





سازمان فرهنگ و ارتباطات اسلامی
مرکز مطالعات فرهنگی بین المللی

گفت‌وگوی فرهنگی ایران و شبه قاره



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جمعی از صاحب‌نظران

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کلیه حقوق این اثر متعلق به مرکز مطالعات فرهنگی بین‌المللی است.
مطالب این کتاب، نظرات پدیدآورندگان آثار است و لزوماً نظر مرکز مطالعات فرهنگی بین‌المللی به شمار نمی‌آید.

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پیشگفتار

جهان در قرن بیست و یکم شاهد روند رو به گسترش و تزايد تعصب و نفرت های غیر منطقی است. نگرش های مذهبی که به واقع، بخش جدایی ناپذیر سنت های فرهنگی جوامع بشمار آمده و آموزه های آن نیز بر پایه عدالت، صلح و مدارا پی ریزی شده است، تبدیل به عاملی برای نفرت انگیزی و منازعه جوامع انسانی شده است.

امروزه به دلیل تحولات سریع و همه جانبه در جهان و ورود متغیرهای متعدد در صحنه های بین المللی که بر نوع مناسبات و روابط انسان ها تاثیرگذارند، بیش از هر زمان دیگر بر ضرورت بهره گیری از ظرفیت مثبت و بالای عنصر فرهنگ به مثابه تکیه گاه و عاملی محکم برای امنیت پایدار در جهان تاکید شده و به عنوان یکی از ابزارهای مهم دیپلماسی می تواند سهم قابل توجهی در کاهش منازعات بین المللی بر عهده گیرد. تحقق این مهم می بایست از طریق مشارکت جمعی در گسترش همکاری ها و گفت و گوهای فرهنگی در چارچوب ارزش ها و آرمان های مشترک و اصیل اخلاقی و فرهنگی، و با تلاش در مسیر اعتمادسازی و افزایش تاثیرگذاری فرهنگ در حل و فصل چالش ها و بحران های بین المللی انجام پذیرد.

از این رو، ایجاد فضای مناسب برای گفتگو و ارایه راهکارهای استفاده از فرهنگ، به مثابه دستورالعملی اخلاقی برای مشارکت، درک و احترام متقابل و تلاش برای توسعه عدالت در جامعه جهانی، حرکتی سازنده و ضروری است. گفت و گوهای فرهنگی می تواند از

طریق کارآمدسازی نظام آموزشی، رسانه‌ها، تسهیل و ترویج نهضت ترجمه، برگزاری همایش‌ها و جشنواره‌ها و سایر مبادلات و همکاری‌های مشترک در زمینه میراث فرهنگی و تاریخی سامان یابد. این مهم، سازوکار مناسبی برای ترغیب و بهبود روابط و تبادل نظر مستمر میان نخبگان و گروه‌های مرجع برای همفکری و رسیدن به فهم مشترک برای یافتن راه‌های مناسب برای خروج از بحران‌های حاکم و کاهش آسیب و مخاطرات رشد افراط‌گرایی و منازعات مذهبی و سیاسی بشمار می‌آید.

سازمان فرهنگ و ارتباطات اسلامی بر اساس رسالت ذاتی و درک شرایط روز، بر این باور است که برپایی و سامان‌دهی گفت‌وگوهای فرهنگی بین‌المللی به‌عنوان ابزاری مهم در عرصه دیپلماسی می‌تواند سهمی قابل توجه در تعدیل منازعات بین‌المللی داشته باشد؛ لذا بر این اساس اقدام به تاسیس دبیرخانه دائمی گفت‌وگوهای فرهنگی با هدف ایجاد زمینه‌ها و بسترهای مناسب ارتباط و هم‌اندیشی میان نخبگان و گروه‌های مرجع فکری و فرهنگی ایران و سایر کشورها نموده است و با برگزاری سمینارها و نشست‌های تخصصی منطقه‌ای، تلاش می‌نماید نقشی سازنده و موثر ایفا نموده و با استمرار آن، گام‌های موثری با مشارکت صاحب‌نظران داخلی و خارجی بردارد.

مرکز مطالعات فرهنگی بین‌المللی

مقدمه

در راستای افزایش قابلیت تعاملات فرهنگی بین‌المللی از طریق فعال کردن ظرفیت‌های علمی، دانشگاهی و ارتباطی بین‌نخبگان و گروه‌های مرجع ایرانی و غیرایرانی؛ با عنایت به ظرفیت‌ها و قابلیت‌های موجود در همسویی ایران و دیگر تمدن‌های آسیایی و با توجه به مشترکات تمدنی و فرهنگی، تاریخی و اشتراکات ژئوپلیتیک و ژئواستراتژیک و ضرورت‌ها و سودمندی‌های مربوط به بهره‌گیری از این ظرفیت‌ها برای کاهش چالش‌های موجود در مسیر مناسبات فیما بین؛ سمینار دو روزه «گفت‌وگوی فرهنگی ایران و شبه‌قاره» با عنوان «اشتراکات فرهنگی بین ایران و شبه‌قاره هند، فروپاشی فرهنگ بومی در عصر جهانی شدن» به همت سازمان فرهنگ و ارتباطات اسلامی و مشارکت شورای روابط فرهنگی هند در ۲۹ دی ماه ۱۳۹۵ در محل مرکز بین‌المللی هند واقع در دهلی‌نو، برگزار گردید.

در این دور از گفتگوهای فرهنگی ایران و شبه‌قاره هند که معاون رئیس‌جمهور هند آقای حامد انصاری، رئیس سازمان فرهنگ و ارتباطات اسلامی، سفیر جمهوری اسلامی ایران در هند، رئیس شورای روابط فرهنگی هند و رئیس مرکز بین‌المللی هند شرکت داشتند.

سخنرانان به موضوعاتی از جمله لزوم گفت‌وگو و تبادل فرهنگی در عصر حاضر، گسترش روابط فرهنگی، درک متقابل با به اشتراک گذاشتن نظریات و تبادل نظر در خصوص نقش فرهنگ در حفاظت از میراث سنتی و هویت آن در عصر جهانی شدن پرداختند که ماحصل آن در مجموعه حاضر گردآوری شده و امید است مورد

استفاده علاقه‌مندان و پژوهشگران قرار گیرد.

مرکز مطالعات فرهنگی بین‌المللی

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اولین روز نشست گفتگوهای فرهنگی ایران و شبه قاره

در مراسم افتتاحیه آقای دکتر دهگامی، رایزن فرهنگی جمهوری اسلامی ایران در هند، ضمن تشکر از میزبان و عرض خیر مقدم به مهمانان به شرایط کنونی جهان و بروز تفکرهای افراطی و خشونت‌گرا اشاره کرد و بیان داشت: گفت‌وگوهای فرهنگی نخبگان می‌تواند ضمن حل و فصل منازعات، به فهم و برداشت مشترک برای یافتن راهکارهای مناسب فرهنگی و خروج از این بحران‌ها و مجادلات کمک کند.



دهگامی، برجسته کردن میراث و اشتراکات فرهنگی ایران و شبه قاره چون تاریخ، ادبیات، هنر و فرهنگ به منظور تقویت دوستی و تعامل و همکاری برای رسیدن به درک درست و متقابل را از اهداف برگزاری این برنامه مهم دانست.

وی در سخنان خود تأکید کرد: گفت‌وگو راهی است برای درک متقابل دیدگاه‌ها و اندیشه‌های گوناگون و این تبادل افکار و اندیشه باعث رشد فرهنگ از یکسو و درک یکدیگر برای پرهیز از هرگونه تعارض احتمالی از سوی دیگر می‌شود.

رایزن فرهنگی ایران در ادامه، گفت‌وگوها را مسیری برای حفظ و احیای میراث مشترک میان فرهنگ‌ها و آداب و رسوم کهن ایران و شبه قاره دانست و اظهار امیدواری کرد که با تداوم این گونه سمینارها، اهداف ترسیم شده به ویژه پیوستگی‌های فرهنگی و دوستی ملت‌های منطقه تقویت شود.

وی در پایان سخنان خود پیشنهاد کرد که دومین دور این گفتگوها سال آینده توسط دانشگاه فردوسی مشهد (که دکتر «کافی»، ریاست این دانشگاه نیز در جلسه شرکت داشتند) برگزار شود.

ابوذر ابراهیمی ترکمان، رییس سازمان فرهنگ و ارتباطات اسلامی در سخنرانی خود در آیین افتتاحیه این سمینار بیان داشت که برپایی این دور از گفت‌وگوهای اندیشمندان ایران و شبه قاره حائز اهمیت است چرا که امروزه آسیا، مرکز پیدایش نخستین و مهم‌ترین تمدن‌های بشری و خاستگاه انبیا و ادیان و مکاتب معنوی و عرفانی بزرگ، دستخوش منازعات و بحران‌های سیاسی، فرهنگی و امنیتی بسیاری، از جمله افراط‌گرایی شده است. وی سپس بر همین اساس گفت: به یقین گفت‌وگوی فرهنگی می‌تواند یکی از کارسازترین و مؤثرترین راهکارهای ایجاد منطقه‌گرایی آسیایی بر پایه وجود تاریخ، فرهنگ و تمدن و سرنوشت مشترک به شمار آید.

وی افزود: اگر فرهنگ را نوعی شعور و خرد مشترک بدانیم، این خرد مشترک صرفاً بر پایه مشارکت جمعی و تعامل ایجاد می‌شود. تجربه تاریخی نیز این نکته را به ما یادآوری می‌کند که ظهور، رشد و بالندگی فرهنگ‌ها و تمدن‌ها در طول تاریخ نیز، جز با مشارکت، مبادله و داد و ستد آزادانه و دوستانه فکری و فرهنگی تحقق نیافته و پدیده خرده‌فرهنگ‌ها و همچنین تنوع و چندفرهنگی موجود در آسیا نیز بر اساس شناسایی و احترام دیگران و پذیرش تفاوت‌ها و بردباری در برابر تفاوت‌های فرهنگی یکدیگر استوار شده است.

رییس سازمان فرهنگ و ارتباطات اسلامی ادامه داد: گفت‌وگوی فرهنگی که با پذیرش اعتبار دیگر فرهنگ‌ها و دعوت به همگرایی و

تقارب و پذیرش تنوع شکل گرفته است، به جستجوی راه حل مناسبی در برابر این پرسش می‌پردازد که چگونه می‌توان تنوع و وحدت فرهنگی را توأمان داشت و از تنوع فرهنگی به وحدت رسید؟ این مهم در دنیای پرالتهاب کنونی از آن رو حائز اهمیت است که در یابیم منشأ بسیاری از خشونت‌ها و منازعات در روابط بین‌الملل برخاسته از سوءتفاهمات و قوم‌مداری‌های خودحق‌پندارانه فرهنگی و همچنین عدم آگاهی و درک و شناخت فرهنگ‌ها و جوامع از یکدیگر است.



ابراهیمی ترکمان افزود: به جهت تأثیر فرهنگ بر سیاست، اقتصاد و حتی نگرش‌های مذهبی و ساختارهای اجتماعی، گفت‌وگوهای فرهنگی نخبگان و اندیشمندان در پی‌ریزی صلح و ایجاد درک متقابل و تفاهم بین‌المللی، بیش از هر زمان دیگر تأثیرگذار و ضروری به نظر می‌رسد.

وی در بخش دیگری از سخنانش گفت: برای نشان دادن درجه دوستی و همگرایی میان شبه قاره و ایران چه شاهد و گواهی بهتر و روشن‌تر از اینکه؛ میراث مشترک فرهنگی و تاریخی این دو حوزه بزرگ تمدنی بر محور تعامل، داد و ستد فکری، احترام متقابل و همچنین خرد و مشارکت جمعی پی‌ریزی شده است و در شکل‌گیری و بالندگی این میراث عظیم و ماندگار تاریخی و تمدنی، بیش از همه، عنصر فرهنگ و نخبگان فرهنگی سهم و نقش مؤثر و ماندگاری به عهده داشته‌اند.

ایشان اضافه نمودند که یکی از ویژگی‌های فرهنگ ایرانی، عرفان است و عرفان می‌تواند به عنوان حلقه وصل برای تعامل و گفتگو بویژه در منطقه شبه قاره عمل کند. استفاده از عرفان برای رسیدن به تفاهم در میان ادیانی چون اسلام، هندویسیسم، بودیسم و مسیحیت می‌تواند بسیار اثرگذار باشد.

در ادامه آقای دکتر ابراهیمی تاسیس دبیرخانه دائمی گفتگوهای ایران و شبه قاره را پیشنهاد کردند که به عنوان ساز و کاری مناسب می‌تواند ارتباط تنگاتنگ و مستمری میان دانشگاهیان و اندیشمندان دو کشور به وجود آورد.

آقای لوکیش چاندرا، رئیس شورای روابط فرهنگی هند، سخنران بعدی بود. وی با تأکید بر اهمیت برگزاری چنین نشستی در توسعه روابط فرهنگی دو کشور هند و ایران و دیگر کشورهای منطقه شبه قاره، گفت: این سمینار سرآغازی بر توسعه روابط عمیق و طولانی مدت دو تمدن بزرگ ایران و هند است که می‌تواند تأثیرات ارزنده‌ای را بر تعاملات کشورهای این منطقه به دنبال داشته باشد.



وی با تأکید بر ضرورت ادامه این روند، از ابتکار سازمان فرهنگ و ارتباطات اسلامی در این زمینه تقدیر و تشکر کرد و گفت: وگوهای فرهنگی را عامل مهمی در نزدیکی ملتها و جلوگیری از خشونت و افراط‌گرایی دانست.

آقای حامد انصاری، معاون رئیس جمهور هند، سخنران بعدی بودند

که سخنان خود را با شعر به نام خداوند جان آفرین / حکیم سخن در زبان آفرین آغاز کردند و به مسائلی چون جهانی شدن، حقوق بشر و لزوم گفتگو بین کشورها اشاره کرده و ضمن برشمردن کثرت فرهنگ‌های بومی، بر تمرکز به امر جهانی کردن فرهنگ‌ها تأکید نمودند.



سپس آقای غلامرضا انصاری، سفیر محترم جمهوری اسلامی ایران در هند، ضمن تشکر از میزبانی و برگزارکنندگان، با اشاره به اهمیت و نقش دو کشور متمدن و بزرگ ایران و هند، گفت‌وگوهای فرهنگی را راهکاری مناسب برای دستیابی به صلح و آرامش در جهان دانست و گفت: گفت‌وگوهای فرهنگی مسیر گسترش و توسعه تعاملات و روابط عمیق و همه جانبه بوده و هست و این مهم، در تعاملات دو کشور بزرگ ایران و هند و همچنین کشورهای شبه قاره از جایگاه ویژه‌ای برخوردار است.



