



IMAGE OF INDIA IN TWO SONGS OF IQBAL

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Abstract: In this article, the author tried to right very briefly about the similarities and differences between the two songs of the poet Muhammad Iqbal, "Indian Song" and "National Song". The generality of the above-mentioned songs appears primarily in the glorification of the homeland, the promotion of its freedom, and the description of the beautiful landscapes of the mythical India. The author mentioned that the poet wrote these two songs in the same style and in the same meaning, keeping the ideological balance of the people of his country. In this article, he presented brief information to the readers about the content of these two songs - "Indian Song" and "National Song". The author of the article divided both Iqbal's songs into five parts in terms of the same spirituality. And he analyzed and studied each separated part in comparison with each other. It becomes clear that between "Indian Song" and "National Song" despite the difference in the content of the songs, there is a similarity of thought and a deep view of Iqbal's philosophy. The songs are also considered very important from the historical point of view, because Iqbal along with the hymns of the country of India takes the reader on a historical tour of this land and reminds that this land has received various peoples and nationalities for thousands of years. And all the local and foreign people live in harmony along the banks of the happy river Ganga. India always welcomes the caravan of foreigners as its own people. This is the essence of these two songs of Iqbal.

Key words: two songs, India, Hindu, Muslim, religion, Indian song, national song, glorification of the homeland, love, hymn of unity, freedom, river Ganga, caravan of foreigners, religious conflict, ideological conflict.

IQBOLNING IKKITA QO'SHIG'IDA HINDISTON TASVIRI

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Annotatsiya: Mazkur maqolada muallif shoir Muhammad Iqbolning ikkita qo'shig'i – "Hind qo'shig'i" va "Milliy qo'shiq"ning o'xshashliklari va farqlari haqida qisqacha yoritishga harakat qilindi. Yuqorida aytib o'tilgan qo'shiqlarning umumiyliigi, birinchi navbatda, vatanni ulug'lash, uning erkinligini targ'ib qilish va afsonaviy Hindistonning go'zal manzaralarini tasvirlashda namoyon bo'ladi. Muallifning ta'kidlashicha, shoir bu ikki qo'shiqni bir xil uslubda va bir ma'noda o'z mamlakati xalqining mafkuraviy muvozanatini saqlagan holda yozgan. Ushbu maqolada u o'quvchilarga ushbu ikkita – "Hind qo'shig'i" va "Milliy qo'shiq" kabilarning mazmuni haqida qisqacha ma'lumot beriladi. Maqola muallifi Iqbolning ikkala qo'shig'ini bir xil ma'naviyat nuqtai nazaridan besh qismga ajratdi. Hamda u har bir tanlangan qismni tahlil qildi va bir-biriga taqqoslab o'rganib chiqdi. "Hind qo'shig'i" va "Milliy qo'shiq" o'rtasida, qo'shiq tarkibidagi farqqa qaramay, fikrlar o'xshashligi va Iqbol falsafasiga chuqur qarash borligi aniq. Qo'shiqlar tarixiy nuqtai nazardan ham juda muhim deb hisoblanadi, chunki Iqbol Hindiston mamlakatining madhiyalari bilan birgalikda bu yerga tarixiy ekskursiya qiladi va bu yer ming yillar davomida turli xalqlar va millatlarni qabul qilganligini eslatadi. Barcha mahalliy va chet elliklar baxtli Ganga daryosi bo'yida uyg'unlikda yashaydilar. Hindiston har doim chet elliklar karvonini o'z xalqi sifatida kutib oladi. Iqbolning ushbu ikki qo'shig'ining mohiyati shundan iborat.

Kalit so'zlar: ikki qo'shiq, Hindiston, hindular, musulmonlar, din, hind qo'shig'i, milliy qo'shiq, Vatanni ulug'lash, sevgi, birlik madhiyasi, erkinlik, Ganga daryosi, chet elliklar karvoni, diniy mojarro, mafkuraviy mojarro.

