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“WARTA” AS A GENRE OF INDIAN HAGIOGRAPHIC LITERATURE

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Abstract

This article discusses the question of the place of the “warta” genre in Braj in the hagiographic literature of India during the Baburids epoch. The article pays special attention to the issue of this genre as a new concept not only in the national Indology, but also in the whole system of world hagiographic literature. The author of the article has studied the hagiographic literature in the world literature, in particular, “Christian” and “Muslim” life literature to determine the place of “warta” genre in the system of world hagiographic literature. Christian life literature is considered to be Roman, Russian, Georgian, Armenian, Slavic, Bulgarian, and Serbian. Muslim hagiography is comprised of the Arabic hagiographic literature, which sources are Hadiths ; works in the genre “manoqib” in Uzbek literature ;as well as works of hagiographic genre “Tazkirat al-Abrar wa al-Asrar” (“the Life of the righteous and sinful”) in Afghan literature. In Indian literature the so-called “immortal words” (vachanamrut) became a source of information, then later they evolved into the genre of “warta” (life).

Key words: warta, bhakt, hagiographic literature, sant, Bhakti literature, Christian Lives.

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Introduction.

Hagiographic literature takes a special place in the process of evolutionary development of artistic literature as a definite stage in the formation of this process, as well as its independent structural and artistic unit. It is quite different; by origin it is popular and reflects public consciousness and aesthetic representations of its time. This literature contains valuable information on history, language, philosophy, religion, and as D.S. Likhachev concerns, "It gives information about people's thoughts, what they believed and experienced in their souls in the previous centuries".[12,4]

Hagiographic literature of India is a relatively new concept not only in domestic Indology, but in the entire world literary criticism. From this point of view, its study acquires a special urgency, and it is considered to be one of the important and paramount tasks of Indology.

Hagiographic literature¹ is a literature that reflects the actions of a particular historical personality in the chain of his life events. This literature is closely connected with a certain human life, which it tries to reproduce. D.S. Likhachev, who described Hagiographic literature, writes, "A human being is a central object of literary creativity. The image of a person can be of a different style ..., in a written form, i.e. in literature". He refers "hagiographic literature" to such a written depiction which, as a rule, was created for the purpose of preaching the ideal saint.

¹ Works about the life of saints are called hagiographic literature. However, in Russian literature there is a term "life literature", coming from the name of the genre "life". In the sources "life literature" and "hagiographic literature" function as identical concepts. Therefore, in our work we used both terms as equivalent, i.e. "hagiographic literature". The word "hagiography" comes from the Greek word "hagiog" - "Holy", "graphy" - "I write".

Despite the fact that the hagiographical works correspond more to religious beliefs, they can not be considered the absolute property of religion. Scientific literature has long recognized and appreciated such purely religious books as the Bible, The Quran, the Avesta, the Vedas and others as highly artistic works. It seems to us that the hagiographic works are the real life reflection of religious laws, the result of the influence of religious postulates on a specific person, the practical realization, the implementation of religious theories. That is, the hagiographic works are a literary treatment by an eyewitness of the really happening events connected with the life of a religious person. This is the difference between the genre of hagiography and other genres of literature. In our opinion, V.O. Klyuchevsky, defined "the life" very correctly, when he found out the difference between "the life of the saint" and "biography". He said, "... the difference between "the life of the Saint" and biography is the same as that between an icon and a portrait" [5,5]. Likewise, the hagiographic works differ not only from the "biography", but also from other genres of literature with their specific and abstract, as well as with mysterious spiritual world.

The study of hagiography of the saint requires the study of religions. In the New Encyclopedic Dictionary it is noted that, "the life of the Saint reflects great religious and cultural currents" [10, 923].

The known system of hagiographic literature, proceeding from Christianity and Islam, the two world religions, can be conditionally divided into "Christian" and "Muslim".