انصاری توجه به تعاملات و گفت‌وگوهای فرهنگی را زمینه‌ساز معرفی هر چه بهتر و مناسب‌تر صلح و آرامش در جهان دانست و اظهار امیدواری کرد با تداوم این اقدامات، شاهد تحقق این ضرورت‌ها و نیاز جامعه بشری باشیم.

سفیر کشورمان اراده جدی دو کشور در گسترش، توسعه تعاملات و ارتباطات همه‌جانبه را مورد توجه قرار داد و بر ادامه این روند تأکید کرد. در پایان مراسم افتتاحیه و بعد از استراحت کوتاهی، اولین کمیسیون تخصصی این همایش به ریاست آقای دکتر کافی رئیس دانشگاه فردوسی آغاز شد.



دکتر کافی با اشاره به روابط دیرینه علمی و دانشگاهی دو کشور گفت: ایران و هند دارای سابقه‌ای طولانی در حوزه روابط فرهنگی، سیاسی، اقتصادی و علمی هستند که در این میان روابط علمی میان دو کشور بیشترین نمود خود را در حوزه تحصیلات تکمیلی و تبادل دانشجو به نحو چشمگیری نمایان کرده است و همین امکان و ظرفیت می‌تواند در توسعه بیشتر روابط فرهنگی نیز مورد توجه قرار گیرد.

وی که ریاست علمی این جلسه را نیز بر عهده داشت، با اشاره به سابقه ۵۰ ساله اعزام دانشجویان ایرانی برای تحصیل در دانشگاه‌های هند گفت: قبل از انقلاب اسلامی ایران، اعزام دانشجو از ایران به هند مورد

حمایت دولت وقت قرار نمی‌گرفت و دانشجویان با هزینه شخصی و به دلیل هزینه کم تحصیل در این کشور، دانشگاه‌های هند را انتخاب می‌کردند و این در حالی است که پس از انقلاب اسلامی ایران در سال ۱۹۷۹ میلادی و به ویژه در بازه زمانی بین سال‌های ۱۹۹۰ تا ۲۰۰۰ میلادی، دولت ایران تعداد زیادی دانشجو را با بورسیه کامل تحصیلی به دانشگاه‌های هند اعزام کرد و فارغ‌التحصیلان آن دوره، هم اکنون جزو منابع انسانی مهم در ایران به شمار می‌آیند.

کافی تأکید کرد: بسیاری از فارغ‌التحصیلان ایرانی از هند در اکثریت دانشگاه‌های ایران به عنوان اعضای هیأت علمی در زمینه‌هایی چون علوم مهندسی، علوم کشاورزی و علوم ارتباطات مشغول فعالیت هستند.

وی تحصیل حدود ۵ هزار تن از دانشجویان ایرانی در هند را فرصت مغتنمی برای تقویت فعالیت‌های فرهنگی برشمرد و افزود: این دانشجویان به طور بالقوه، بهترین منبع برای تقویت روابط فرهنگی بین دو کشور هستند و تا به امروز، مسیر تبادلات علمی بین دو کشور به صورت یک طرفه و تنها از جانب ایران بوده است. اما در حال حاضر دانشگاه‌های ایران جایگاه مناسبی را در سطح بین‌المللی پیدا کرده‌اند و تعداد زیادی دانشجو را از سراسر جهان پذیرش می‌کنند و اکنون بهترین زمان برای دو طرفه ساختن این روابط است.

کافی در پایان سخنان خود، تصریح کرد: ارزش‌های فرهنگی مشترک، علوم انسانی و اجتماعی، طب سنتی و سایر موضوعات مرتبط را می‌توان در قالب پروژه‌های تحقیقاتی مشترک برای دانشجویان تحصیلات تکمیلی و اعضای هیأت علمی دانشگاه‌های ایران و هند تعریف کرد تا دو کشور از نتایج و دستاوردهای این تحقیقات استفاده و زمینه‌های مناسب توسعه همکاری‌ها را برای دو کشور بیش از پیش فراهم کنند.

در این کمیسیون، آقایان پروفیسور آبای کمار سینگ از دانشگاه روهیلکند بریلی و پروفیسور جعفری از دپارتمان تاریخ دانشگاه دهلی؛ خانم پروفیسور اوپیندر سینگ رئیس دپارتمان تاریخ دانشگاه دهلی و آقای دکتر محمد کافی رئیس دانشگاه فردوسی مشهد به ارائه مقاله پرداختند.

دومین روز نشست گفتگوهای فرهنگی ایران و شبه قاره

در دومین روز نشست از گفتگوهای فرهنگی ایران و هند در دهلی نو، جناب آقای دکتر هاشمی عضو هیئت علمی و معاون دانشگاه فردوسی مشهد مقاله خود را تحت عنوان «چشم انداز پیوندهای تاریخی - فرهنگی ایران و هند در عصر جهانی شدن» ارائه کرد و گفت: کمتر افرادی در کشورهای امروزی هستند که مانند ایرانیان و هندیان، پیشینه چند هزار ساله از پیوند فرهنگی و تمدنی را تجربه نموده باشند. این پیوند و خاطرات مشترک برخاسته از آن ریشه، در زمانی دارد که پدران و مادران هندوایرانی ما، راهی ایران و هندوستان شدند. آنها اگرچه هر یک سرنوشتی جداگانه یافتند، اما پیوندشان با یکدیگر هیچگاه قطع نشد.



وی با تاکید بر این که ایجاد این ارتباطات به دلیل لشکرکشی‌های ویرانگر اسکندر، محمود، تیمور و نادر و حتی با سلطه سیاسی و نظامی نبوده است، گفت: این ارتباط ناشی از پیوندهای فرهنگی و تمدنی بود که از جمله در میراث زبانی - ادبی و هنر و معماری دو ملت دیده می‌شود و ورود اسلام به دو سرزمین هم نه تنها وقفه‌ای در این پیوندهای دیرپا به

وجود نیامد بلکه عرصه‌های تازه‌ای از مناسبات فرهنگی و تمدنی را به روی دو طرف گشود.

هاشمی در ادامه گفت: در نتیجه همه اینها، دو ملت ضمن حفظ هویت خود همواره باب داد و ستد با یکدیگر را گشوده نگه داشتند و نوعی از «جهانی شدن» را در «جهان هندوایرانی» برای هزاران سال تجربه کردند. حتی عصر استعمار نیز به گونه‌ای سرنوشت دو ملت را به هم گره زد و ایران به عنوان دروازه هند، عرصه رفت و آمد استعمارگران شد.

ایشان با طرح این پرسش که در دنیای جدید و در عصری که «جهانی شدن» نام گرفته است، این پیشینه تاریخی چه سرنوشتی خواهد یافت و چگونه می‌تواند دنیایی بهتر را برای دو ملت بیافریند؟ تاکید کرد: به نظر می‌رسد گسترش ارتباطات در دنیای جدید فرصتی فراهم آورده است تا ملت‌هایی چون ایران و هند به جای نگرانی از کم‌رنگ شدن هویت فرهنگی خود، ضمن آشنایی بیشتر و فراگیرتر با این پیوندهای تاریخی - فرهنگی به تداوم و پویایی آن کمک کنند و با تکیه بر مشترکات در برابر جنبه‌های ناسازگار فرهنگ‌های بیگانه از پویایی بیشتری برخوردار باشند. وی گسترش صنعت توریسم میان دو کشور و آسان‌سازی رفت‌وآمدها، برقراری همکاری‌های علمی-دانشگاهی و انجام پروژه‌های مطالعاتی مشترک از جمله در زمینه تاریخ مناسبات فرهنگی-تمدنی دو کشور را عامل موثری در این زمینه اعلام کرد.

سخنران بعدی این سمینار جناب آقای دکتر اسماعیل آذر، عضو هیئت علمی دانشگاه و استاد زبان و ادبیات فارسی بود که در دومین روز نشست اولین دور گفتگوهای فرهنگی ایران و هند در دهلی نو مقاله خود را با عنوان «بررسی زمینه‌های فرهنگی و ادبی ایران و هند» ارائه کرد.

وی ضمن اشاره بر قدرت و توانمندی زبان فارسی، به توجه هندیان به زبان فارسی در دوره‌های مختلف پرداخت و گفت: در روزگار محمود غزنوی و اقبال او، زبان فارسی در هندوستان مورد توجه قرار گرفت و غزنویان توانستند بر «پنجاب» و نواحی شمالی هند از طریق جنگ‌های مستمر

تسلط یابند و به همین دلیل زبان فارسی بر زبان‌های محلی مستولی شد و دو شهر «لاهور» و «مولتان» مجمعی برای شاعران فارسی زبان به وجود آورد و در همین ارتباط، قدیمی‌ترین فارسی‌گوی هند یعنی «عبدالله روز النَّکْتی» در روزگار مسعود غزنوی می‌زیسته و «نکته‌تی» تخلص می‌کرده است.



اسماعیل آذر، همچنین به تاثیرگذاری زبان فارسی در قرن هفتم هجری پرداخت و افزود: چند سلسله ایرانی از جمله «غوری» و «خلجی» در نقاط مختلف هند سلطنت می‌کردند که همه به زبان فارسی شعر می‌سرودند هر چند که قتل و غارت مغولان سبب شد تا بسیاری از ایرانیان به هندوستان پناه ببرند و شاعران فارسی تا قرن‌های هشتم و نهم در هندوستان حضور داشتند و شعر می‌سرودند؛ در این میان، می‌توان به آثار شخصیت‌هایی همچون «حسن دهلوی»، «ملک تاج الدین دهلوی»، «ملک التاج دهلوی»، «امیر خسرو دهلوی» و غیره در این ارتباط اشاره کرد. ایشان در پایان خاطر نشان کرد: اگرچه ایرانی‌ها و هندی‌ها از نظر تاریخی دارای ریشه‌های واحد هستند، ولی رواج زبان فارسی و هندی و حضور شاعران سبب شد تا علقه‌های فرهنگی طی قرون متمادی میان دو

کشور باقی بماند و گنجینه‌های نسخ خطی، آثار فراوان فرهنگی و ادبی در کتابخانه‌ها و مخازن هندوستان عامل موثری برای ارتقای فرهنگی میان دو کشور محسوب می‌گردد.

در مراسم اختتامیه ابتدا خانم پروفسور آذرمیدخت صفوی، رئیس مرکز تحقیقات زبان فارسی دانشگاه اسلامی علیگر، به جمع بندی برنامه پرداخت و گفت: در این دور از گفتگوها ۱۶ مقاله ارائه گردید و در مجموع به بیشتر اهداف پیش بینی شده دست یافتیم و البته طبیعی است که دو روز، زمانی کافی برای رسیدن به رضایت کامل نیست.



وی ادامه داد: همان طور که آقای حامد انصاری، معاون رئیس جمهور، در جلسه افتتاحیه گفتند باید به این امر مهم توجه داشته باشیم که در این مسیر واقعا به چه نیاز داریم. این سمینار پنجره‌ای به روی ما گشود تا ببینیم چه چیزهایی را باید پذیرا باشیم و در مقابل چه چیزهایی باید مقاومت کنیم. در واقع این سمینار زمینه‌ای فراهم کرد که ما لزوم اینگونه گفتگوها برای شناخت هویت واقعی دو کشور را بیشتر درک کنیم و نحوه تعامل خود با جهانی شدن را بشناسیم. به نظر می‌رسد لازم است در دور بعدی خیلی تخصصی‌تر عمل کنیم. در این دور، مقالات بعضی از دوستان بسیار جامع ارائه گردید و در واقع بیشتر حوزه‌ها را پوشش می‌داد. برای عملگرا بودن ضروری است تخصصی‌تر و با جزئیات بیشتری وارد عمل

شویم. وی سپس گفت: ما به عنوان اندیشمندان و فرهیختگان دو کشور که این تعاملات را خوب درک می‌کنیم، وظیفه داریم که نتایج این گفتگوها را به دیگران منتقل کرده و به ویژه نسل جدید را با این ادبیات آشنا و توده مردم را نیز آگاه و با خود همراه کنیم.

رئیس مرکز تحقیقات زبان فارسی دانشگاه اسلامی علی‌گر یکی از حوزه‌های اساسی و موثر را که نیاز بیشتری در آن احساس می‌شود شناخت و توجه بیشتر به منابع غنی فارسی دانست.

سپس خانم پروفیسور کاپیلا واتسیان یکی از اعضای هیئت رئیسه مرکز بین‌المللی هند طی سخنانی در تایید قرابت‌های دو کشور هند و ایران منابع موجود در موزه‌ها، کتابخانه‌ها و گالری‌های دو کشور را به عنوان میراث غنی اشتراکات فرهنگی و تمدنی ایران و هند برشمرد و مطالعه و پژوهش پیرامون این منابع غنی را توصیه کرد. وی در پایان با اشاره به برخی از صنایع دستی مشترک به نقش تعیین‌کننده و بی‌بدیل زنان در شکل‌گیری تمدن‌ها به ویژه در گستره ایران و هند اشاره نمود.



جناب آقای دکتر رضی، رئیس دانشگاه گیلان، که به دعوت سازمان فرهنگ و ارتباطات اسلامی در نخستین دور گفتگوهای فرهنگی ایران و هند در دهلی نو شرکت کرده بود، عصر روز پنجشنبه (۳۰ دی ماه) در دومین روز نشست، مقاله خود را با بررسی روابط زبانی و ادبی ایران و هند، ارائه کرد.



در این دور از گفتگوها، «رضی» با اشاره به ریشه‌های زبان‌های ایرانی-هندی، گفت: زبان‌های هند و ایران در واقع بازماندگان زبانی واحد به نام «هندو و ایرانی» هستند که علاوه بر هم‌خانواده بودن این زبان‌ها، عوامل مختلفی موجب شده است تا این زبان‌ها از دیرباز با یکدیگر در ارتباط باشند و بر یکدیگر اثر بگذارند.

وی ادامه داد: این ارتباط از وام‌گیری واژه، بین زبان فارسی باستان و زبان سنسکریت شروع شد و در طول دوران چنان گسترش یافت که منجر به نوشتن آثار برجسته به زبان فارسی در هند و بالعکس شد و زمینه‌های گسترش و استحکام روابط فرهنگی را فراهم آورد و موجب آمیختگی

فرهنگی مردم دو سرزمین بزرگ ایران و هند شد.