Аннотация: В данной статье автор попытался вкратце рассказать о сходствах и различиях двух песен поэта Мухаммада Икбала – «Индийской песни» и «Национальной песни». Общность вышеупомянутых песен проявляется прежде всего в прославлении родины, пропаганде ее свободы и описании прекрасных пейзажей мифической Индии. Автор отметил, что поэт написал эти две песни в одном стиле и в одном смысле, сохраняя идеологическое равновесие народа своей страны. В этой статье он представил читателям краткую информацию о содержании этих двух песен – «Индийской песни» и «Национальной песни». Автор статьи разделил обе песни Икбала на пять частей с точки зрения той же духовности. И каждую выделенную часть он проанализировал и изучил в сравнении друг с другом. Становится ясно, что между «Индийской песней» и «Национальной песней», несмотря на разницу в содержании песен, есть сходство мыслей и глубокий взгляд на философию Икбала. Песни также считаются очень важными с исторической точки зрения,

ведь Икбал вместе с гимнами страны Индии совершает исторический экскурс по этой земле и напоминает, что эта земля на протяжении тысячелетий принимала разные народы и национальности. И все местные, и иностранцы живут в гармонии на берегах счастливой реки Ганги. Индия всегда приветствует караван иностранцев как свой собственный народ. Такова суть этих двух песен Икбала.

Ключевые слова: две песни, Индия, индуисты, мусульмане, религия, индийская песня, национальная песня, прославление родины, любовь, гимн единства, свобода, река Ганга, караван чужеземцев, религиозный конфликт, идеологический конфликт.

Iqbal is a well-known, famous and difficult to recognize personality, who has been mentioned by scientists and scholars of many countries, and there are long opinions about Allama's view of life in terms of his legacy to the world.

Iqbal is not a man belonging to a place, and his place is the place where all the worlds live, which he inhabited through his poetry and writings. It is also natural that several countries claim ownership of Iqbal (meaning Allama's literary heritage and philosophical outlook).

For example, in India, Iqbal is known as a great poet and a well-known person of this country, because the homeland of Muhammad Iqbal is Kashmir, and he has roots from the descendants of Brahmins, and Iqbal himself did not turn away from this claim. The singing of this mythical country, the description of its various aspects have a certain place in Iqbal's writings. People still sing his songs, and the Iqbal Academy in India is a patron of the works and propagator of the natural ways of this great thinker.

The beautiful country of Pakistan considers Iqbal as one of its greatest children, and he is indeed a good man. Because Iqbal is a native of Sialkot, Lahore province of Pakistan. And he is one of the founders and initiators of the building of today's Pakistan, along with Sir Syed Ahmad Khan, Muhammadali Jinoh and others. Also, Iqbal wrote poems and speeches in the sweet and fluent Urdu language, which is the state language of the Republic of Pakistan, and the sole protector of this language in the world is only Pakistan. And Iqbal was honored with the title of "Poet of the Nation" in Pakistan with his precious works.

Along with these two countries, Afghanistan considers Iqbal as own son. Because the sweet words of Dari language are the source of the poet's Persian poems, and the poet himself had immense love for these people and loved Kabul, and in "Jovidnama" he talks to Jamaluddin Afghani through Zindarud.

Iran got to know Iqbal closely after the research of Muhammad Tabotabai and Malikushshuaro Bahar, and Allama's popularity was recognized throughout Iran and he was accepted as one of the best Persian speakers of the twentieth century. Iqbal, on the other hand, had a special respect for the country of Iran, and in studying and finding the gems of meaning, he turned to the natives of this land earlier, and "Development of metaphysics in Persia (a contribution to the history of muslim philosophy by Muhammad Iqbal) [8] is considered one of Allama's first works.

Of course, Tajiks love Iqbal more than anyone and consider him as theirs. Because the simple and fluent Tajik language, the use of pure Tajik features covers all of Alloma's Persian works.

The establishment of the Iqbal Academy outside the borders of Pakistan and India in America, Britain, etc. is another proof of Muhammad Iqbal's international personality.

