uzbekistan)

Samarkand State Institute of Foreign Languages

e-mail: erkinrabbimovich@gmail.com

Samarkand International University of Technology

Senior Lecturer at the Department of Languages

Rustamova Zukhro Turayevna

Email: rustamovazuhra3@gmail.com

Abstract: The relevance of the chosen topic is due to the need to study the evolution of Uzbek-Chinese literary relations. The historical roots of the literary ties between the two peoples are very ancient. In Chinese and Uzbek mythology, there are characters that have a common genesis or similarity. They include the mythological deities Pan-gu (Chinese Pángǔ) and Tengri (dr.-Turk. Tenri), Nuyva (Nǔwā) and Umai (Humai), the ruler of the West Si Wangmu (Xī Wáng Mǔ), dragon and Erlik, as well as werewolves, chimeras, epic heroes - the archer Yi and Alpamysh. The genesis and evolution of these images are comparatively studied for the first time. The article also studies the literary traditions of the Turkic peoples of the Turkestan Territory and the Yarkent Khanate, the influence of Alisher Navoi on Uyghur literature. Moreover, the evolutionary process of the literary relations of the two countries in the 16th-19th centuries was determined.

Key words: The Great Silk Road, Pilgrims, mythological and epical characters, werewolf-chimeras.

Introduction

In World literary criticism, Chinese literature with its originality has always been the focus of attention. In the Celestial Empire there are special concepts associated with early illustrations of artistic thoughts, the comparisons and analogies between different nations and Chinese literature are widely practiced. Folklore and literature of the Celestial Empire with its unique antiquity have become a chronological measuring “tool” for literatures of different nations. Literary elements, stories, categories of characters, poetics of genres of Chinese writings have become the basis for studying the genesis and evolution of literature of other nations.

Socio-historical, religious-philosophical, cultural and literary relations of the nations of Uzbekistan and China have very deep roots. In ancient times, the Chinese



called their homeland “Celestial Empire” (天下 - tian xia - tien xia), in the sky they saw the power that protects the state - the divine abode. The ancient ancestors of the Uzbeks, like the Chinese, understood the sky as the kingdom of the Tengri God, that their land was under the custody of universe. Mythological perception about the ruler of the universe and the guardian of the country, about the common genesis of the pantheon of gods, about the similarity of ancient runic inscriptions, and also regarding the theology of the descendants that originated from one ancestor - Yafet, etc. are similar in many ways.

Main Part

The historical and literary relations between Uzbek and Chinese nations began mainly after the visit of diplomats and pilgrims of the Han (Chinese ex. 汉朝, pinyin: Hàn cháo, 206 BC — 220 AD) and Tang (唐朝, Táng cháo, 618-907) Dynasty to the territory of present-day Uzbekistan. In 138 B.C. Han Emperor Wu-di (漢 武帝, hàn wǔdì) sent a diplomat and traveler Zhang Jian (张 骞, Zhāng Qiān, 164 BC -114 BC), accompanied by a hundred people, to Central Asia, in order to collect information about territories, where Huns live, and to establish diplomatic relations with the powerful Yuezhi tribal union. This resulted in opening a new trading road called in Europe as “The Great Silk Road”. After Zhang Jian, there was another significant and fruitful trip of Chinese Buddhist monk and pilgrim wanderer Xuanzang (玄奘, Xuánzàng, 602-664) from Tang dynasty to Central Asia. Historian Sima Qian in the manuscript “Shi Ji” (“Historical notes”), in the chapter “Narration of Davan” (Lisenko 2007: 20) wrote about this Chinese traveler and his significant information about the peoples who inhabited Central Asia in the 2nd century BC.

Ancient thinkers, historically associated with Central Asia, were famous and revered both in China and in India. One of them was Kang Senhui (康僧会, Kāng sēng huì,? - 280), a teacher-scientist, translator and monk, famous for Buddhist activities, and whose parents were from ancient Khorezm (or Samarkand) (<http://baike.baidu.com/view/123764.htm>. accessed: 10.09.2019) was highly popular in the Celestial Empire. According to Habdayeva (2013: 102)

“Kang Senhui was one of those who laid the foundation of the Chinese Sangha appearance. The views of Kang Senhui had a substantial influence on the ideas of subsequent generations of Buddhist translators and thinkers of China”.

Visits of ancient Chinese pilgrims, traveler scientists to the territory of present-day Uzbekistan have seriously influenced cultural and spiritual relations, the ancient literature of the Uzbek and Chinese nations, including mythology. Primary concepts and views that acted as background for the genesis of culture, spirituality, art and literature of two nations, were created.

In ancient Uzbek-Turkic folklore there are myths about the creation of the universe and man, like cosmogonic Chinese myths. There are many common parallels



in heroic, calendar, astral, as well as in animal and monster myths.