رئیس دانشگاه گیلان به عوامل مختلف تاثیرگذار در این مهم اشاره کرد و افزود: گسترش مرزهای شرقی حکومت هخامنشی ایران (۵۲۱-۴۸۶ ق.م.) به طوری که بخشی از غرب شبه قاره را شامل می‌شد؛ روابط گسترده فرهنگی، علمی و تجاری ایران و هند در دوره ساسانی (۲۲۴-۶۵۱ م)؛ مهاجرت گروهی از ایرانیان زردشتی به گجرات در قرن دهم میلادی برای حفظ دین نیاکان خویش، و پس از آن مهاجرت گسترده ایرانیان فارسی زبان به هند؛ گسترش اسلام در شبه قاره توسط مبلغان و صوفیان فارسی زبان؛ به کارگیری زبان فارسی به عنوان زبان رسمی و اداری در دربار سلاطین هند؛ و همچنین تلاش فرهیختگان و دانشگاهیان ایران و هند در دوره معاصر برای توسعه روابط دو کشور از جمله مهمترین عوامل در این زمینه می‌باشند.

ایشان مجموعه این عوامل را موجب پیدایش زبانی مستقل در خانواده زبان‌های هند و ایرانی به نام «اردو» دانست که آمیزه‌ای از گویش‌های قدیم منطقه‌ای میان لاهور و دهلی است که البته عناصر فارسی در آن به وفور یافت می‌شود.



بیانیه پایانی نشست منطقه‌ای

" اشتراکات فرهنگی ایران و شبه قاره،

خرده فرهنگ‌های بومی در عصر جهانی شدن "

نشست گفتگوهای فرهنگی ایران و شبه قاره با اشتراکات فرهنگی ایران و شبه قاره، عنوان «خرده فرهنگ‌های بومی در عصر جهانی شدن» در روزهای ۱۸ و ۱۹ ژانویه ۲۰۱۷ میلادی برابر با ۲۹ و ۳۰ دی ماه ۱۳۹۵ با حضور استادان و شخصیت‌های فرهنگی از چهار کشور جمهوری اسلامی ایران، هند، افغانستان و بنگلادش در شهر دهلی نو برگزار گردید. طی این همایش، اندیشمندان این کشورها با ارائه مقاله ذیل چهار محور «ادبیات، هنر، تاریخ و فرهنگ» در نشست‌های تخصصی، دیدگاه‌ها و نظرات پژوهشی خود را ارائه کردند.

شرکت کنندگان در این همایش درباره روابط و اشتراکات فرهنگی میان جمهوری اسلامی ایران و کشورهای شبه قاره، ترسیم افق‌های مشترک، راهکارهای فرهنگی رسیدن به درک متقابل و ظرفیت و زمینه‌های گفتگوهای فرهنگی ایران و شبه قاره به تبادل نظر پرداختند.

در پایان همایش، اندیشمندان و فرهیختگان حاضر اتفاق نظر خود را بر نکات و موضوعات زیر اعلام و نسبت به مدنظر قرار دادن آن تاکید نمودند:

۱. برنامه‌ریزی بلندمدت برای احیای میراث مشترک میان جمهوری

اسلامی ایران و کشورهای شبه قاره برای یافتن زمینه

های مشترک و برطرف کردن موانع که بر اثر تفاوت‌های فرهنگی

به وجود می آید.

۲. گسترش راه‌های درک متقابل از دیدگاه‌ها و روش‌هایی که بعضاً به

سبب عدم درک سنن و آداب

- متفاوت کشورها در تعارض با هم قرار می‌گیرند.
۳. شرکت کنندگان در این همایش بر مفید و مثمر بودن گفتگوهای فرهنگی با تکیه بر میراث مشترک اتفاق نظر دارند و معتقدند با تأیید اصل گفتگو و عمل به آن، ظرفیت مناسب برای توسعه روابط سیاسی، اقتصادی و فرهنگی ایجاد می‌شود.
۴. در شرایط کنونی جهان و با بروز تفکرهای افراطی و خشونت‌گرا، گفتگوهای فرهنگی نخبگان می‌تواند ضمن حل و فصل منازعات منجر به فهم و برداشت مشترک جهت یافتن راهکارهای مناسب فرهنگی برای خروج از این بحران‌ها و مجادلات گردد.
۵. ما شرکت کنندگان در این همایش معتقدیم که میراث مشترک فرهنگی ایران و شبه قاره همچون تاریخ، ادب، هنر و فرهنگ مشترک می‌تواند بنیانی برای دوستی و تعامل و همکاری در توسعه و ترویج اخلاق و تمدن برای رسیدن به صلح جهانی گردد.
۶. شرکت کنندگان در این همایش به توافق رسیده‌اند که به جهت ضرورت گفتگوهای فرهنگی فیما بین و کارکرد موثر این نوع گفتگوها، با اتخاذ سازوکارهای مناسب از جمله تاسیس مجمع گفتگوهای فرهنگی ایران و شبه قاره و عضویت مراکز فرهنگی و دانشگاهی و نخبگان این کشورها در این مجمع، در استمرار برگزاری این گونه نشست‌ها بکوشند.
۷. راه‌اندازی فصلنامه‌ای با موضوع گفتگوهای فرهنگی و نیز ایجاد سایت از موارد توافق مدعوین به همایش می‌باشد.
۸. از دیگر نکاتی که می‌بایست به جد مورد توجه قرار گیرد، استمرار

در تبادل هیأت‌ها و برگزاری نشست‌هاست.

۹. با توجه به پیشینه درخشان تاریخی و مذهبی ایران، هند و کشورهای شبه قاره و نظر به پشتوانه انسانی عظیمی که این کشورها از آن برخوردارند، سازمان فرهنگ و ارتباطات اسلامی علاوه بر مشارکت در برگزاری گفتگوهای فرهنگی آمادگی خود را برای آغاز گفتگوهای دینی به عنوان بخشی از این گفتگوها اعلام می‌دارد.

۱۰. بنا به پیشنهاد آقای دکتر ابراهیمی، رئیس محترم سازمان فرهنگ و ارتباطات اسلامی، و با توافق طرفین مقرر می‌گردد دور بعدی نشست گفتگوهای فرهنگی ایران و شبه قاره، سال آینده در ایران با همکاری مشترک مراکز فرهنگی و دانشگاهی ایران و مجامع آکادمیک و فرهنگی کشورهای هند، افغانستان، پاکستان و بنگلادش برگزار شود و سازمان فرهنگ و ارتباطات اسلامی متعهد می‌گردد که به عنوان مرجع پیگیر و تسهیل کننده، نقشی فعال در برگزاری این سلسله نشست‌ها ایفا نماید.

Introduction

As a first and most important duty, I feel obliged to dully appreciate the Cultural Relations Council of India and especially His Excellency Mr. Amarendra Khatua, the head of that council, and the other people who have spent efforts to hold this first round of cultural talks between Iran and the subcontinent countries, titled 'Cultural Commonalties between Iran and Subcontinent: Aboriginal Subcultures in Globalization Era'. I feel certain that this glorious and academic conference, which is held in the presence of elites and scientists from India, Pakistan, Bangladesh, Afghanistan and Iran aimed at focusing on an issue of the topmost importance in cultural relations, namely the cultural commonalties, can play an effective role in the way towards the expansion of ties between Iran and the subcontinent.

Holding this round of talks between thinkers from Iran and the subcontinent is of great significance since today Asia, which is the cradle for the rise of the first and most important human civilization, the birthplace of true prophets (P), and religions and grand spiritual and Gnostic schools of thought is today subjected to many disputes and political, cultural and security crises, including the extremism challenge.

Beyond doubt, holding cultural dialogues can be one of the most competent and most effective strategies aimed at establishment of an Asian regional alliance, based on shared history, culture, civilization, and even shared fates. Particularly more so, if we consider culture as a type of shared wisdom and thoughtfulness, which has taken shape on the pillars of public participation and interactions. Historical experience, too, reminds us of the point that the rise, growth, and blossoming of cultures and civilizations in the course of history had occurred relying on participation, free and friendly trade, and intellectual and cultural exchange of ideas. Furthermore, the phenomenon of subcultures, cultural diversity and pluralism which prevail in Asia are based on recognition of the others and respecting them, accepting the differences and yielding to cultural differences through observing patience and lenience.

Therefore, in a cultural dialogue, while we need to accept the credibility of the other cultures and diversity of beliefs, we also need to invite all to embrace convergence and proximity as effective means, and seek an appropriate answer to such questions as: How can we have cultural diversity and achieve unity simultaneously? Achieving that important objective in prevailing chaotic conditions of the world is of significant importance and that is due to the fact that the root cause for many aggressions and disputes in international relations is misunderstandings, tribalism, and assuming that the

entire rights belong to one's own culture. Lack of proper insight and deep cognition about alien cultures and societies, too, leads to the same problems. Meanwhile, since culture affects politics, economy and even the religious approaches and social apparatus, therefore cultural dialogues among elites and thinkers aimed at setting the foundations of peace, mutual understanding and international stability seem to be a more immediate need and more urgently needed now than ever before.

Ladies and Gentlemen!

In order to show the extent of friendship and convergence among the subcontinent countries and Iran, the clearest and brightest witness is the shared cultural and historical heritage of this vast civilizational region around the axis of interactions, intellectual give-and-takes, mutual respect and also collective wisdom and cooperation. In shape-taking and blossoming of this huge and lasting historical and civilizational heritage culture and the cultural elites have always played effective and unforgettable roles.

Beyond doubt in this conference which is based on two elements of culture and dialogue the thinkers will scientifically and in details focus on this shared historical heritage. But I, for my own share wish to use this brief opportunity and speak about one of the major characteristics of the Iranian culture, namely the Iranian, Islamic Gnosticism, which can be referred to as a connection

ring, or a strong bridge between the Iranian historical links and the subcontinent. This capacity has more than the other potentials provided for interactions and holding dialogues with the other societies, especially those in the subcontinent.

Islam, Hinduism, and Buddhism are from the structural point of the view in two opposite directions, but their intersecting point has been in the subcontinent. This intersection has taken shape mainly in the path of a constructive dialogue and interactions, rather than disputes and antagonistic encounters. The other noteworthy point in this regard is the shared contributions of both the Iranians and the Indians to strengthening the Gnostic and Sufism aspects of the Islamic mentality and the role that the subcontinent has played in spread of Gnostic Islam, which generally has Iranian taste, and is seen not only in the subcontinent but as far eastward as the Southeast Asia.

Some researchers in West Asia believe the factor that paved the path for dialogue between the Gnostic Islam, Buddhism and Hinduism both in this region and in East Asia was the shared concept of perfect human being in all three of them.

Many Muslim Gnostics, including Ibn Arabi, Mansur Hallaj and Al Jalili have used the perfect human being concept in their works. The Muslim Gnostics in the path of their religious propagations among the Buddhists and

the Hindus in East Asia encountered a religious faith that was a combination of Buddhism and the Shiva faith. As a result, in order to comprehend the concept of perfect human being along with the meaning of the Buddhists' Buddhi Sotuh and the Hindu's cognition of Shiva, the Muslim Gnostics presented their own concept of perfect human being, which led to the establishment of dialogue between Islam and Buddhism aimed at spreading the feeling of kindness and patience among the followers of these two faiths in Southeast Asia.

The Iranian Gnosticism which should be called the linking ring between Iran and the subcontinent, has special characteristics and distinctive features, the most important one is using the Farsi language in description of beliefs, biographies and events, instead of the Arabic or any other language. The Iranian Gnostics and even religious preachers in various cities of Khorasan as of the 2nd century (AH) were using the Farsi language and evidence shows that prominent Sufis ever since the establishment of that school of thought spoke Farsi as the language of their faith. Historic texts indicate that some of them even did not know the Arabic language. That is while Arabic was and still is the language of Islam, both in the Arab countries and in the non-Arab lands, including the countries where Farsi is spoken.

Unity, free from geographical, religious and tribal borders, was the main motto of that school of thought.

The message of unity that in today's world plagued with many disputes and wars is like the past quite up-to-date and important. It seems as if using the capacities of Gnosticism, especially in a country like India where the triable and religious diversity is very vast and at a very large geographical expanse as the subcontinent, can be of great help.

The particular features of religious societies are exhibited during the unexpected events, when the value systems are better distinguished. In West and East Asia ethical values, like patience and the concept of perfect human being concept, which have important statuses in Hinduism, Buddhism and the Islamic Gnosticism, lead to harbingering unity, tolerance and peaceful coexistence among the follower of all those schools of thought. Meanwhile, the people in those regions have shown interest in Islam and its ethical and spiritual values enthusiastically quite based on their free will. Today, too, we can use the high capacity of Gnosticism aimed at achieving progress in cultural and religious dialogues among Islam, Buddhism, Hinduism and Christianity. That is because the hidden characteristics on Gnosticism, such as seeing properly, being optimist and judging based on optimism can today too, be an appropriate strategy for promotion of mutual understanding and achieving world peace and stability.

Ladies and Gentlemen!

I, as the head of Islamic Culture and Relations Organization (ICRO), would like to announce that having sustainable, dynamic, expanding and constructive cultural relations with the countries of the subcontinent is among the priorities of the Islamic Republic of Iran. We believe such relations can play an effective and constructive role in preserving the regional stability, blossoming and expansion of relations and cooperation in other fields. Confirming this important objective, the Permanent Secretariat Office for Cultural Dialogue of the ICRO has been established to facilitate and provide for continuous relations among the elites and thinkers in Iran and those of the other countries. The presence of some university heads of the Islamic Republic of Iran in this meeting proves Tehran's serious will for expansion and development of scientific and cultural relations among the thinkers and university folks of Iran and the subcontinent. In order to provide for continuous and close relations among the thinkers and university folks of these two major cultural territories; I hereby propose the establishment of the Permanent Secretariat for Cultural Dialogues between Iran and Subcontinent. This way we will be able to provide the appropriate apparatus for regulating and implementing the regular policies, programs, and periodical events in the framework of sponsoring conferences, exchange of delegations, establishing a shared scientific and cultural quarterly, launching or expansion of cultural studies related to Iran and the subcontinent, joint cooperation

for revival of the shared cultural and historical heritage and some other related and predictable activities.

The Islamic Culture and Relations Organization and also the Council for Cultural Relations of India by attracting the participation of other cultural centers and universities in Iran, India and the other regional countries in this Secretariat Office can provide appropriate capacities for materializing that important objective.