Thus, "Christian Lives" arose as a literary and propaganda form in Rome in the 2nd – 3rd AD, which is associated with

the emergence of the Christian religion. The first lives of saints, i.e. "Martyrs" / from the Latin "martyrdom" / were descriptions of martyrs, historical or mythical persons who suffered for their fidelity to Christianity. After the conversion of Christianity into the dominant religion, the "lives of saints" took the character of the biographies of church leaders or devotees who were distinguished by their asceticism and performed miracles. Gradually, "lives of saints" became widespread in the Christian East, in Byzantium, as well as in the Catholic countries of Western Europe.

The Christian hagiography is represented by Russian, Armenian and Georgian hagiographic literature. O.V. Klyuchevsky is considered to be a major specialist in the field of Russian "lives of saints". He studied about 150 manuscripts in 250 editions. The main purpose to research Russian "lives of saints" was to clarify the question of the colonization of the Russian North. Subsequently, not finding a specific answer, V.O. Klyuchevsky comes to the conclusion that the "lives of saints" cannot give reliable information on this issue.

Then A. Kadlubovsky and G.P. Fedotov appealed to Russian "lives of saints". Their goal was to study the religious and moral foundations and problems of the spiritual life of the Russian people in the Middle Ages. G. Fedotov, as a result of the study of Russian "lives of saints", singles out such features of the holiness of the Russian people as light dimensionality, the absence of radicalism, extreme and abrupt deviations from the Christian ideal left behind by antiquity [16, 234]. He also notes that the prevailing penance of Russian saints is fasting and labor. Mysticism and liturgical direction is not characteristic of Russian holiness.

An interesting comparative study of the Bulgarian, Serbian and Russian "lives of saints" in their connection with folklore was conducted by T.E. Atanasova. She believes that "lives of saints" and folklore differ in their social nature, life content, ideological essence and artistic specifics, but at the same time, there are deep ties between them" [1,24].

Live links of the hagiographic short story with contemporary Russian short story are revealed by N.F.Loktev [8, 17], who points out that the hagiographic short story is an intra-genre variety of modern Russian short stories.

Armenian Hagiography of the 11th-15th centuries was studied by K.S. Ter-Davtyan-Arevshatyan [14]. She believes that "lives of saints" and martyria, along with mythology and folklore, played a role in the formation and development of medieval artistic thinking. They also served as the soil on which genres of modern prose originated, such as a short story and others. According to the content, the Armenian "lives of saints" reflected the events of the Armenian people's baptism, the life of the creators of the Armenian alphabet and the liberation struggle of the Armenian people against the Turkish yoke.

The work of many researchers is devoted to the study of Georgian hagiography. In particular, V.I. Imnashvili [4] deeply studied "The Lives of Fathers", the manuscript of the 11th century. As a result, he introduced new, previously unknown hagiographies of Georgian saints (people) who lived between the 3th-8th centuries. As the author determines, this monument served as a source for establishing a number of facts important for the history of the Georgian language, as well as he gave information concerning the history of literature, linguistics, ethnography and others.

The research of H.N. Zaridze [3] "Artistic representation of a human being in Georgian hagiography" discusses the medieval principles of reflection, artistic structure and monumentality of the image of a human being against the background of a common Christian anthropology, as well as it considers the individual strokes of this reflection principle. Studying the ideal of a medieval human being, Kh.N. Zaridze concludes that "A human being is the fruit of God's wisdom and as a rational human being, in which the spirit of knowledge, he is potentially a deity. Bringing in themselves these divine feelings and killing the interest in worldly life, he gradually achieves the desired perfection, which he possessed before expulsion from paradise".

D.M. Maisuradze studied the history of the Georgian-Syrian literary connections on the basis of the hagiographic monument "The Martyrdom of St. Drosi".

The research work of N.P. Tsakhadze on "The Life of St. Nasima" also restores another link of Syrian-Georgian literary ties. The author suggests the version that "The Life of St. Nasima" belongs to the number of those literary monuments that were translated into Georgian from Arabic.

The hagiographic works arose in Russian, Armenian and Georgian literatures after the penetration of the Christian religion into these countries. The Armenian and Georgian lives are chronologically related to an earlier period than the Russian, i.e. approximately to the 4th -5th centuries, and Russian lives were created since the 11th century, because Christianity came to Russia later in the 9th-10th centuries. Although here the hagiographies arose at different times, however, all researchers note the same fact

that the lives were one of the most common genres in Armenian, Georgian, and Russian medieval literature and played an active role in the literary process until the 17th and 18th centuries.