To the deities that were studied separately in Chinese and Turkic mythology belong Pan-gu (Chinese 盘古, Pángǔ) and Tengri (dr.-Turk. Teŋri), Nuyva (女媧, Nǚwā) and Umai (Humai), Lord of the West Si Wanmu (西王母, Xī Wáng Mǔ) and Erlik. Although these main gods in the pantheon of national mythologies are largely similar, they still have not been comparatively studied in the scientific field. Therefore, it seems that there is an ambiguity in periodicity of ancient characters and stories in Uzbek mythology, which lead to inadequate perception of essence. Due to socio-historical processes, such as Islamization of society, Uzbek (Turkic) mythology has started to move away from its origins. As a result of close contact with Persian and Arab mythology many foreign stories and characters were introduced into the new environment and became the property of Uzbek folklore.

The basis of Uzbek-Chinese literary relations is laid by the most ancient folklore materials, the general mythological soil from which the literature of both nations nourished. According to our inference, the oldest myths that have the same basis and genesis for both literatures include myths about the creation of the world egg, space and the universe, the main creators of Chinese and Uzbek folk characters, respectively, Pan-gu and Tengri, Nuyva and Umai, a pantheon of gods of different forms, also, Chinese-Uzbek mythological characters such as the dragon and the wolf, epic heroes – archer Hou Yi and Alpamysh.

The gamut of colors of the god Pan-gu, who turned into a dog, as well as the melted stones of Nyuva that repaired the heaven, consists of five symbolic shades and numbers. These in Chinese mythology designate five primary elements: iron, water, fire, earth and wood. Based on the constant circular motion and the relationship of the five elements (water feeds the tree, wood - fire, fire - earth, earth - metal, metal - water, also, water extinguishes fire, fire melts metal, metal saws wood, earth strews water) certain philosophical views arose that are associated with the number five. This concept have been interpreted in classical folklore and literature.

Later the basis of five elements served as the spiritual domain and basis for Chinese philosophy and literature. The tradition of the «Five Books» (Wu Ching, 五经, Wǔjīng) founded by Confucius was reflected in Chinese art. Usually in the history of Chinese literature, five novels are classified as a great work: “Three Kingdoms” (三国 演义, Sānguó yǎnyì, XIV century), “River Bayou” (水浒传, shuǐ hǔ zhuàn, XV century), “Journey to the West” (西游记, Xīyóujì, 16th century), “Dream in the Red Tower” (红楼梦, hónglóumèng, 18th century), “Flowers in the Mirror” (镜花, jìng huā, 1825). It is believed that this number of novels – five, is determined for a



reason.

In Chinese folklore myths, fairy tales, and later in short stories where mythological characters of the other world are present and their lord Zhong Kui, which is portrayed as a punishing character of evil spirits, genies and demons, are widely spread. In Uzbek folklore, a character like Zhong Kui and the one localized from Arabic folklore - prophet Khizr was also present. This character that remains out of Uzbek literary scholars and folklorologists attention is Yalangoch Ota (The Naked Father). Mirzo Ulugbek, a scientist and ruler of 15th century Samarkand, writes about him:

“His words that came out of his mouth were fulfilled immediately. They talked about him: although he walks naked among the stones and in the gorges he pays attention neither to cold nor heat. He did not contact anyone. He spoke in different dialects ... Save the oppressed from the hands of tyrants. Though you are miserable, remove from this world the wicked men. Throw sand into the bowl of intoxication, give fire to the (human)waste ” (Mirzo Ulugbek 1994: 61-62).

In Uzbek mythology, there is another Uzbek character - a hero, like Zhong Kui, fights evil and preserves from various adversities respected statesmen or spiritual mentors - Mashrab, a literary image of a historical person - poet Rahimboba Mashrab who lived and worked in the 17th century.

The spread of Islam in Central Asia fundamentally changed the spiritual life of local population, Tengrian-Nestorian, Manichaeen-Zoroastrian, Buddhist religious and mythological monuments, stories and characters were almost completely replaced by Arabic folklore images. The process of Islamization has changed the attitude towards art, its methodology, and themes; images of gin, ajina, shaitan, maloik, which are distinctive characters in the worldview of Middle East people, appeared in Uzbek mythology.

During the spread of Buddhism in China, it did not destroy the old mythology, but instead, supplemented it with new reincarnated Indian and Western characters. These newly appeared images not only began to be reflected in Chinese folklore, but also in popular science fiction works. During the trip, the heroes of famous novel “Journey to the West” (西游记, Xīyóujì, 16th century) are helped by the goddess Guanyin, the prototype of the Indian Buddhist goddess Avalokiteshvare. Her patronage can be compared with the propitiousness of Umai or Ardvisura Anahita. Guanyin, as an image of a woman, is responsible for the birth of children, patronizes dangerous professions, has common features with the image of Turkic folklore Umai. The character of Guanyin is a more perfect version of the Indian Buddhist goddess, whose transformation trajectory in Chinese mythology passes through the territory of today's Uzbekistan.