At the end, while once again appreciating the appropriate hosting and management of the sponsors of this conference and the presence of guests and thinkers from India, Iran and the regional countries in this round of Cultural Dialogues between Iran and the Subcontinent; I hope the talks held in this meeting will be able to effectively and helpfully contribute in the path towards development of cultural relations and ties between Iran and the subcontinent, and also peace and stability in the region. I also very sincerely appreciate the esteemed cultural attaché of the Islamic Republic of Iran in Delhi and the entire friends who provided for holding these dialogues.

A Review of Academic Relationships between Iran and India

Mohammad Kafi

President of Ferdowsi University of Mashhad

Iran and India have a history of high-level contact, including academic relations. This relationship is much more highlighted in higher education and student exchange. The history of sending Iranian students to study at Indian Universities traces back to more than 50 years ago. Following the signing of a Memorandum of Understanding (MOU) between the Iranian ambassador Mr. A.A. Hekmat and the cultural minister of India, Abolkalam Azad in 1957, a new era started in cultural and scientific relationships between these two ancient countries. Sending students from Iran to India was not supported by the Iranian government before the Islamic revolution, but after 1979, the Islamic Republic sent thousands of full scholarship students to Indian Universities, particularly in the period between 1990 and 2000. Those graduates are now among the main human resources in Iran and play an important role in administrative, academic, cultural, and economical positions. It is difficult to find a University in Iran in which the graduates from Indian

universities are not member of the academic staff. There are some areas that the Iranians graduated from Indian universities are shining in Iran, including engineering, agricultural sciences as well as mass communication. The number of Iranian students in Indian Universities reached to more than 10000 in 2005, and still more than 6000 Iranian students are studying in different universities all over India. These students could be the best resource for strengthening the cultural relations between the two countries. Up to now, this was a one-way route from Iran to India, but now, Iranian Universities have an international position and accepting thousands of students worldwide. Therefore, it is the best time to change this one way road to a two high way. There are many topics that mutual collaboration between Indian and Iranian Universities can cause a very rich scientific outcome. Common cultural values, social and human sciences, traditional medicine and many more topics could be included as joint research projects for post graduate students as well as University staffs of both countries.

Outlook of Historical-Cultural Relations between Iran and India in the Age of Globalization

Dr. Mohammad Reza Hashemi¹

Ferdowsi University of Mashhad

Nations like Iranians and Indians are few and far between in terms of cultural and civilizational relationships that date back over thousands of years. The relationships and shared memories thereof are rooted in times when the Indo-Iranian ancestors travelled across Iran and India. Although they did not share the same destiny, the relationships were never terminated. What the history remembers of the devastating assaults of Alexander, Mahmud and Tamerlane is not the political and military dominance of the rulers but the cultural and civilizational links that are marked in the linguistic-literary heritage as well as art and architecture of the two nations. Even the two nations' embracing Islam not only did not disconnect the age-long ties but rather opened up new horizons for cultural and civilizational ties for both nations. Iranian and Islamic culture emerged in India as a result of Iranians' trip to India during different periods of time.

1-hashemi@um.ac.ir

Maintaining their own identity, the two nations kept the door open for trading, hence experienced a kind of “globalization” in the “Indo-Iranian world” for thousands of years. Even the colonial era tied together the destiny of the two nations as Iran functioned as the gate for the colonialists on their way to India. Against this background, a question has been raised as “what awaits this historical background and how can a better world be created for the two nations” in the ‘age of globalization’. It seems that the expansion of communication in this age has created a new opportunity for the two nations to not only become more aware of, but also continue and strengthen, their historical-cultural relations rather than be concerned with and afraid of the weakening of their own cultural identity. Depending on their shared heritage, they can be more dynamic in their confrontation with the incompatible foreign cultures. Expansion of tourism between the two nations, relaxing travel regulations, establishing scientific and academic cooperation, conducting joint research projects in different areas, including the history of cultural-civilizational relations of the two countries, can be useful in this regard.

The Power of Persian Language Compared to English and Its Utilization by Indian as a Media Language

Dr Esmail Azar¹

Abstract

The present article is a comparative study of similarities and differences in the works of Abu Abdollah Rudaki and Geoffrey Chaucer, titled as the fathers of Persian and English literature respectively.

Despite the agitated atmosphere both poets lived in, they worked in a somewhat pacific situation; as a result, their poems are abundant with joy and mirth.

A recurring theme in their poetry is “death” which shows the common philosophical views they share. Both Rudaki and Chaucer have considerably influenced their succeeding poets; while the former effect has continued until today, for the latter it lasted for only about three

1-Associate Professor and Head of the Persian Language and Literature Department, Islamic Azad University, Science and Research ,Branch

,Part time faculty member, Shahid Beheshti University

Pro- Head of Persian Language Board, the Iranian Society for the .Literature Language and of Persian motion

centuries. They both were elegists whose mournful poems were greatly effective. They were royal poets and led life on the awards they were granted by their court patrons.

Despite their similarities, the two poets have some differences in one way or another. Rudaki`s language is close to today Persian language and still intelligible for Persian speakers after a thousand year whereas Chaucer`s language differs enough that needs to be modernized for English speakers. Besides, Rudaki`s poetic talent was instinctive; he didn`t imitate or adapt any of his literary precursors, while Chaucer drew inspirations from the rich poetry of Petrarch, Boccaccio and Dante. It shows the glorious of Persian language, such a language through the invention of Qaznavi army transferred the persian language to India in the course of the time parts of indians used to be familiar with persian language and in duration of some generations the language was used as a media in india.

Key Terms

Rudaki, Chaucer, Award, Court, Elegy, India

Introduction

Abu Abdollah Jafar ibn Mohammad Rudaki (858 – 941) and Geoffrey Chaucer (c. 1343 – October 25, 1400?) are rightly named as the founders of classic literature in Iran and England respectively. It seemed that

these poets have a lot in common; hence, the scope of the present research is to contribute the study of such attributes. Since they lived in different eras separated by an interval of three hundred years, it will refute the idea of the influence of one poet upon another. However, such notion prompted a precise study to identify the similarities and differences between the two poets.

First, the themes which seemed more likely to be common were selected from their works for special emphasis. Next, each theme was separately analyzed as regard with simultaneity and succession. Finally, the two poets' similar viewpoints as well as differences were identified.

Abu Abdollah Rudaki

In the time of Rudaki, Islam had widely spread out and Muslims reigned over the realm extended from Oxus¹ to Western Europe. In the meantime, Constantinople² was one of the Cultural and Scientific centers of Europe which was governed by Christians. The Vikings³ were brewing rebellion and Charlemagne⁴ sovereignty had come to its end. Alfred the Great⁵ (849–899) dreamed of the Britain's promotion. The Abbasids' ⁶ glory was degraded and their power was diminishing. Harun al-Rashid⁷ (763/766–809) and his descendants were about to overthrown. Meanwhile, the rulers of the Samani Dynasty⁸ (819–999) attempted to solidify their reign. Eastern areas of Iran anticipated a scientific renaissance and the conflict between the courtiers was deep-seated. It

was the time when Rudaki entered the Samani court; he was then concerned with the monarch and so trustworthy to the royal that “no one could get better of” (Nizami Aruzi, 1368: 54), so much is certain that on Nasr ibn Ahmad’s9 journey from Herat to Bukhara, “Four hundred camels carried his luggage.” (ibid) However, he came out to lead a horrific life at the end and he lost all his wealth.

Soon after the Ismailis10 carried forward their activities to further widespread through the community, that three of Rudaki’s praised ones namely Nasr Ibn Ahmad, the Samani monarch, Abolfazl Bal’ami and Abu Tayyeb Mos’abi converted to Ismailism (Lewis, Bernard, 1362: 312); therefore it seems mainly from the general diffusion of religious tumults that aggravated the circumstance when Rudaki lived and, as a result, changed it into a very insecure and agitated atmosphere.

The Influence of Rudaki on his Successors

Rudaki is believed to have had seminal contributions to the development of Persian literature. His literary works has spawned innumerable imitators; an incidental mention of such influence is the following elegiac couplet of him:

The breeze of the Oxus River blows

It recalls the memories of my kind fellows

(Riyahi, Mohammad Amin, 2006: 78)

It is associated with the story of Nasr Ibn Ahmad Samani who lodged in heart for four years. The lords and nobles got bored and wanted to return to their hometown. They went to meet Rudaki, rewarded him five thousand dinars¹¹ and asked him to think up a way to make the monarch leave Herat (Nizami: 32-33) and return to Bukhara. Hence, Rudaki made this elegy:

The roughness of the Oxus gravel

Under my feet feels soft as silk.

Glad at the friend's return

The Oxus water reaches my horse knees.

O, Bukhara, live long and be happy!

Joyous towards you hastens our Amir.

Amir is the moon, Bukhara is the sky;

The moon is ascending into the sky.

Amir is the cypress, Bukhara the garden;

The cypress is coming to the garden.

(Diwan: 23)

Since Rudaki recited the poem in tune, it influenced on monarch so much that he immediately headed to

Bukhara. The effect of this story was unutterable on Rudaki's succeeding poets and writers some of which are mentioned here:

Amir Abdollah Muhammad Mu'izzi

Amir Abdollah Muhammad Mu'izzi (born in 1048 CE) ranks as one of the great masters of the Persian panegyric qasida. According to Nizami Aruzi, Amir Mu'izzi was the first poet who was influenced and inspired by Rudaki's verses. "... Amir Mu'izzi was one of the Persian smooth-tongued poets with the extremity of eloquence and utmost fluency and precision." (Nizami: 68)

Once Malik Abu Saeed Hindu Ibn Mohammad Ibn Hindu Al-Esfahani requested Amir Mu'izzi to write a verse like Rudaki's famous qasida. "I can not" he replied. Abu Saeed insisted, so he made a verse, the first couplet of which is as follows:

Rustam comes from Mazandaran

The governor comes from Esfahan...

(Amir Mu'izzi, Diwan: 1318)

Here again the superiority and the unparallel eloquence of Rudaki is easily evident. (Nizami: 69)

Abuzara`eh Ma`mari Jeorjani

Abuzara`eh Ma`mari Jeorjani (died 329), another poet

in Samani era, wrote, “The Khorasan governor told him: “Can you recite a poem like Rudaki?” He answered: “I excel him in versification but you shall not spare your grant ...” and recited a verse. Here are the first two lines:

No wonder if I better in words than Rudaki
Yet I couldn't win as much prosperity...

(Muhammad Afi, 1906: 10)

Abu Mansur Daqiqi

Abu Mansur Mohammad Daqiqi (935/942-976/980) sometimes referred to as Daqiqi, was also an early court poet. He was regarded as Rudaki's contemporaneous poet and admirer. He wrote a verse honoring Rudaki; here are the first two lines:

Our master poet shall live long
The black-eyed and bright sighted one
To praise our king with that of his own
Nice words and beautiful song...

(Lazard, Gilbert, 1982: 161)

Naser Khosrow

Naser Khosrow Qubadiani (1004 – 1088 CE) was an

Ismaili scholar and a great poet in Persian literature. His poems are mainly lengthy qasidas on religious and ethical subjects.

Rudaki recited a qasida giving condolences for a great loss beginning:

O` you who are forlorn and deserve it aright
And always shed tears of pain out of sight.

Naser Khosrow composed a long qasida characterized by the same rhyme carried throughout the entirety of poem with the opening line:

O` you who are proud, for your prosperity
Lord granted sagacity, wisdom and Purity

Having compared the two verses of Rudaki and Naser Khosrow, the clear differences between the two poems can explain the distinct spirit of Rudaki`s poetry. (Dash-ti, Ali, 1978: 31)

Naser Khosrow also recited a poem reflecting Rudaki`s religious thoughts:

The erudite poet whilst deprived of his sight
His poems abound with ethics and moral conduct

(Naser Khosrow, 1357: 90)

Maroufi Balkhi

Abu Abdollah Muhammad ibn Hasan Maroufi Balkhi is a Persian poet of the 4th century in Samanid era. He was contemporary to Rudaki and best known for his Tazmeen¹². He particularly quoted some lines from Rudaki to mark his religious notions in a couplet and expressed it in the following Tazmeen:

I've heard from the poet laureate, Rudaki

That do not follow any sects except Fatemi

(Lazard, 1975: 136)

In his own poems, Rudaki also referred to the enduring popularity and influence of his poetry:

His poems will be rehearsed far and wide

He will be known to many as the poet of Khorasan

(Diwan: 22)

Molana Jalal Eddin Mohammad Balkhi

Molana Jalal Eddin Mohammad Balkhi (1207-1273 CE), also known as Rumi, was a great Persian poet and theologian. He wrote a verse of 17 lines adapted from the rhythm and meter of a Rudaki's famous qasida. Here are two couplets:

The fragrance of the rose garden calls to mind

It brings sweet memories of my beloved...

Glad at the my friend`s return

The sea water reaches my knees...

(Rumi, 1368: 578-579)

Heyrat

Gholam Hossein Khan entitled “Heyrat” and also known as “Ashrafi”, a poet of Qajar era, is another poet who wrote a verse of nine lines based on the rhythm of Rudaki`s famous qasida. Here are the first two lines:

The wind from Jajrood13 blows onwards

It makes my tears flow out of my eyes ...

(Tazkareh Naseri, n.d.: 93)

Shibli Nomani

Shibli Nomani (1857 – 1914), a respected scholar and poet, wrote in his book *Shi`r al-Ajam*, a history of Persian poetry, that:”At that time, we, the teachers of Aligarh Muslim School asked Mir Syed Ahmad Khan, the Muslim reformer and pioneer of modern education for the Muslim community in India, to write a letter of gratitude to Sir Asman Jah(1887–1894), the Prime Minister of Hyderabad state, India who was soon heading to Aligarh.” The new flavor envisaged for panegyric is well represented in the following verses from his formal qasida in praise of Asman Jah:

We were all busy talking together
 When suddenly a messenger came to us
 He well expressed his heartfelt pleasure
 For the good tidings he wished to announce
 He heralded that Asman Jah`s on the way
 From Deccan to India where we stay

Undoubtedly, Rudaki is recognized as one of the outstanding poets in the history of Persian literature owing to the unique subtlety and fluency assigned to his verses. None of Rudaki`s succeeding poets were able to employ the poetic features such as meter, rhythm and rhyme featuring Rudaki`s poems to make verses as eloquently. He well deserves the title of “The Father of Persian Literature” or “The Sultan of poets”. Forouzanfar says of him approvingly:”Rudaki`s poems are smooth, clear and flowing and free of ambiguities; yet it is hardly possible to approach without a true perception of the poet`s splendor imagery.”¹

Rudaki, a Contented Poet

Rudaki was the poet of Samanid court. The relative

1-See Mohammad Moein. Articles, ed. Mahdokht Moein, Vol. 1, Moein Publications: 1364.

tranquility prevailed over Khorasan and Transoxiana¹⁴ during the reign of Samanid dynasty especially the time of Nasr ibn Ahmad Samani, overshadowed his poems too and pervaded his poetry with happiness and contentment.