Anyhow, Iqbal, along with the Tajik-Persian language, also wrote many poems in the Urdu language, and his goal was to awaken the national feelings and patriotism of the Indian population. In addition, he wrote many poems to create a sense of unity among Indian Muslims. And many of the different poems of Iqbal, which were sung in those days, were directly translated from English poems into Urdu language and thus brought a fresh newness to the fans of Urdu poetry. Among other things, Iqbal translated Matilda Betham's poem "A Child's Hymn" under the name "Duo kudak", Samuel Rogers' "A wish" under the name "Yak khab" and poems of other poets into Urdu. This phenomenon shows that Iqbal accepted the influence of Farangians' poetry and thoughts.

As soon as Iqbal opened his eyes in a different and wider environment, the inter-caste differences and various differences in the country of India attracted his attention and he started to sing patriotic poems. For example, his songs "Navoi Dard" (Image of Pain) talk about the difficult situation of India and its being under the rule of foreigners, and in "Nayaa Shawala" (New Temple) he talks about the unity between the people of India and encourages Indians to study and strive. Guides to obtain freedom. Iqbal wished that Hindus and Muslims would unite and throw off the yoke of exploitation. But as it is clear, this dream of Iqbal did not come true.

Iqbal's Tajik-Persian poetry had a great influence on his Urdu poetry. Reading Iqbal's collections in Urdu, which were published after "Bongi Daro", shows that Iqbal's way of thinking and expression gradually moved towards Tajik-Persian literature and just as the influence of English poetry is visible in the beginning of Urdu poetry, the influence of Hafiz, Bedil and Mawlavi is visible in Iqbal's last Urdu works. All this brought elegance, sophistication and charm to the Urdu poems of the poet.

"It should be noted that Iqbal became famous for his world poetry. Because his poetry covers almost all aspects of life [5,208]. Regarding this Kholov J. adds that: "Iqbal's work is very rich and covers a wide range of topics. Among the poet's writings, we find two songs that are included in Iqbal's first collection in Urdu "Bongi Daro" and are very interesting: "The Indian Anthem" and "The National Anthem". These two poems appeared on paper in an interval of about three years and are considered among the most famous writings of Allama [5,211].

"Hindi song" published for the first time under the name "Saare Jahan Se Achchha" (Better than the whole world) on August 16, 1904 in the weekly magazine "Ittihad". At the same time, Iqbal was working as a teacher in the State college of Lahore. He invited to the stage by the students in a club to complete the assembly. Instead of a speech, Iqbal sings the song "Saare Jahan Se Achchha" for the first time. This song will soon become popular all over India.

"Saare Jahan Se Achchha" under the name "Hindi Song" was published in the collection "Bongi Daro" in 1924 and in the collection "Hindi Song" was included among the poems written by the poet before 1905.

Another song of Iqbal "National Song" is included in the collection "Bongi Daro" in the section of poems created by the poet between 1905-1908.

However, in some sources, researchers attribute the year of composition of this poem to 1910, which is completely wrong. "National Song" was written with the melody and rhyme of "Hindi Song" soon finds its way among the readers of the poet's poems and becomes one of the most beloved songs among the people of Islam.

From the point of view of the poet, the concept of patriotism does not change much from the point of view of Islamic ideas, because if the poet called only India as his homeland in "Hindi Song", then in "National Song" he calls the whole world as his homeland. According to the opinion of most researchers of Iqbal, such a change in opinion originates from the fact that the poet was at the forefront of the pluralist Hindu-Muslim cultural thought before the trip to Europe, and after the trip, he abandoned this way of thinking and entered the world of Islamic philosophy and bloodshed of the Muslim society.

In this article, an attempt is made to evaluate the similarities and contrasts in meaning, as well as other aspects of the poet's view of the daily life of his time, the evaluation of the situation in both songs. Because these two songs are two sources that are equal to each other, but have the same deep roots, from which the fountains came out, and the surprising thing is that the color and taste of the waters are completely different.

The common themes and ideological contrasts are clearly visible in both Allama's songs. We have divided these commonalities of these two songs into five sub-groups, which have striking similarities in terms of melody and rhyme, the style of viewing and the general coverage of the subject. Below, we will discuss such commonalities and special differences in both songs by dividing them into subgroups.