The term "Christian Lives" is a fairly broad concept, since it implies the entire complex of hagiographies that belonged to different peoples of Europe. The hagiography of Christian peoples, which possesses for all one common Byzantine basis, has its own specificity, consisting in its national identity and historicity. For example, if the hagiographies of Russian literature are historically connected with the beginning of Russian chronicle, the creation of monasteries that served simultaneously as the center of Russian writing, the Armenian lives most often described the liberation struggle of the Armenian people. At the same time, Georgian lives reflect the struggle of the Georgian people for spreading Christianity in Georgia. Similarly, Slavic, Bulgarian, Serbian and other Christian lives through their heroes-saints describe certain historical events. Christian lives differ from each other in their compositional structure, imagery and style. If some hagiographers strive to characterize the epoch broader and deeper, showing interest in the past (for example Russian), then the connection of hagiography with folk art predominates in others (for example, Slavic, Serbian and Bulgarian lives).

As we noted above, if Christian lives are associated with the spread of Christianity and the place of their origin is considered Byzantium, the conditionally named "Muslim lives" are directly connected with the Islamic world, with the Arabian peninsula and this tradition originates in the life of the prophet Muhammad as the messenger of God on earth and the distributor of Islam.

The Muslim lives are chronologically related to the later period, than the Christian ones. Muslim lives began to appear from the 7th-8th centuries. As L. Sattiev writes, "The work "The Book of Campaigns" and the hagiographies of the Prophet Muhammad" (8th century) are considered in fact the first authentic works on the life of the Prophet Muhammad and are a major model of Muslim hagiography [10]. It proved to be very fruitful and productive for the development of Arab hagiography. L. Sattiev believes that the sources of the Arab hagiography are hadiths, because they contain numerous elements inherent in the hagiographic genre. In Indian hagiography, "immortal words" (vachanamrit) are considered to be its source.

The Uzbek hagiography, which is included in Muslim hagiography, has not yet become the object of a special study. There is some information about the existence of memorabilia in the genre of "manoqib", in which the life of great sheiks, famous hafiz singers, representatives of the clergy and others was usually described. The very word "manoqib" comes from Arabic and means "quality", i.e. good qualities inherent in a human being.

The Uzbek Soviet Encyclopedia [16, 588] mentions several works in the genre "manoqib", A. Navai was the author of them.

Similar works, as in other national literatures, in Uzbek literature were usually written by contemporaries of the person described, eyewitnesses of all events of the life of this hero. The term "manoqib" was also associated with biographies in Arabic literature. "Manoqib" was originally dedicated to the life of the Prophet Muhammad or (Prophet) Ali. However,

the word "manoqib" in Arabic literature, unlike the Uzbek one, did not become the name of the literary genre. Due to the fact that Uzbek hagiography is not specifically studied except for the mentioned works. As for A. Navai, we do not have the necessary data on them.

Muslim hagiography as well as Christian is multinational. For example, there is evidence that there are works of the hagiographic genre "Tazkirat al-abrar wa al-asrar" ("The Life of Righteous and Sinful") in Afghan literature [6]. It is written in the Dari language in 1612. The work was originally stated verbally, and then it was drafted in writing.

Similar works of the hagiographic genre can be found in all national literatures, since every nation has its own holy, pious people. You can always learn about their life from oral stories or written literature of the people. However, the scope of our research does not allow us to talk more about the hagiography of each people, therefore, to represent the general picture of the system of hagiographic literature and to determine in it the place and meaning of Indian hagiography, in particular its "warta" genre, so we limited to the hagiography of the two world religions - Christianity and Islam.

Preliminary acquaintance with the system of hagiographic literature has revealed that Indian hagiography has not yet been included in this system. There is only some information about the existence of some kind of lively compositions. In particular, the Great Soviet Encyclopedia notes that "the Lives of Saints" are known from a deep pre-Christian antiquity and Indian religious literature is also mentioned. However, it is not known which religious works are implicit in this. It is clear only that the researcher wanted

to emphasize the antiquity of the "lives" in general and the Indian lives in particular.