There is wine, heaven and the red-cheeked beauty

There is no pain yet for the foes if any

(Nafisi, Saeed, 1962: 494)

Rudaki perfected all the genres of poetry that existed then: qasida, qazal, robaae, and masnavi. His lyrics were popular with common people. In his qasidas, all devoted to the praise of his sovereign and friends, unequalled models of a refined and delicate taste, very different from the often bombastic compositions of later Persian encomiasts, have survived. His poetry is simple and reflects the charm of the pre-Islamic poetry of Persia. Like other poets of Khorasani style¹⁵, he spoke less of sorrow and the theme of his verse is associated with joy and delight, abounding with evocative descriptions:

Rejoice with the joyful black-eyed

Cos the world is based on naught

(ibid: 518)

And:

In the world there is no delight
That excels the meet of our sweetheart

(ibid: 566)

And:

Let's crush a cup of wine, let's rejoice
Now is the time for a lover to delight his beloved

(ibid: 506)

And:

Health, virtue, name and wisdom
Make the free man release from despair
To everyone Lord bestows them all
It behoves him to live haply ever after

(ibid: 566)

Rudaki's Elegies

Elegy (also Marsia) is one of the oldest poetic genres. It is a mournful, melancholic or plaintive poem, especially a funeral song or a lament for the dead.

Abul Yanbaqi (second century) was one of the first Persian elegiac poets who wrote one of the oldest elegies on the destruction of Samarqand. Another elegy, according to *Tarikh-i Sistan* (The History of Sistan), written by Mohammad Ibn Vasif Sistani giving a glimpse into Amr-i Laith's life in captivity. Rudaki's other contemporaries also composed moving elegies of whom the best known are: Rebanji Bukharaei (see Beyhaghi's History, 1957: 484), Abu Shakur Balkhi, Amara Marvazi, and Daqiqi Tousi.

However, Rudaki was the best poet of his time whose unmatched poetry captured the hearts and minds of his contemporaries. He merited the unsurpassed greatness that was attributed to him. He proffered his first elegy to his contemporary poet, Abul-Hassan Moradi Bukharaei, on his death. Below are the opening lines of his timely elegy:

Moradi died but he did not indeed

The loss of him is not trivial yet of glory.

His soul transcended to the heavens

The cold earth embraced his body....

Saeed Nafisi, the famous Iranian scholar and literary writer, states, "No one can hear such a lament built on the death of a great poet and not be filled with sorrow." (1962: 340-341) Rudaki also has another elegy in which

he laments the death of Abul-Hassan Shahid ibn Hossein Balkhi known as Shahid Balkhi (died, 325 AH - 935):

The caravan of martyr went onward

I was thoughtful about the one departed.

We missed a pair when eyes are reckoned

As wisdom is concerned we lost a thousand.

(Diwan: 39)

One of keen admirers of Rudaki was Abulfazl Mohammad Ibn Abdullah Bala`mi, the renowned Samani minister, who encouraged Rudaki to put the Kalila and Dimna from Arabic into Persian Dari verse. Rudaki did it at the request of his royal patron to whom he had a particular interest, so that he wrote an elegy to relieve the minister's grievance over the death of his young son:

O` you who are forlorn and deserve it aright

And always shed tears of pain out of sight.

Let out what's gone by and let in what's fated

Let it be the evil one why you feel disgust.

You wish to put all the world into right

When it ever comes to be fair and just....

(ibid: 59)

His elegy on his teeth loss is being regarded as a kind of innovation in Persian language:

My teeth were all eroded and dropped
 They were not teeth but glittering light
 They were silvery and pearl white
 They were the morn stars and the raindrops
 Woe is me, there is now left naught
 How ominous as Saturn was my destiny ...

(ibid: 18)

The Theme of “Death” in Rudaki`s Poems

One of the major themes of Rudaki`s poems recurring in the Diwan is “Death”. He referred to death as “departure”, “resting in grave”, “breathe one`s last”, “decay deep underground”, “relinquish life”, “buried in the earth” and others. He sometimes employed philosophy to elaborate on his doctrine about death:

The great people all died
 They all gave up to death.
 Those who lived in lofty mansions
 Lastly lied quiet in a cold little girth.

Nothing they took but a white winding sheet

They left abundant riches and wealth.

(Diwan:?)

Or

The life either short or long

It should not come to end at length?

Though the thread of life might be long

It would lastly lead into death.

Whether you wish to live in trouble and woe

Or lead a life in weal and wealth.

All are the same when they are to depart

Whilst you cannot tell them apart.

(Diwan:?)

Rudaki equally focused on the true nature of death as well as felicity to describe the vanity of the world and to bring solace to the sorrowing hearts and peace to those in great turmoil. He depicts the world as a dream in which there is no concrete reality. He portrays the virtue of the good and vices of the wicked as he relishes sufferings and disdains vain glory. The poet's experience of irresolvable contrarities which had been implying the

mundane world and his endurance despite the unstable political climate of his time gained a philosophical view on death:

The world is all illusion and fancy
Only the wise can pierce the mystery
It's rather cruel than to be kind
It's happy than to find remedy.
What you expect such a world
Whose way is all awkward.

(Diwan: 15)

Elsewhere he expressed the same notion as follows:

It is not fair to take interest
In the world that is all transient.
You must finally lie below
Your bed is now of fine silk though.
It's of no use to be with chums
You'll rest alone in the cold earth's arms.

(Diwan: 15, 16)

And

In the life ship you should not confide

Cos in this river do whales abide

(Diwan: 27)

Rudaki, a Court Poet

Rudaki was the court poet to the Samanid ruler, Amir Abu Nasr-ibn-Ahmad (914-943 AD) in the city of Bukhara (in the present-day Uzbekistan). Amir Nasr formed a high opinion of him and therewith his ideas were strongly and explicitly approved. There are different narrations in this regard indicating Amir's concerns to Rudaki: "when the fame of his accomplishments in poetry reached Bukhara, he was invited to the court by Amir Nasr Ibn Ahmad Samani, the ruler of Khorasan and Transoxiana. Rudaki became the panegyric poet and daily companion of Amir, amassed great wealth, and become highly honored. One of Samanid ministers, Khajeh Abolfazl Bal'ami, was praised by Rudaki. According to Sam'ani, Bal'ami believed, 'the poetic qualities and merits of Rudaki are not matched by the Arabs and non-Arabs...' He was the one who urged Rudaki to render *Kelilah wa Dimnah* into verse. (cited by Dabirsiyaqi, 1972, under Rudaki entry)... and he was Amir Abu Nasr's companion for a while and his qasidas were frequently heard at feasts in the royal palace and at scholarly meetings; the story of Amir Nasr and his four-year stay in Herat where an elegy of Rudaki's [Juye-Mulian]

influenced him so strongly that he barefoot headed for Bukhara, riding a white horse (Nizami Aruzi, 1961: 69). Such evidences indicate that Rudaki was a poet to the court of the Samanids.

Rudaki and Awards

Rudaki's panegyrics was awarded by samanid court and beget him honor and wealth on which he could lead a rich life; however, he eventually fell out of favor and his life ended in abject poverty. Many biographers have given credence to the claims that Rudaki's poetic eminence and merits were unmatched by his peers. It is said in the book of Tazkeratal-shoara (1487) by Doulatshah al-Samarqandi that, "he possessed unequalled models of a refined and delicate taste, very different from the often bombastic compositions of other Persian encomiasts... and acquired a vast amount of wealth on the awards received from Amir Nasr." according to another source titled Majales al-Nafa'es written by Ali Shir Nava'i, "Rudaki possessed 200 servants and 400 camels carried his assets; such wealth wouldn't have been attained by any other poets."

The most evocative examples are these lineof
Abul Qasim Hasan Unsuri Balkhi a 10-11th century Per-
sian poet

Rudaki's patron rewarded him forty thousand

To put Kalila and Dimna into verse

(Cited from Saeed Nafisi, 1957: 262)

This has been cited many times in other sources like Tazkare Khazaneh in which writes: "Rudaki received 40,000 dirham from Amir Nasr." (Razi, 1939:48)

Rudaki in a panegyric praised Makan ibn Kaki, Daylamite mercenary, who had served the Samanids with his compatriots and received 50000 dirham:

The Amir of Khorasan gave him forty thousand
And Amir Makan awarded him a thousand more

(Riyahi, 2006: 32)

Following are two lines from one of Rudaki's poems which give more evidence for the claim:

From his nobles, widely scattered, came a sixty thousand more

Those the times when mine was fortune, fortune good
in plenteous store

(Forouzanfar, 2004: 2)

These evidences unquestionably proved that Rudaki made his fortune in the awards and gifts received from the court; but there are different opinions about the amount of the awards.

Summary:

A brief view on the poet's overall message will contribute a great deal to our better understanding of the main features Rudaki's poetry embodies:

Despite the unstable situation of the time, his poems reflect a sense of joy and happiness which is ostensibly the result of the peaceful and tranquil life he led.

Various representations of the theme of death recur throughout his few extant poems which partly entail his philosophical profundity.

His novel doctrine has greatly influenced his devotee adherents as well as his succeeding generations; nevertheless, his poetry devoid from poetic adaptation or imitation from any of his predecessors.

Rudaki composed his poems in an easy flowing style still intelligible for Persian native speakers after a thousand year.

He was a court poet and led life on the awards received from his royal patrons.

He was prominent among other panegyric poets in Korasan and he had excelled them by much in terms of his poetic qualities and merits.

Love and earthly love in particular as the root of spirituality is an integral theme to his poetry.

Geoffrey Chaucer

Geoffrey Chaucer (1343 – 1400), known as the Father of English literature, is widely considered the greatest English poet of the Middle Ages¹⁷. He reached the zenith of his fame when he attained the mental maturity and his brilliance was appreciated. “Many scholars called the fourteenth century “the Age of Chaucer”, the time of the dawning of modern English literature.” (Abjadian, 1992: 167)

“Chaucer was the most influential poet of the fourteenth century.” (ibid: 193) in fact Chaucer had such a profound impact on English literature that he was titled the “Father of English Poetry”. John Milton (1608 –1674) in his poem “Il Penseroso” admired Chaucer and John Dryden, the 17th century poet, called him “the Father of English Poetry” a title he has never lost.

“Precise records concerning Chaucer`s life is practically non-existent, but his official life is very well documented. Hence, much of his life remains unknown.” (ibid: 195)

Geoffrey Chaucer died on October 25, 1400 and his body was buried in Poet`s Corner of Westminster Abbey.

Geoffrey Chaucer`s Life

The first of the Chaucer life records appears in 1357, in the household accounts of Elizabeth de Burgh, the Countess of Ulster, when he became the noblewoman`s page through his father`s connections. She was married

to Lionel, Duke of Clarence, the second surviving son of the king, Edward III, and the position brought the teenage Chaucer into the close court circle, where he was to remain for the rest of his life.

A possible indication that his career as a writer was appreciated came when Edward III granted him an unusual award in 1374 when artistic endeavors were traditionally rewarded. It is not known which, if any, of Chaucer's extant works prompted the reward, but the suggestion of him as poet to a king places him as a precursor to later poets laureate.

In 1359, in the early stages of the Hundred Years' War, Edward III invaded France and Chaucer travelled with Lionel of Antwerp, 1st Duke of Clarence, Elizabeth's husband, as part of the English army. In 1360, he was captured during the siege of Rheims in France. Edward paid a considerable sum for his ransom, and Chaucer was released. "Chaucer worked for the king as a courtier and a diplomat and received considerable stipends." (ibid)

However, he endured great tribulations during his tenure in the court. "Perhaps experiencing both fortune and misfortune reigning in his life would contribute to his outstanding and lasting merit of eloquence and artistic ability." (ibid: 166)

Chaucer, a Court Poet

In the history of world literature, in particular in Eu-

ropean literature, there have always been great poets like Geoffrey Chaucer, Rudaki and the like who wrote panegyrics to praise their patrons and lived on the awards they received. Chaucer was a court poet and his career brought handsome stipends to him. In his poem *The Complaint of Chaucer to his Purse* he combined diplomacy and wit to secure his position having reminded Henry IV of the grants might not have been paid. "Henry who was certainly aware that he was keeping in his royal circle a poet of great distinction heard the message and; therefore, the court poet was given a new annuity." (Florence, Scott, 1964: 81-87)

Chaucer received many marks of royal favor. He received an annual pension of 20 marks. As a result, he was envied by his poetic rivals. He was a friend of Prince Lionel, the third child of Edward III, and his brother John of Gaunt. Around 1366, Chaucer married Philippa (de) Roet. She was a lady-in-waiting to Edward III's queen, Philippa of Hainault, and a sister of Katherine Swynford, who later (ca. 1396) became the third wife of John of Gaunt. "The young Chaucer was close to the royal circle." (Abjadian, 1992: 196-198) He had illustrious career as he was appointed as one of the commissioners of peace for Kent and he also became a Member of Parliament for Kent in 1386. His substantial jobs seemed to have occupied most of his time to the extent which it did not allow him to devote much time to his poetic vocation; however, the suggestion of him as poet to a king

placed him as a precursor of poets laureate to come.

Geoffrey Chaucer's Viewpoint

In order to explore Chaucer's viewpoint it is required to provide a deep and coherent understanding of what might have influenced on him. It is evident that the works of Chaucer's predecessors exercised profound influences on him. Like the other writers in the Middle Ages, he imitated or adapted the style of his literary precursors. "Only few works are actually creative expression of his thoughts." (ibid, vol. 2: 195) "Chaucer's influences from foreign literatures are evident in his earlier works." (ibid: 197)

Francesco Petrarch and Giovanni Boccaccio were among the great poets exerted by far the most important influence on Chaucer.