In the first sub-group of "Indian Song", the poet calls India one of the best countries in the world and considers its residents to be its nightingales. He encourages the people of this realm to patriotism. Even in this way, he does not consider the diversity of local religions to be an obstacle, and he calls all those related to religions the inhabitants of his homeland - India:

saare jahaan se accha hindostaan hamaara
ham bulbuley hain us ki voh gulsitaan hamaara
ghurbat mein hon agar ham, rahta hai dil vatan mein
samjho vuhin hamey bhi dil ho jahaan hamaara
mazhab nahin sikhaataa aapas mein bair rakhnaa
hindi hain ham, vatan hai hindostaan hamaara

And in this subgroup, in "National Song", Allama Iqbal considers India as his own, along with China and Arab countries, and considers the whole world to be his homeland. Regarding the sect and the recognition of God, he refers to the only God and its prophet, Muhammad (peace and blessings of Allah be upon him):

Chinoo Arab hamaraa Hindostaan hamaara

Muslim hain hum watan hai saara jahaan hamaara
 ay arz e paak! teri hurmat pey kat marey hum
 hai khoon teri ragon mein ab tak rawaan hamaara
 saalaar e kaarwaan hai Mir e Hijaz apnaa
 is naam se hai baaqi aaraam e jaan hamaara

In the second sub-group, the same thinking and continuity of thought is repeated. In "Hindi Song", the poet sings about the beauty and the fascinating world of Kashmir and mentions that his eternal guardians are the sky-high peaks of Nanga Parbat and the ever-springing foothills of the mountainous regions of Kashmir:

parbat voh sab se unchaa, hamsaaya aasmaan ka
 voh santari hamaari, voh paasbaan hamaara

But in this sense of preservation, protection, Iqbal in "National Anthem" refers to the Kaaba, the refuge of the Muslim people. And among the sanctuaries of the world, he puts the Kaaba on top and ignores all the other religious shrines of the planet:

dunyan ke but-kadon mein pahlaa woh ghar khuda kaa
 hum uskey paasbaan hain woh paasbaan hamaara

The view of the poet in the third subgroup completely surprises one. Because Iqbal talks about the antiquity of his land with a high tone and spirit. He considers the names and symbols of his compatriots to be connected with the existence of the rich culture of the land of India. Jawaharlal Nehru evaluates India as one of the cradles of human civilization: "In terms of age, Indian civilization is equal to its sisters in Egypt, China and Iraq. And even ancient Greece is considered the youngest sister of all these" [6,50]. In order to prove his opinion, Iqbal cites the differences between the cultures of ancient Greece, Egypt and Rome:

yunaan-o-misr-o-rumaa sab mit gaye jahaan se
 ab tak magar hai baaqi naam-o-nishaan hamaara

The source of the name, its current existence, is connected by the poet in the third sub-section in "National Song" to monotheism and belief in the unity of Muslims. And he added that it is difficult and impossible to break or destroy the symbol of Ahl al-Tawheed:

tawheed ki amaanat seenon mein hai hamaarey
 aasaan naheen mitaana naam o nishaan hamaara

The fourth sub-section, which became the subject of our attention, is the poet's appeal to the two great rivers of the world, Ganga and Tigris. Iqbal's reference to the Ganges in "Hindi Song" is very interesting. The poet calls out to Ganga and remembers that you remember the time when our caravan reached your side. In our opinion, taking into account the general content of the "Indian Song", the meaning of the caravan is not the entry of Muslims, but the invasion of the Aryans into the land of India and the narrowing of its inhabitants to the shores of the Indian Ocean, after which this land received the name of Ariyavarta. In the "Hindi Song" the poet's interpretation of Parbat and acceptance of India as a country, having an equal view of other sects like the Sogdians, is proof of the strengthening of the above opinion:

ay aab-rood-e gangaa! voh din hain yaad tujh ko?
 utraa tire kinaare jab kaaravaan hamaara

Actually, Iqbal was a humble, humanitarian and modest man. Regarding this well-known Pakistani researcher Mumtaz Hasan writes that "all kinds of people from the East and the Maghreb, Hindus and Muslims, from the Arabs and Muslims, from Sikhs and Buddhists, literate and illiterate, scholars, old and young, university students and university teachers, wrestlers and athletes came to meet Iqbal. He talked with all of them with perfection and simplicity and respected every kind of human being" [7,19].