The Soviet Historical Encyclopedia[13] notes the appearance of oriental motifs in medieval Western literature. And here is the name of one hagiography – "The Life of Varlaam" that arose on the basis of the tales of Buddha and related to the 12th century.

Thus, B.L. Riftin, describing the genres of medieval literatures of the East and West, mentions Indian lives. He writes, "In the literature of the West and the East, you can point to some specific medieval genres that have begun to take their place in ancient literature, have enjoyed extraordinary popularity in the Middle Ages and are completely dying with the transition to new literature" [15, 119]. B.L. Riftin refers to the hagiographies. As for India, he believes that in India hagiography has not received any development. Here he refers to the idea of Indians that "life is nothing compared to eternity and the chain of rebirths, and therefore it does not contain the material worthy of description" [15, 123]. However, he also notes that the hagiographies of the holy Bhaktas appear in the late Middle Ages. It is not known what kind of Lives he had in mind. There are some coincidences of B.A. Riftin and our views on this issue.

There is an article by N.M. Sazanova on the Indian hagiographic literature, written on the basis of the studied monuments. N.M. Sazanova emphasizes that it is possible to "correlate the emergence of a new literary complex of hagiographies with the humanistic tendencies of Bhakti Revival era" [2, 149].

Apparently, the science of Indian hagiography operates with approximate

information. But according to H. Tandan, Indian literature has its own specific traditions and a rich heritage, created during the Middle Ages not only in Braj, but also in many other Indian languages².

A huge part of this heritage is didactic literature.

Hagiographic works of each national literature have their own specific terminology for the genre. For example, in Russian hagiography they are referred to as "jitiye", in Arabic – "tabakat", in Uzbek – "manoqib", and in Hindi literature "warta".

As it seems to us, the emergence of any genre is connected with the social and ideological needs of the society of the given period and the natural needs of a human being in spiritual development. The appearance of new literary works and the positive perception of them by the common people during the deep penetration of religion into the consciousness of the masses, creates favorable conditions for the development and dissemination of a new phenomenon in literature. In such a historical setting, there were also Christian and Muslim lives, and Indian "wartas".

"Warta" is one of the most common genres in Braj literature of the 17th-19th centuries. Being by nature prosaic, it represents for the most part the hagiography of specific personalities whose activities and creativity to a certain extent were connected with the Bhakti movement. Initially, the "warta" arose as a biography of members of the religious sect

² For example, in Rajasthani, it is not called "varta", but "vat", apparently from the word "bat" in the sense of "word", "conversation". In addition, Gujarati, Marathi, Telugu Punjabi and other Indian languages.

"Pushti", and it was subsequently widely spread in Braj literature as a genre used to describe the life and creativity of one person, as well as a whole group of individuals.

Before determining the place of the genre «warta» in the system of hagiographic literature, it seems to us necessary to give an explanation of the word «warta» and briefly characterize it.

From the point of terminology view, the word «warta» in Sanskrit means the following concepts: "word", "conversation", "rumors". "Chaurasi Veishnavan Ki Warta", the literary monument under study can be translated as "The Word of the Eighty-Four Vishnuites". However, in domestic and foreign literary criticism, works of such content are usually called "hagiographies", respectively, the literary monument can be translated as "The Lives of 84 Vishnuits".

The origin of the word «warta» is deeply rooted in ancient Indian literature. Studying the etymology of the word «warta» H. Tandan appeals to the very depths of literary creativity in India. Even in the "Mahabharata" when Yakshas asked Yudhishtira questions, one of his questions was, "What is "warta"? Then Yudhishtira replied, "This is knowledge about some mystery of life, the mastery of which is necessary for humanity" [20,1]. Hence the creators of the Mahabharata distinguished "warta" from the short story, "Warta" was used as a synonym for the word "gyan", i.e. "knowledge". Apparently, referring to the Mahabharata, H. Tandan wanted to emphasize the special antiquity of this word, which goes back to Sanskrit.