Francesco Petrarch (1304-1374)

Francesco Petrarch was an Italian scholar and poet, and one of the earliest humanists. Although he spent several years in Arezzo, where his family was living in political exile, Petrarch achieved fame among his adherents. As a gifted Italian poet, he also took the lead among his contemporaries so that in 1341 he was proclaimed poet laureate¹⁸ by the senate and people of Rome. Petrarch's sonnets were admired and imitated throughout Europe during the Renaissance and became a model for lyrical poetry. The literary phenomenon known as Petr-

archism developed rapidly within the poet's lifetime and continued to grow during the following three centuries transcending national boundaries to Portugal, France, Spain and England. He died in his house in Arqua on July 19, 1374 – one day short of his seventieth birthday. Petrarch's influence is evident in the works of great literary figures like Giovanni Boccaccio, Edmund Spenser (1552-1599) and Shakespeare.

Giovanni Boccaccio (1313-1375)

Giovanni Boccaccio was an Italian author and poet. As the majority of sources cited, he was born either in Florence or in a village near Certaldo. "Boccaccio is recognized among his contemporaries for his notable narrations." (Utley, Francis, 1974:181-201) One of his notable works, *The Decameron*, had a profound influence on Chaucer.

Boccaccio probably began composing the work in 1350, and finished it in 1351 or 1353. In addition to its literary import it documents life in 14th-century Italy. *The Decameron* is a collection of 100 tales told over the span of ten days by a group of seven young women and three young men flee from plague-ridden Florence to a villa, where no one lives, in the countryside of Fiesole for two weeks. To pass the evenings, every member of the party tells a story each night, resulting in ten nights of storytelling over the course of two weeks. Thus, by the end of the fortnight they have told 100 stories. The

underlying themes of these tales are patience, perseverance, victory, love, battle, treachery and nobility. “The Decameron provides an excellent insight into the Italian society at the time.” (Hutton, Edward, 1910: 160-204)
 “The Canterbury Tales resemble The Decameron, which Chaucer may have read during his first diplomatic mission to Italy in 1372”. (Minovi, 1367: 77-84)

Chaucer’s magnum opus, *Troilus and Criseyde*, is an adaptation from Boccaccio’s *Filostrato*. His *Plamon and Arcite*, is also said to be inspired by Boccaccio’s *Teseide*.

Here is a stanza¹⁹ of Chaucer’s *Troilus and Criseyde*:

O lady myn, that called art Cleo,
 Thou be my speed fro this forth, and my muse,
 To ryme wel this book, til I have do;
 Me nedeth here noon other art to use.
 For-why to every lovere I me excuse,
 That of no sentement I this endyte,
 But out of Latin in my tonge it wryte.

Geoffrey Chaucer as a Poet

Geoffrey Chaucer is the undisputed father of English poetry. The content of his poetry is the supreme manifestation of his thoughts as well as his innermost feelings. The majority of Chaucer’s lyrics consist of short poems in stanzas of eight and nine lines with metrical variety.²⁰ Chaucer had written several collections of short poems

of which only twenty are extant now; among which are: An ABC, The Complaint of Venus, Truth, The Complaint of Chaucer to his Purse, Lack of Steadfastness...etc.

Few of Chaucer's poems are philosophical, personal and inspirational in terms of building a particular person's self-esteem as Truth is. The words of Geoffrey Chaucer, in the poem Truth has become a modern counsel of sorts for those who have dealt with failures and setbacks. The concepts of contentment, disbelieve in fortune, as well as truth instill a belief that failures in life are temporary, if one is true or strong in action and deed. Most importantly, once these failures happen, it is better to withstand it rather than to give up. Chaucer's earliest poems are vivid portrait of love and any tangible aspects of his time. (Mitchel, J. and Provost, W., 1973: 25-68) also (Robinson Fred N., 1957)

It is evident that when writing in English, Chaucer drew inspiration from the rich French poetry of the period" (Braddy, Haldeen, 1947: 185-230)

Chaucer as a Petitioner

Chaucer also wrote several serious complaints and petitions. A Complaint of the Death and Pity is a rarity. In one of his love complaints, Chaucer adopted the classical values and style of Dante's poetic masterpiece, The Divine Comedy. The complaints written by Chaucer are Saint Cecilia, Tale of Constance and Tale of Griselda

from *The Canterbury Tales*, among others. Chaucer professed to spend long time to write his complaints.

Chaucer`s Elegies

Tragic stories have a long history in Persian and English literature. Chaucer is believed to have written his masterpiece *Troilus and Criseyde* sometime in the mid-1380s when he was about 40. *Troilus and Criseyde* is a narrative poem that retells the tragic love story of *Troilus* and *Criseyde* in the context of the Trojan War. Chaucer wrote the poem using rime royal based on Boccaccio`s *Filostrato*.

The story involves a Trojan prince named *Troilus* who falls in love with *Cressida*, the daughter of a priest after seeing her in the temple *Palladium*. But here the god of love smites him to punish him for mocking love all his life long. The plot eventually reaches the tragic climax when, in the first years of the Trojan War, *Troilus* is killed by the Greek warrior *Achilles* in the battle and the Trojan troops retreat to the city to mourn the fallen hero. Chaucer`s version of the tale, *Troilus and Criseyde*, in particular was among the sources Shakespeare drew on for his plotline to compose *The Legend of Good Woman*.

The *Book of the Duchess* is another elegy of Chaucer for *Blanche*, Duchess of Lancaster, and the first wife of *John of Gaunt*, Duke of Lancaster, who died of plague. It prompted Chaucer to dash off his poem in a few days

(The Book of the Duchess, quoted by Abjadian: 1992: 209). That Chaucer knew Roman de la Rose by Guillaume de Lorris is certain since its influence can be felt throughout the story. The Book of the Duchess was first translated in English and later came out in French.

The Canterbury Tales

The Canterbury Tales is the most famous and critically acclaimed work of Geoffrey Chaucer. Despite huge differences in plot and subject matter, there are many striking analogies between The Canterbury Tale and The Decameron by Giovanni Boccaccio. Although the focal point of the present article is Chaucer's poems, but considering that the literary work is more than just an entertaining collection of stories and characters, here we provide a summary of the work: 'The Canterbury Tales is a representation of the society Chaucer lived in. It consists of the stories related by the 29 pilgrims on their way to Saint Thomas Becket's²¹ shrine in Canterbury. Harry Bailey, the Host, had proposed a scheme in the General Prologue whereby each pilgrim was to narrate two tales on the way to Canterbury and two more while returning. In the course of the journey the Canon and his Yeoman join the pilgrims'. However The Canterbury Tales are incomplete. There should have been a hundred and twenty tales in all according to the original plan but Chaucer only completed twenty-three tales. Out of these, the Cook's and the Squire's tales are unfinished. The tales

are as follows: Knight, Miller, Reeve, Cook, Man of Law, Wife of Bath, Friar, Summoner, Clerk, Merchant, Squire, Franklin, Physician, Pardoner, Shipman, Prioress, Sir Thopas, Melibee, Monk, Nun's Priest, Canon's Yeoman, Manciple, Parson.

Several characters in the tales are religious figures, and the very setting of the pilgrimages to Canterbury is religious, making religion a significant theme of the work. In the story, all levels are represented, beginning with the Knight who is the highest ranking character socially to the peasant class. The tales throw light on different aspects of medieval social life reflecting a precise view of treachery, fraudulence, love, loyalty, revenge, deceit, avarice, violence and other attributes of the fourteenth-century English society. "As a narrator, Chaucer shifts between appearing very naive, inexperienced and way too ready to believe whatever anyone tells him and approaching his subjects with heavy irony, or knowledge about the difference between the way the pilgrims want to appear and the way they actually are. We see this all-believing, or credulous, tone most often when Chaucer praises pilgrims." (ibid: 193-252)

Every reader of *The Canterbury Tales* might find it difficult to follow the unity of the subject matter but in fact the genius of *The Canterbury Tales* is that the individual stories are presented in a continuing narrative, showing how all of the various pieces of life connect to

one another.

The influence of Chaucer on his Successors

It is noteworthy that Chaucer's inventive adaptations by no means impaired the distinguished merit of him; instead, his literary works exert great influence on his contemporaries or immediate successors. In the 15th century, Chaucer's successors were given all the credit for having adopted his literary model and it was by imitating Chaucer's poetic precision that the writers could make themselves endearing to their peers and their works enduring (ibid.: 292).

Followings are the greatest of Chaucer's successors among English poets:

John Gower (C.1330-1408) was Chaucer's friend and fellow poet. He was the only English writer to be significantly productive in the three major languages of his day-Middle English, Latin and French of some kind. The two poets paid one another compliments in their verse: Chaucer dedicated his *Troilus and Criseyde* in part to "moral Gower", and Gower reciprocated by placing a speech in praise of Chaucer in the mouth of Venus at the end of the *Confessio Amantis*. Chaucer's vein of poetic notion can be traced in any of Gower's works (ibid: 319-293).

As far as we have evidence to know, like the Persian literary movement of "Literary Return" (Bazgasht-i Ad-

abi), we notice the overriding lack of innovation and creativity in much of the literary works in fifteenth-century England.

Chaucer served as the most influential model for several other poets in the 14th and 15th centuries; among these are:

Guillaume de Deguileville (1295 - before 1358), a French writer; John Lydgate (1370-1451), an English monk and poet; and San Bonaventura (1221 – 1274), an Italian medieval scholastic theologian and philosopher.

In the 15th century other poets who were inspired by Chaucer`s idea and contributed to the literary reputation of Scotland are Robert Henryson (1425-1506), William Dunbar, (1460-1530), Gavin Douglas (1475-1522), and Sir David Lyndsay (1490 – 1555). They are sometimes referred to as Scottish Chaucerians because of the influence which the work of Chaucer had on the form and content of their poetry.

Similarities		
Aspect	Rudaki	Chaucer
Royal patronage	As a panegyric poet he enjoyed royal patronage in the court of Amir Nasr Samanid	As a panegyric poet he was under the aristocratic patronage of Edward III
Award	Received awards from his royal patrons	Received considerable stipends
Elegy	Wrote relatively several elegies	Wrote numerous elegies
Philosophical belief	His notion about death represents his philosophical profundity	He refer to death and other themes philosophically
Love and beauty	Pays heeds to the earthly love and praise the beauties	concerns the earthly love and praise the beauties
World	Secludes himself from the material world	Secludes himself from the material world
Influences	Has much influences on his successors	Has much influences on his successors
Title	Titled as “the father of Persian Literature	Titled as “the father of English Literature
Life	lived during a very turbulent time in the history of Iran	lived in a turbulent and eventful century

Differences		
Aspect	Rudaki	Chaucer
Exerting influence	Exerts much influence on his successors	Imitated and adopted much in successive centuries
Being influenced	There were some sporadic poetry but he was the first poet who creates and wrote his poetry	Greatly influenced by his predecessors- like Petrarch, Boccaccio and several French poets
language	His language is still intelligible for modern Persian speakers after a thousand year	with a large vocabulary of archaic words and idioms, his language differs enough that needs to be modernized for English speakers
Prose works	has no works in prose	wrote some prose
Works	Little of his work has survived	All his work is extant now

Summary

What is evident from Chaucer`s works is that:

1. Chaucer lived through a time of incredible tension in the English social sphere marked with honor and disgrace, loyalty and treachery, honesty and deceit, and other contradictory elements a

society might evidence.

2. A major theme underpinning much of Chaucer's work is death to which he refers philosophically.
3. He seeks to instill in his readers a sense of joy and delight. To him, pleasure and pain are integral parts of human life and if a man sees himself in pain he shouldn't go on letting himself be tormented because it is so transient that it isn't worth making him disobedient against the order of the universe.
4. Chaucer pays particular attention to the importance of wisdom. The image of love created by him in *Troilus and Criseyde* is one which elicits rationality, which as he believes, enables one to suppress his propensities. (Wanzel, S., 1964: 547-549)
5. Chaucer secludes himself from the world; the keynote of his poem *Truth: Balade de Bon Conseyll* – which takes its inspiration from the philosophy of Boethius (ca. 480–524 or 525 AD), 22- is indicative of his renunciation of the material world. (Abjadian: 209)
6. He portrays fate and destiny as supreme and ultimate forces. He speaks of them as though they are far better than anything else. He whispers soothing words into the ears of those in trouble to wash

away feelings of despair. Those sympathetic tears to be shed for the sufferings of others quietly filling his eyes and ready to run

7. He is significantly influenced by the doctrine of Latin and French philosophy and specifically Boethius.
8. Chaucer`s allusions in his works to the doctrine of Latin and French philosophers and specifically Boethius evidences the extent of the influence which they exerted on him.
9. Chaucer is Christian; nevertheless, his religious views are not easy to judge as he writes little that can be recognized as ostensibly religious.
10. He speaks magnificently about the power of love, as in Troilus and Criseyde he asserted that the losers are those who do not surrender to love. (ibid: 214)

Conclusion:

As part of the general conclusion, it seems worthy to provide a comparison to highlight the key similarities and differences between the two poets by juxtaposing the relevant points explored through the study:

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Iran-India language and literature relations

Dr. Ahmad Razi¹

University of Guilan

Abstract

Iranian languages and Indian languages are branches of Indo-Iranian languages which are closely related and have affected each other by factors such as being in the same family. The relation between the two started with lexical exchanges between Sanskrit and Old Iranian to the extent that great Persian literary works were written in India and vice versa which resulted in cultural fusion and development between the two countries. Other factors can be listed as the ones below:

Border extension of Achaemenid Empire in the west of Indian subcontinent (486-521 BC), cultural, scientific, and commercial relation developments between Iran and India during Sassanid Empire, immigration of a group of Zoroastrian Iranians to Gujarat (221-651 AD) in order to preserve their ancestor's religion and also other Farsi speaking Iranians to India, peaceful spread of Islam in Indian subcontinent through Farsi speaking Sufis and

1- Razi@guilan.ac.ir

foreign mission efforts, usage of Farsi language as the official language in the courts of Indian Sultans, and also contemporary efforts of intellectuals and educated people to develop the two countries relationships.

These factors resulted in creation of a new language called Urdu which is a combination of old dialects of a region between Lahore and Delhi which contains a large number of Farsi words. It also was followed by translations of great literary works of one language to another, transition of Lexical items between the two languages, many Farsi books being written in India and Farsi poems too by Indian poets such as Amir Khusrow Dehlavi which resulted in creation of the Indian style in Persian poetry.