However, Muhammad Iqbal has a different view on this part of "National Anthem". The poet turns to Muslim conquests and mentions Andalusia for the sake of the people, which was once under the rule of Muslims. He addresses Tigris and tries to remind the victory of Islam with his interesting story:

ay gulsitaan e andalus! woh din hain yaad tujh ko
thaa teri daaliyon par jab aashiyaan hamaara
ay mawjey dajlah! tu bhi pahchaanti hai hum ko
ab tak hai tera daryaa afsaanakhwaan hamaara

The fifth and final part, which reveals the pain of the poet's heart, is connected with the name of the poet himself. In "Indian Song", Iqbal, along with the hymn of the country, did not leave the best feelings of patriotism from his life philosophy, and he realized that despite all the human elements, no one else will touch the pain of a person's heart, that is, the first close friend of every person is himself:

iqbaal! koyi mahram apnaa nahin jahaan mein
ma'loom kyaa kisi ko dard-e nihaan hamaara!

Such thinking is continued in the "National Anthem" and only with a slightly different tone. Here, the doorbell of Iqbal wakes up the already moving caravan of life and gives a fresh pace to its movement:

Iqbal kaa taraana baang e daraa hai goyaa
Hotaa hai jaadah paymaa phir kaarwaan hamaara.

Iqbal's view and the presence of contrasts in it are rooted in the blood of the ancestors in the poet's own veins, it was not something accidental, fabricated, or a change of thoughts in the course of life. The proof of such an opinion is very clear in these two songs. The choice of topic, naming, single melody and rhyme, coverage of thoughts in similar verses in both songs can never be a coincidence. In addition, both songs are sung as national songs in the world of Iqbal's dreams. According to the literary expert Kholov J. "His famous poems (Iqbal - J.H.) "Indian Song" and "National Song" were sung a lot among ordinary people, and these songs were a symbol of unity of the local and Muslim people" [5,206].

"Hindi Song" has become famous throughout India as the national song of this country and it has no less influence than the national anthem of India "Jai Hind" (Long live India) by Robindranath Tagore.

"National Song" became famous as the national song of Muslims. As Ghulomrizo Sayidi writes that "The National Anthem" is truly an international Islamic song that represents the ideology of Islam and the life program of all Muslims... the high and sensitive musical content of the theme used in this song awakens the common feelings of Muslims and arouses their passion for the cause of

independence. Freedom and enjoyment of the blessings of freedom and to the Islamic brotherhood, in the depressed Muslim soul, had a deeper impact than the famous song "Morse" for the French during the revolution" [4,148].

This song was translated into Arabic by Hasan-al-Azmi and published for the first time in the Arabic magazine "Albashir", which testifies to its influence.

In conclusion we can see that it becomes clear:

1. Both songs have a special importance and a high position in the world of Iqbal's poetry.
2. "Indian song" should not be separated from "National song", because "National song" is a continuation of the "Indian song" series.
3. If Iqbal had revised his opinion about the Indians and his people, and after creating the "National Song" had claimed to deny the "Indian Song", he would not have included this poem in the collection "Bongi Daro" in 1924.
4. The use of the beautiful nature of Kashmir and the words and phrases related to Hindu religion and rites along with other world religions after the creation of the "National Song" express the poet's position in his artistic and philosophical thoughts and expressions.
5. As the source of Iqbal's spiritual food comes from two peoples and two rituals, this spirituality with strength and intensity flowed from his inner being from two cisterns, the difference being that one is rich and the other is scarce.
6. The protection of all ways of philosophical and literary thoughts of Allama Iqbal presents the poet as a whole and complete individual to his fans, and the conflicts in terms of religious affiliation and the interests of different groups are equal to the division of Iqbal as an individual.

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