"Warta" in the process of its development as a word took different

meanings. If in ancient times it was used as a synonym for the word "knowledge" then in the Middle Ages it was used as a literary term in the sense of the genre of hagiographic literature, and already in the modern period it became a socio-political term with meaning "negotiations", "conversation". "Warta" in a broad sense in Hindi literature is an important short story, which has a cautionary character. At present, in Hindi, the word "warta" basically performs two functions: the first is the function of the social and political term; the second is as a literary term, denoting the name of the genre of hagiographic literature. The functional purpose of this literary genre goes back to the 17th century, when "Chaurasi Vaishnavan Ki Warta", the first literary work of this kind appeared.

In the transformation of the term "warta", one of its semantic facets "word", as a story about someone, had a great importance, and in this respect, in terms of Russian hagiography "life", one can observe a striking similarity when they both come into contact meaning "a story about the lives of Saints". Therefore, it seems to us, the use of both terms in the equivalent meaning is quite justified, and "warta" can be translated into Russian as "life". Although in its lexical knowledge, the term "warta" is broader and more meaningful than "life".

The formation and consolidation of the word "warta" in literature as a definite literary term was associated with the process of the emergence and dissemination of works of a specific content, called in the order of admission as "warta", i.e. "warta" from the simple meaning "word" in the headings of hagiographic works in the future (going beyond the simple title) begins to acquire a narrower but more precise meaning, i.e. the genre of hagiographic literature. The current Indian literary criticism operates

with a separate independent term "warta sahitya", i.e. "Hagiographical literature".

A preliminary study of the features of the world hagiographic literature makes it possible to draw the following conclusions:

1. Formation of all hagiographic literature based on a particular religion or religious movement / Christianity, Islam, Bhakti /.
 2. Each of them carries an instructive meaning, calls for imitation and asceticism, as well as it reveals the divine power in heroic deeds.
 3. The similarity of Indian hagiographic literary monuments with Christian and Muslim monuments is considered to be accompanied by authentic historical events with verse fragments illustrating the event.
- In this case, the authorship of verses is attributed to the main hero-saint (often in Indian lives), or to the eyewitness of events, the author-writer of the life (it is more common in Christian and Muslim lives).
4. Hagiography researchers evaluate the monuments of hagiographic literature as an encyclopedia of the Middle Ages.
 5. In all hagiographic literature, the heroes of the hagiographies tend to attribute special supernatural qualities. The Saints were considered to be defenders, the redeemers of the sinners' sins before the throne of Almighty.

However, for all typological similarities, they have obvious differences:

- a) The Indian lives are chronologically related to the later period in comparison with the Christian and Muslim lives;

- b) In Christian and Muslim hagiographies, in most cases, the authors described the life of church ministers, religious rulers-princes, and in medieval Indian hagiographies, as a rule, the life of real people who the author-writer could personally know. The heroes of the Indian lives could be both famous, glorified people, as well as simple ones, who are not particularly prominent (according to the teachings of Bhakti), who are contemporaries or relatives of an outstanding person, adherents of Bhakti;
- c) Many Christian lives are characterized by the fact that the future saint is portrayed first as a persecutor of Christians or leading an unworthy way of life, who then becomes a Saint. Such a motif is peculiar to the Muslim hagiography, what can not be talked about Indian hagiography;
- d) The influence of the Christian, i.e. Byzantine hagiography can be considered on the Muslim, in particular, on the Arab hagiography. Indian hagiography is completely devoid of such influence, although Christianity penetrated India in the 9th-10th centuries and it is one of the dominant religions of India³;
- e) There is a similarity between Christian and Muslim hagiography from ancient mythology and its close connection with folklore. But as for Indian hagiography, we can not conclusively prove the stimulating role of ancient Indian mythology in its formation. In Christian and Muslim hagiography

³ In India, many Christian saints acted and lived.