Keywords: Literary Relations, Iran, India, Farsi Language, Sanskrit language

Saiyid Zaheer Husain Jafri

Professor, Department of History

University of Delhi

Introductory

‘Globalization’ ultimately leads to making of the World a ‘global village’. Often making the indigenous things is of little relevance. Thus, it has the inherent tendencies for ‘ascendancy’ and ‘homogeneity’. While Cultural Fragmentation implies some sort of disintegration of some sort of singular cultures and formation of diverse culture/s in line with the ethnicities, sectarianism and religions. Apparently, the two concepts contradict each other, but at the same time they complement each other by unleashing the trends of homogenization and also making the indigenous value systems to survive as a distinct entity under the changed circumstances. This in a way gives a rise to the ‘sleeping tendencies’ within the framework of sub nationalism to assert their indigenous identity.

Historically speaking, the ‘Persian Renaissance’ can very well be situated in the context of military hegemony of the Arabs. The Shubiya movement was a reaction of the political and administrative control of the Sassanid

realm by the Umayyads. Similarly, various movements for the assertion of the linguistic, ethnic and cultural identities can also be seen under the above framework.

An examination of the data from the Chronicles, literature and even from the theological works, compiled after the rise of Chengiz Khan (d. A.D. 1227) followed by his military onslaughts of the ‘Muslim world’ in the major towns and territories of Khwarizm Shah, Central Asia and Khurasan, offers us an opportunity to examine some of the above postulates. They also provide an opportunity to see how the ‘indigenous value systems’ and tradition have not only survived, but have given rise to an altogether new dimension in the newly subjugated territories.

Thus, the military hegemony of the Mongols was totally made redundant within half a century of their conquest by the subjugated subjects only. Although, one can very well argue that the Mongols were culturally most backward and they had no previous experience of state formation and running of the administrative machinery. Hence, it was but natural for them to be ‘subjugated by there more civilized subjects.’

The Mongol onslaught somehow proved to be a blessing in disguise for altogether different reasons; it created conducive conditions for the international trading networks for the ‘Great Silk Route’, also facilitated the diffusion of military technology in a big way, especially

in the field of firearms and gunpowder. It also promoted the industrial and craft production again in a big way, like the technique of paper making ‘was their gift to the civilized world’.

Migration and the dissemination of Intellectual Tradition

‘Migration’ of the individuals or the group of people from their places of settlements to the newer regions presupposes extreme social constraints, political instability or the economic deprivations. It can be quite a painful as well as a traumatic experience for the migrants, when it is undertaken as result of mass massacres, totally putting the life and the honor of the people upside down. Such a ‘saga’ of migration always remains as a ‘permanent scar’ in the memory of the migrants, as quite nostalgically they would remember their horrifying experiences as well as their legacies of the ‘by gone era’ in their homes of origin. Preserving ‘their past’ through memories and documents was the need of the hour for them as, their familial background and/or scholarly pursuits of their ancestors, would ensure some respectability for them and for their descendents in their new found homes/settlements. For the migrants, it was the question of honorable survival to remember their past affiliations. In whatever fashion they could preserve, remember and perpetuate this ‘memory’.

However, one should not forget that the time is a

‘great healer of the wounds’, and hence people tend to forget their miseries in the wake of ‘new found opportunities’. Hence, what they never forgot was their nisbah (geographical affiliation) with the place of their ancestral origin. Therefore, we see geographical nomenclatural suffices derived from their home-towns such as Nishapuri, Isfahani, Kashani, Sabzawari, Yameni, Hamadani, Herati, Safavi, Khwafi and Chishti etc. It is interesting to point out that later such groups were accommodated within the Mughal nobility under the broader category of Iranis and Turanis, but they represented the family groups from the places of their origin falling within the broad geographical units of Khurasan and Central Asia. The river Oxus (Amu Darya) being a rough dividing line between these two regions. Hence, each region for the other one was Mawra un Nahar (beyond the river).

The magnitude of the devastation and havoc caused by the Mongol conquest can be understood better by highlighting some data of the contemporary accounts of some important towns of Khurasan region. For example the famous city of Nishapur, which was one of the most important cities of the area, was thoroughly and systematically destroyed by the Mongols during their second campaign. It is vividly described by Minhaj us Siraj Juzjani in the following manner:

“Nishapur, which after much fighting, he {Tuli, the youngest son of Changez Khan} captured and, in

order to take vengeance because the son-in-law of the Changez Khan have been slain at that place, he martyred every person in Nishapur, desolated it, raised the war of the city and having a pair of oxen, yoked (to a plough), he had them driven over { the area on which} the city {stood} in such wise that not a wastage of buildings of remain having finish with them {the inhabitants} and the city and territory, Tuli advanced towards Hirat, and pitched his camp before the gate of that city, and the attack began and catapults were placed in position in every direction’

Similar was the fate of other famous towns of Khusasan and central Asia under the command of the Mongol generals. The city of Delhi became a natural place of asylum for the refugees fleeing from the cities devastated by the Mongols during the reign of Sultan Shams uddin Iltutmish (1210-36). The same historian, Minhaj-us Siraj Juzjani, who also served as the chief Qazi during the reign of Iltutmish’s son Muizuddin Bahram Shah (1240-42), very specifically says:

‘The kingdom of Hindustan, by the grace of Almighty God, and the favor of fortune under the shadow of the guardianship of the Shamsi race, and the shade of the protection of Iltutmish’s dynasty, became the focus of the people of Islam, and the orbit of the possessors of religion’

While Isami, writing in mid-14th century, in his Fu-

tuh us Salatin says, that the Delhi Sultanate has become a 'miniature' of the Islamic east, a place of refuge for the scholars, theologians, craft persons and everybody who was anybody in the region, prior to the Mongol devastation. He says:

'Many genuine Saiyids have arrived from Arabia, the traders of Khurasan, many learned men from Bukhara and numbers of Sufis and ascetics from every town and every race have gathered here. Scholars well versed in the Unani system (of medicine) have also arrived from Rum. These people have gathered in the city of Delhi like the moths gather around candle.'

These people arriving from the various Central Asian cities and towns have brought the elements of 'Islamic Culture' with them. Due to their presence in the city of Delhi and various parts of the Indian sub-continent a number of maktab and madrasa were established in these towns and other centers to cater the need of emerging Muslim population. Shaikh Rizquallah Mushtaqi, while writing about the reign of Sultan Sikandar Lodi, very specifically says that:

... in each town and region, where the forces of Islam have gained an upper hand and have become popular, masjid, jam'at khana and khanqah were established and the capable people were appointed in the maktab and the madrasa as the mu'allim and muddarris. In these institutions, the umra' and their sons and

the sons of the soldiers acquired knowledge and busied themselves in the prayer and meditations. Those who could afford discharged their duties in the way of God. The institution so established trained the inmates for the emerging needs of the administration and the bureaucracy, the Qazis (judicial officers), the expert accountants, scribes and other state functionaries were the products of these institutions

The strong intellectual and academic tradition of the region became quite proverbial and people nostalgically recalled it even after its heydays were over. Ghulam ‘Ali Azad Bilgrami (d. 1761), while paying glowing tribute to the cultural life of the region, has said that “this eastern region since the olden days (qadim-ul ayyam) has been the cradle of knowledge and centre for the scholars (ma‘adan-e ilm wa‘ulema)”. According to him the Mughal suba of Awadh and Allahabad enjoyed special status as compared to other provinces of the empire in the sphere of intellectual activities. There were innumerable intellectual centers and numerous scholars, that these two suba had ‘a major settlement of Muslim intellectual elite (shurufa wa najaba) at every 5 to 10 kroh’. They had been well-provided by the earlier salatin with cash and madad e maash grants.

This had facilitated the establishment of mosques, madrasas and khanqahs all over the province, where the teachers of all disciplines were busy in the dissemination

of knowledge. The students trained at these institutions went to other parts of the country and established and strengthened this intellectual tradition further. It is important to note that Azad Bilgrami specifically says that the well- provided section of the society took extra care of the requirements of these scholars and considered serving them an act of great benefit (sa 'adat-e 'uzma) for themselves.

It becomes clear that the diffusion of the Medieval Persianate culture owes much to the migration of the numerous families from Central Asia and Khurasan. This is not to say that the region has not witnessed migration prior to the rise of Chengiz Khan, but the fact that the mass migration of the families of the notables and scholars has taken place after this great catastrophe. There are numerous local histories (compiled only in 18th and 19th centuries) and the historical documents available in the Colonial records tracing the 'saga of migration' of the families of the scholars and Sufis in every part of North western India and even in Deccan, that invariably links their arrival in the regions of their settlement from this period only. A deeper understanding of the processes of migration from the Persianate cultural worked to the Indian subcontinent might open up a window to trace the fortunes of the numerous families from this region. Undoubtedly, they have made use of the local dialects and the pre-existing rituals and traditions of the region in the most imaginative manner, so much so that some

of these rituals were incorporated as a part of the Sufi rituals, especially of the Chishtis, who were considered as one of the ‘most Indianised sufi orders’.

Synthesis between the pre-existing and the New Traditions

The process of cultural synthesis between the various traditions was a major task undertaken by these migrant families from the Persianate world to the Indian sub-continent. Their new land of their asylum was also a home of strong pre-existing cultural norms and traditions. In addition to the highly canonized Sanskrit and Pali languages, they found numerous dialects, which were spoken from Multan in the Northern extreme to the Gujarat in the Western extreme down to the Decan. These dialects were spoken, they were the major vehicle for the transmission of ideas but they were yet to become full-fledged literary languages, as there was no recognized system of script/s. the migrant families having sufi predilections made it possible, especially during the 13th century, when Shaikh Baba Farid (d. 1265), the famous Chishti Sufi, started writing poetry in Multani/Saraiki (which was later incorporated in the Adi Granth compiled by the fifth Sikh Guru namely Guru Arjan Dev). Similarly, Amir Khusrau (d. 1325), is also said to have written some compositions in the Awadhi dialect as well. A number of Chishti-Nizami Sufi centers were established in the various parts of the Indian Subcon-

tinent; the Sufi masters at these centers were adopting local dialects and using Persian scripts to compile the works and poetry.

A major exercise was undertaken by the Chishti Sufis in the area where Awadhi dialect was predominant. The genre of premakhyan in line with the Persian Mathnavi tradition was practiced by these Sufi poets in Awadhi dialect, who were mainly associated with the Chishti-Nizami tradition of Sufis in Awadh. The characters they have used in their poetic narrations are mainly those who were popular in the countryside and were remembered as the 'the heroes of certain caste groups'. This new genre was used to propagate the Islamic-Sufic ideology in the local dialects. Perhaps, it is too obvious to argue that such tradition became extremely popular in the localities like Dalmau, where Mulla Daud (d.1370?) composed Chandayan, using Lorik and Chanda as the main characters of the story, while Malik Mohammad (d.1540) wrote Padmavat at Jais using Padmawati and Ratansen as the main characters of his narration. This tradition continued thorough out, poets like Shah Qasim (d.1731) composed Hans Jwahir at Dariyabad while Hafiz Najaf Ali Shah wrote Prem Chingari at Rewa in around AD 1860.

Summary and Conclusions

The migrant families who settled in the various parts of Upper Gangetic valley from 7th century onwards but especially after the rise of Chengiz Khan during the

thirteenth century, found a safe asylum in the newly established Delhi Sultanate. Some of these families have moved further to the East and hence, the elite 'Muslim Culture' found its way in the small townships and the remote regions of the realm. These families, depending upon their familial background and stature of their predecessors, were supported by the ruling class quite liberally. They have established institutions of learning and Khanqahs, wherever they found conditions conducive for their stay. The Greco-Arab cultural and intellectual tradition was definitely a major influence in the organization and dissemination of the new knowledge system introduced now.

Based more on the individual stature of the families than on institutions they have established, the newly settled elite was able to make its mark over the centuries. They were successful in imbibing and even incorporating the things from the pre-existing traditions, rituals and legends a lot many other matters. Much of it was adopted by them in an imaginative manner, thus, laying the firm foundation for the emergence of a composite culture in the coming centuries. They could also produce the intellectuals and ideologues of the caliber of people like, the famous muhaddith Raziuddin Hasan Saghani (d. 1252), the celebrated Sufi Shaikh Nizamuddin Auliya (d. A.D. 1325) and his disciples like the multifaceted genius Amir Khusro (d. A.D. 1325), the poet Amir Hasan Sijzi (d. 1330s) and Zia uddin Barni (d. 1360's). It was the Chish-

ti Nizami branch of Sufis in the Upper Gangetic Valley which carried forward the tradition of their Shaikhs. The literary genre of premakhyan was their brainchild, where they used the meter and the style of Persian masnavi but, used only the local heroes to propagate the Sufi idea of eternal love through the medium of allegory.

Thus, we see that during the time frame of thirteenth to eighteenth centuries, the lands covered by the present day Iran, Central Asia & Afghanistan on one hand, and the Indian sub-continent saw the processes of ‘hegemonization’ as well as ‘Cultural Fragmentation’ during the pre-colonial times. These regions, witnessed various cultural trends, as well as numerous attempts/experiments of State formations on religious, ethnic, racial and even linguistic lines. We, now, in the 21st century can say with confidence that we possess a shared past vis-à-vis these experiences, and we can learn much from our ‘historical legacies’ to tackle as well as to understand some of the Contemporary issues in our politics and society in a better manner.

Ancient India and Ancient Iran

Professor Upinder Sing¹

I would like to thank the organizers of this international seminar for inviting me to be part of this very important initiative which draws attention to the long and many-faceted connections between Iran and India. In an increasingly globalized world, historians all over the world have realized the need to break out of regional and national frames and to write trans-regional, trans-national and global histories. This opens the doors to many exciting inquiries, drawing attention to the connected histories that bind different parts of the world together and also creating possibilities for a cross-cultural comparative method, which uses comparison not to trace origins, diffusion or lineages, but to understand cultural uniqueness. There is tremendous scope for reconstructing bilateral histories, focusing on connections between various parts of Asia, but even more exciting are the possibilities of an Asian history, and even further, a global history, which draws in other parts of the world. But today, let us focus in India and Iran. The powerful connections between these two lands in the medieval period are well known. I will focus on my own area of expertise, the an-

¹-Head of the Department of History, University of Delhi

cient period, identifying some broad areas of interaction, and areas that need much more thorough investigation

The connections between Iran and India are part of the much-debated history of the Indo-Europeans and Indo-Aryans. The terms ‘Indo-European’ and ‘Indo-Aryan’, as used by linguists and historians, have nothing to do with racial classifications. They are linguistic terms, referring to families of languages and their speakers. The Indo-Aryans were the speakers of a sub-group of the Indo-Iranian branch of the Indo-European family of languages. The Vedas reflect a close connection with Iran. There are similarities between some of the ideas of the Rigveda and the Avesta. The terms deva and ahura are there in the Avesta, although the meanings of the reverse of what they stand for in the Rigveda. The concept of Rita in the Rigveda has been compared with the concept of asha in the Avesta. There is a clear connection between the people who produced these texts. But we do not know when, where or why the Indo-Iranians and Indo-Aryans parted ways. Also, there is no consensus on the routes or timing of the movements and migrations.