Ancient philosophical movements influenced the evolution of Chinese mythology in different ways. One of the main distinctive properties of ancient Chinese myths is the euhemerism of mythological characters. The followers of Confucius interpreted myths trying to find a rational explanation, made every effort to turn mythical images into historical figures. This process was due to Confucian morality, which was based on a realistic worldview. As a result, the deities and demigods of epic tales turned into rulers, some into officials, oligarchs, and the myths themselves grew into traditional history.

The independent philosophical trend of "Taoism" ("the path of things"), having been born along with Confucianism, played an important role in the development of Chinese folklore and literature in general. According to legend, the founder of the doctrine is considered to be the ancient Chinese philosopher, the semi-legendary Lao Tzu (4 - 5 century BC), the author of the work "Tao Deshing" (Musurmanov and Rahmatullayev 2016: 15). Taoism, like Buddhism, with its characters (almighty monks, villains, monsters) was positively reflected in Chinese mythology.

Chinese animal tales have obvious contrast to Uzbek counterparts. Along with real animals, mythological characters (long, chilin) also participate in Chinese animal tales. According to the ancient Chinese, these animals really existed. In addition, man also appear in such tales. In Chinese fairy tales, the tiger is interpreted as a king, there is a whole cycle of fairy tales where tiger, in the form of a totem, can steal and marry Chinese girls. Such features are not present in Uzbek tales.

Some real or mythical animals that act in Chinese tales are not present in Uzbek tales or are extremely rare. For example, long, fenghuang, chilin, panda, bull cannibal, wild boar, fish are not found in Uzbek fairy tales. Animal characters of a snake, turtle, fox in Uzbek fairy tales are present for a different purpose. Also, a horse, a camel, a donkey, a ram, a goat, a wolf, a swallow, bees in Chinese fairy tales are not as popular as in Uzbek legends. Another noteworthy point: in most cases, mythological characters do not participate in Uzbek animal tales.

In Chinese tales, flowers and trees take the appearance of a person. Heroes can have a relationship with them, love and even marry. Among the plants, the peach tree and ginseng are very much appreciated. The peach tree is considered a symbol of fidelity. Ginseng that consists of hieroglyphs the person - 人 (rén) and the root - 参 (shēn) means "root of life". Interestingly, ginseng root in shape resembles a person, so in Chinese folklore it is perceived as a person. In a Chinese fairy tale, if you cut down a hundred-year-old tree, blood will flow from it. Among the most valuable trees: pine - a symbol of longevity, plum - a symbol of security, pomegranate - a symbol of large families.

CONCLUSION

1. The mythological views of ancient ancestors, due to close contacts with neighboring nations in different fields, could not leave without an affect the



religious, philosophical, and artistic views of those regions. The spiritual and artistic views of the peoples living in the territory of modern China did not stay aside. The connection with the deified "Tien" - the sky in Chinese mythology with the concept of "Tengri" - the sky is revealed, and a similar comparison can be made between the Etruscan "Tin", the Scandinavian "Tor". There are similarities between Tengri - Pan-gu, Umai - Nuyva, Erlik - Sivanmu in the participation of mythological and theological characters, an ontological role, in the creation of the universe and man.

2. From the beginning of the 3rd century, monotonous mythological characters began to participate in the philosophical currents of Confucianism and Taoism. If historical meaning began to be instilled into mythological images in Confucianism, then they served the ideals of their philosophical canons in the teachings of Tao. The doctrine of Tao influenced the myths of China and fiction with its supernatural monks, monsters, interpretations and stories, chimeras as huli jing found in novels and their similarities, and the difference between the characters of Uzbek demonology.

3. An assessment is given to the meaning of the concept of Hamsa in Arabic literature and the literature of fraternal peoples towards the Pentateuch of Confucianism (U-Sing) and Chinese literature. China is unintentionally selected as the country with the highest mention in Alisher's Hamsa Navoi as the homeland of some of the main characters and the concepts of the five elements - earth, iron, water, fire, trees, which became the basis of the concept of "Five".

4. The literary environment of the Yarkent Khanate appeared directly under the influence of the works of Alisher Navoi and Rakhimbobo Mashrab. Uzbek classical literature provided a renaissance period in Turkic-language literature in China and created the basis for writing epics such as "Farhad and Shirin", "Leili and Majnun". Information was given about the literary environment of the Yarkent Khanate, which was hardly studied in Uzbek literary criticism. Poetic and lyrical works of writers, for whom Alisher Navoi was considered a spiritual mentor, were compared.

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