According to the Christian legend, India was the site of the sermons of the three apostles. Saint Bartholomew propagated Christianity in Central India, St. Matthew in Northern India and St. Thomas in South India. "The Story of Varlaam and Iosaph" tells how a holy Christian Varlaam healed the son of Josap-the son of an Indian king and converted him to Christianity. Varlaam baptizes Iosaph, and that's his people. They have lived together for 35 years in the desert. Equally common were the apocryphal "Acts of the Apostle Thomas" in India, which were part of the "Great Chetni Minei."

there are mythical heroes, but in Indian there are none;

f) An essential element of the Muslim, in particular Arabic hagiography is genealogy, i.e. the origin of the hero. An indispensable element of the Indian lives is the indication of the caste of the main hero-saint in order to confirm "the equality of all before God", the idea of Bhakti ;

g) Historicity in Indian hagiography is relatively weak in comparison with Christian and Muslim hagiography;

h) Muslim hagiography does not distinguish the hagiographic works in a separate group, calling them a special term, as in the Russian (genre "jitiye" and in the Indian ("warta" genre) hagiography;

i) Christian and Muslim hagiographies are characterized by a cult of martyrdom, i.e. the main characters are subjected to different torments for their devotion to a particular religion. In Indian hagiography, this phenomenon is absent. This is due to the fact that in Hinduism, in particular in the teachings of Bhakti, there is no concept of martyrdom;

j) It is necessary to note the fact that in both Christian and Muslim hagiographic works the elements of hyperbolic fiction – "predictions", "prophetic dreams", "hyperbole", "exaggeration", which confirm their originality from ancient mythology, are numerous. As for medieval Indian hagiography, apart from the "prediction", it is impossible to find other elements of fiction, because the whole "warta" is based on real historical events and according to the teachings of Bhakti it is impossible to include in the narrative something that did not exist, i.e. "warta" reflects the reality of life and so it is instructive and has a significant impact on the spiritual world of people, in particular the people of Braj.

Thus, in the system of hagiographic literature the term "warta" should be understood as an independent genre long acting on the thinking and consciousness of people in medieval India and as a genre having religious and philosophical knowledge about the mysteries of life.

A prerequisite for a full-fledged study and evaluation of medieval literary monuments is their study in an obligatory relationship with such factors as the background and origins of this monument, the socio-social and cultural-literary environment of their appearance, and its perception by contemporaries. Since, we can appreciate it only realizing what this monument really meant to its contemporaries,. "The monument of the past must be explained in detail from all sides in order to become truly understood in its artistic essence" [7, 358].

The emergence of the monument is associated with the widespread prevalence of the religious and reformist movement of Bhakti in India. Therefore, without a comprehensive study of Bhakti, the main provisions of its sects, in particular the "Pushti" sect, as well as without understanding their essence and the ideas put forward, it is impossible to study the above-mentioned monument, as well as fully appreciate the literary and historical process of medieval India.

P. Mital, determining the meaning of Bhakti in the history of India, writes, "Bhakti is the third, in fact, a revolution in the Indian religious ideology of the post-Vedic and Buddhist" [21,1]. This is a very high score. Indeed, each of these religious trends fundamentally rebuilt the consciousness of people. Each of them had a whole generation of its supporters. This circumstance has found its reflection in the literature, and we are faced with three great periods of development - Vedic

literature, Buddhist literature and Bhakti literature in the history of Indian literature.

M. Jarj [22], who specially studied Bhakti, pays special attention to the question of reflecting the ideas of Bhakti in literature. In his opinion, despite the fact that Bhakti as a movement arose in the Middle Ages, it had its roots in antiquity. M. Jarj focuses in greater detail on the directions of Bhakti, especially on Nirgun and Sagun Bhakti⁴.

Considering Bhakti, R. Pathhak [23] associates it with the ideology of the Vedas, Upanishads, Puranas, Mahabharata, Ramayana as well as, on the example of 12 Tamil Alvars⁵, compares the ideology of southern Bhakti (11th-12th centuries) with the ideology of northern Bhakti (15th-16th centuries). R. Pathhak considers Vishnuism⁶ as the basis of Bhakti.

⁴ Nirgun Bhakti means chanting abstract God, Sagun Bhakti is chanting specific, incarnate God.

⁵ 12 Bhaktas-Vishnuites lived in the South of India during the spread of Bhakti in Tamilnadu in the 11th-12th centuries. In Tamil they were called "alvars". "Alvar" is a Tamil word meaning "reached God". 12 alvars, born in different villages and cities of Tamilnadu state, became famous for their boundless love for Narayan – the 5th earth incarnation of the God Vishnu. 12 alvars gave their love to the God Narayan and dedicated their lives to his service, and according to legend they achieved their goal in life. Among them are kings, poets, and beggars, which is a practical proof of Bhakti's ideas of equality of all before God. More details about this can be found in the book: (12 alvars of India, p. Venkatagari, India, Madras, 1989, in Hindi).

⁶ In domestic and Western Indological science it is generally accepted to call the Hindu religion as "Hinduism" (in the West "hinduism") coming from the term "Hindu Dharm" ("Hindu religion" or Hindu). This term appeared in the Middle Ages after the spread of Islam in India. To separate the Hindus from the Muslim part of the population, all the religions of the Hindus were called aliens by one common term "Hindu Dharm". In fact, the situation is different. The term "Hindu Dharm" itself, as such, is not found in any religious books or Hindu studies (especially until the late Middle Ages). Hinduism is a set of three historical religious movements, religious teachings based on the Vedas-Brahmanism (on behalf of the God Brahma), Vishnuism (on behalf of the God Vishnu), Shivaism (on behalf of

the God Shiva). Brahmanism follows the Vedas. Then Buddhism and Vishnuism emerged. Shivaism comes after Vishnuism, i.e. the direction associated with the salvation of mankind. In General, God Vishnu is credited with a lot (from 10 to 28) of earthly incarnations, i.e. He saved the life of the earth many times. One of them Narayan (5th incarnation) is the God of Southern Bhakti (11 A.D.). Ram and Krishna (7th and 8th incarnations) are the gods of Northern bhakti (15 A.D.). All three incarnated on earth through the epics of Mahabharata and Ramayana, and in the Middle Ages were preached through the Bhakti movement, instilling in a human being the love of deity.

In domestic Indology, Bhakti is not studied as a special movement, which had a fundamental influence on literature. Sazanova N.M.[11] and Tsvetkov Yu.V.[18-19] particularize more details on Bhakti issues.

In particular, studying the creative heritage of Surdas, one of the major representatives of Sagun Bhakti, N. Sazanova pays special attention to characterizing Bhakti, and she singles out six of its main postures. A special section is devoted to the issues of the Bhakti philosophy. Here the emphasis is placed on the new philosophical teachings of Ramanuja, the representative of southern Bhakti. Ramanuja is the founder of Advaita Vedatna system, i.e. the doctrine of the unity and reality of the world and God. Then this teaching was continued by Vallabhacharya, the creator of the Vishnu sect of Pushti in northern India, who followed the path of limited non-dualism, i.e. theistic monism.

In his study, Yu.V. Tsvetkov discusses Tulsidas, another representative of Sagun Bhakti (Ram Bhakti direction) and his famous poem "Ramacharitamanasa" (Ramayana). Researching Bhakti, he compares it with Islamic Sufism, as religious movements interacting with each other, and he also distinguishes Nirgun and Sagun Bhakti. Further, the author characterizes Krisna Bhakti and Ram Bhakti, the two directions

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of Sagun Bhakti, then he emphasizes that Ram Bhakti formed the basis of Tulsidas' entire creation. “Tulsidas, through Ram Bhakti calls to honor the lofty human ideals: personal, family and social, which consistently Rama carried out”, Tsvetkov Yu.V. considers.

In other works, one can observe some scattered information about northern Bhakti. Northern Bhakti emerged during the reign of the Baburids⁷ in India and most of the territory of northern India was in the hands of Muslim rulers.

In addition, the north of India was the center of many religions that existed on the territory of India and various religions - Hinduism, Islam, Buddhism, Jainism, Sikhism and even Christianity. Each of them had a certain number of its adherents. This served as the reason for frequent religious clashes, especially between Hindus and Muslims. The monotheism of Islam was contrasted with the polytheism of Hinduism. Religious intolerance is being watched. Bhakti movement broke out in such a historical setting in northern India.

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⁷ In India, they are called Moguls, i. The Mughal Empire.

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