One of the best known aspects of Asian interactions are the issues of trade and exchange. The connections between Iran and India go back to Neolithic times. The world’s first agricultural villages emerged between c. 8000–6000 BCE in West Asia, Southeast Asia and Baluchistan. In West Asia, early neolithic villages have been

identified at Jericho and 'Ain Ghazal in Jordan, Tepe Guran, and Ali Kosh in Iran, Çatal Huyuk in Turkey and Cayonu in north Syria. The excavations at Mehrgarh in Baluchistan, which gives evidence of barley and wheat cultivation, and cattle, sheep, and goat domestication, prove that Baluchistan in South Asia was a third zone of early agriculture. The occurrence of turquoise and lapis lazuli beads among grave goods at Mehrgarh Period I is especially interesting and indicates that the neolithic people of Mehrgarh were engaged in some amount of long-distance exchange. The turquoise could have come from eastern Iran or central Asia.

Trade between the subcontinent and West Asia increased during the protohistoric period. In the study of Harappan long-distance trade, a great deal of the attention has focused on the maritime links with Mesopotamia, for which there is textual as well as archaeological evidence. But these links seem to have been over-emphasized, and it seems that other areas were more important. Among the Harappan imports via long distance trade, lapis lazuli was probably an import from Afghanistan. Jade must have come from Turkmenistan. Tin may have been obtained from Ferghana and eastern Kazakhstan in central Asia. Carved chlorite and green schist vessels were a popular item of trade in West Asia and the Persian Gulf, and a few fragments have been found at Mohenjodaro. These may have been imported from southern Iran or from Baluchistan. Two main overland routes connected

the Harappan civilization with West Asia. The northern one passed through northern Afghanistan, north Iran, Turkmenistan, and Mesopotamia, crossing sites such as Shortughai, Tepe Hissar, Shah Tepe, and Kish. A southern route passed through Tepe Yahya, Jalalabad, Kalleh Nisar, Susa, and Ur.

In the early historic period, the major arteries of the two trans-regional routes known as the Uttarapatha and Dakshinapatha, joined the external routes which linked the subcontinent with Central and West Asia. Overland routes connecting Taxila and Charsada with north Afghanistan and Iran were important for obtaining raw materials such as silver, gold, lapis lazuli, and jade.

Ancient India and ancient Iran also came to be connected due to the expansion of empires. In the 6th century BCE, the Persian Empire extended upto the north-western borders of the subcontinent. The Achaemenid king Kurush or Cyrus (558–529 BCE) led a military expedition to the south of the Hindu Kush mountains. The Greek historian Herodotus tells us that ‘India’ (i.e. the Indus valley) was the twentieth and most prosperous satrapy (province) of the Persian Empire. He reports that the tribute from this province amounted to 360 talents of gold dust, more than that from all the other provinces put together. The Behistun inscription of Darayavaush or Darius I (522–486 BCE) mentions the people of Gadara (Gandhara), Harauvati (Arachosia, including south-east-

ern and probably also parts of north-eastern Afghanistan), and Maka (possibly the Makran coast of Iran and Baluchistan) among the subjects of the Persian Empire. The Hamadan inscription refers to the Hidus (i.e. Hindus, inhabitants of the lower Indus valley). Darius' inscriptions at Persepolis and Naqsh-e Rostam include the Hidus and Gandharians among his subjects. This king is also said to have sent a fleet of ships under Scylax to sail down the Indus to explore the river upto the sea.

Darius' son Khshayarsha or Xerxes (486–465 BCE) maintained his hold on the provinces of Gadara and Hidu. His army is supposed to have included soldiers from Gandhara and 'India.' There is reference to Xerxes destroying the sanctuary of the Daivas in a troublesome province of his empire; this may allude to goings-on in Gandhara. The Persian empire declined after Xerxes' death, but the Gandharians and 'Indians' continue to be mentioned as subjects of the Persian empire under Artakhsasa or Artaxerxes II (405–359 BCE). The army of Darius III (336–330 BCE) is also said to have included 'Indian' troops, perhaps mercenaries.

The spatial mobility of political elites across different parts of Asia via war and conquest continued during the succeeding centuries. This requires the writing of an Asian political history and a reflection on the cultural dimensions of warfare and political expansion. The most aspect of the Achaemenid impact on India was the use of

Aramaic, the official script of the Persian empire, in the northwestern part of the subcontinent, and the appearance of the Kharoshthi script (which was derived from Aramaic). In the later period, the spatial mobility of lineages across Asia had an impact in the religious sphere. Take the Kushanas: Kanishka is known as a patron of Buddhism. However, his coins depict various deities associated with different cultural traditions—Indian, Graeco-Roman, and Iranian. The coins of the Scytho-Parthians and more so of the Kushanas, are often seen as a reflection of the religious eclecticism and ‘tolerance’ of these kings. They can perhaps be better interpreted as representing royal policy in an age when the north-western part of the Indian subcontinent had become a melting pot for different religious and cultural traditions of central and west Asia.

A great deal has been written about the possible Achaemenid inspiration between Maurya art and architecture. Spooner was struck by the similarity between the pillared hall at Kumrahar and Darius’ Hall of Public Audience at Persepolis in Iran. It has also been suggested that Ashoka got the idea of inscribing proclamations on pillars from the Achaemenids. The words *dipi* and *lipi* occur in the inscriptions of Darius and Ashoka. The inscriptions of both kings begin in the third person and then move to the first person. Distinct Greek influence, and even greater Persian influence, has been identified in the polished surface of the Ashokan pillars and the ani-

mal capitals. The stiff, heraldic pose of the lions is seen as further evidence of western influence.

On the other hand, Niharranjan Ray drew attention to the many differences between the Maurya and Persian pillars. The pillars of the Kumrahar hall do not have capitals, whereas those at Persepolis have elaborate ones. The Persian pillars stand on bases, either shaped like a 'bell' (i.e. inverted lotus) or a plain rectangular or circular block. In the Maurya pillars, on the other hand, the inverted lotus appears at the top of the shaft. The shape and ornamentation of the Maurya lotus is different from the Persian one, the bulge typical of the former being absent in the latter. Most of the Persian pillars have a fluted surface, while the Maurya pillars are smooth. The capitals of the Persian columns are crowned with a cluster of stylized palm leaves and have two semi-bulls, lions or unicorns seated back to back, or an upright or inverted cup, with double volutes on the top. The Maurya-type abacus and independent animals carved in the round crowning the pillars are absent in the Persian context. While there may be some similarities in specific features, the effect of the whole is completely different. Moreover, by having pillars inscribed with his messages on dhamma, Ashoka transformed them into epigraphic monuments of unique cultural meaning. Even if inspired by Persian prototypes, by inscribing his monolithic pillars with his dhamma message, Ashoka transformed them into a unique political and didactic element.

The issue of artistic ‘influence’ is a complex one. There is no doubt that artists and artistic motifs, designs, and styles did travel - often over vast distances. In some instances, a particular motif is so strikingly similar to another that one seems to be inspired by the other. In others, there is some stylistic similarity, but also certain striking differences and innovations. Sometimes, similar designs were associated with different meanings. And at still other times, there is similarity in the choice of motifs, but not in the style in which they are executed, pointing to the existence of a shared pool of symbols that were considered to have meaning and significance in different cultures. Coomaraswamy pointed out many years ago that India formed part of an ‘ancient east’—an area extending from the Mediterranean sea to the Ganga valley, which had some elements of a common cultural heritage from very early times.

But apart from cultural connections, we must also recognize cultural difference. For instance, in searching for a possible parallel to Ashoka in the ancient world, we can go further back to Cyrus and an inscription on what is known as the Cyrus Cylinder, which describes his conquest of Babylon in 539 BCE. The inscription tells us that the god Marduk commanded Cyrus to march against the king of Babylon Nabonidus and that the god walked by his side like a friend and companion. The vast army was like the water in a river and could not be counted, but Cyrus entered Babylon without a battle being fought.

It was a bloodless victory. Cyrus announced himself as a paramount king, a king of the universe. The inscription also describes Cyrus as one who had “enabled all the lands to live in peace.” Although there are some similarities in the mention of the gods, the description of a momentous military campaign and the idea of a universal empire, there is a world of difference between the attitude towards war in the Cyrus cylinder and Ashoka’s thirteenth rock edict. The Achaemenid inscription describes what must have been a bloody war as a bloodless one; Ashoka’s edict highlights the death and suffering caused by a war. Cyrus fights many battles and proclaims himself universal emperor. Ashoka fights one battle and declares himself a universal emperor on account of his renunciation of war and propagation of righteousness.

I think that one of the most exciting areas that require much more study are the conversations and exchanges in the field of ideas between ancient India, Iran and other parts of Asia and Europe. These conversations were the result of king-to-king contacts, movements of texts, and movements of people. Let me just give two examples.

Various Puranas describe the origin of the worship of the sun-god Surya in India, and the priests and festivals associated with him. There is mention of the priests of solar temples such as the Bhojakas, Magas, Somakas, and the Brahmanas of Shakadvipa. The Magas seem to have priests of Iranian descent who worshipped the fire

and the sun. The western influence on the Surya cult is indicated by the iconography of the early Surya images. The northern images depict him with a high, cylindrical head-dress, a long coat with a scarf tied at the waist, holding two lotus buds, his feet encased in boots, riding on a horse-drawn chariot.

The travels of ideas can be connected with the travels and biographies of certain important texts. The Indian text that travelled more than other, and that too both eastwards and westwards, was the Panchatantra. The oldest translation of this text was a 6th century translation into Pahlavi. In the 8th century, an Arabic translation was written by a Persian scholar named Abdullah Ibn al-Muqaffa. In its title, *Kalilah wa Dimnah*, we can recognize the names of the jackal courtiers of the Panchatantra, Karataka and Damanaka. The 11th century Arab scholar Al-Biruni concludes his account of important works representative of the vast repertoire of Hindu learning and literature by stating:

I wish I could translate the book Pañcatantra, known among us as the book of Kalīla and Dimna. It is far spread in various languages, in Persian, Hindi, and Arabic – in translations of people who are not free from the suspicion of having altered the text.””

Many later translations of the Panchatantra were ultimately based on the Arab translation. The work reached Europe by the 11th century and by the 16th century; there

were versions in English, Greek, Latin, German Italian, Spanish, Czech and old Slavonic. Johannes Hertel counted over 200 versions in over 50 languages. The influence of the Panchatantra stories on the Arabian Nights and the fables of La Fontaine has been traced. The fables of the Panchatantra and Hitopadesha are also mentioned among the possible source pool of the Sufi stories, which also abound in animals.

Clearly, there is a great deal to be discovered about the interactions between Iran and India over the centuries. We need to identify the agents and media of cultural interactions. We also need to identify and study the important centres of cultural confluence in the ancient world, and reconstruct the web of connections that bind them. Central Asia. For instance, Kucha in central Asia was such a cultural crossroads. Apart from political contacts, trade, and religious interactions, the intellectual exchanges between the India and Iran are an especially exciting and important subject for research. For all this, we need much more sustained interaction between institutions and scholars from our countries, and many more occasions such as this to share our ideas.

Culture, History and Heroes of Iran in Allameh Iqbal Lahori's Viewpoints

Dr. Ali Komeil Qezelbash

Iran is the land of arts and culture. At any given time, this brave nation has not refrained from sacrificing its entire possessions, or fighting anyone necessary to preserve its precious wealth of arts and culture. Therefore, today, too, Iran is a land with highly proud arts, culture and literature. As renowned Iranian Poet, Hakim Abolqassem Ferdowsi, has composed: Arts are exclusively the Iranians' craft, and no one else's.

We notice that not only the Farsi literature and those of the other languages in the subcontinent have been under the influence of Iran and its literature, but they have also been under the domain of the Iranian culture and they have all used the personality and historical monuments of Iran as their incentives quite very often. In Iqbal's poems we notice this point in numerous cases. As Mr. Haqiqat has said, "Iqbal Lahori's enthusiasm and interest in Iran and the Iranians, or maybe we had better say the Iranian culture and intellectuals and that he has chosen the Farsi language as the means for expressing his religious, political, cultural and national thought, is

worth deep and precise studies and of great importance.

“In addition, he has named two of his poem collections ‘Zabur-e Ajam’ and ‘Golshan-e Raaz’, which is the name of a book by a renowned Iranian Gnostic Sheikh Mahmud Shabestari who lived in 7th and 8th centuries (AH). In those books Iqbal has in details talked about the wise and sagacious thoughts of the Iranians.¹

“Iqbal had never visited Iran, but he had always wished to do so and to meet with the wise and talented Iranians, particularly those who were as fond as him in culture and literature... His famous ode ‘Iqbal’s Message’ composed addressed to the Iranian youth is the most important and finest proof for his attachment and deep love for Iran and the Iranians.”²

That is the reason why his sweet verse, which is a sign of his farsightedness in foreseeing the great leader of Islamic Revolution Imam Khomeini (P), became one of his most famous verses:

می رسد مردی که زنجیر غلامان بشکند
دیده ام از روزن دیوار زندان شما (۳)

In a piece of his poetry called ‘جمعیت اقوام مشرق’, Iqbal hopes wholeheartedly that Tehran will one day become the Middle east’s Geneva:

پانی بھی مسخر ہد ہوا بھی ہد مسخر
کیا ہو جو نگاہ فلک پیر بدل جاؤ
دیکھا ہد ملوکیت افرنگ نہ جو خواب

ممکن هـ که اس خواب کی تعبیر بدل جائ
 طهران هو گر عالم مشرق کا جنیوا
 شاید کره ی ارض کی تقدیر بدل جائ (۴)

Persian Translation:

کرد افرنگی مسخر آب را هم باد را
 لیک باشد گردش چشم فلک بی اعتبار
 خواب استعمار خود دیده است چشم باختر
 نیک خواهد بود تعبیرش خلاف انتظار
 گر شود تهران جنیوا از برای اهل شرق
 بو که تغییری کند تقدیر شوم روزگار (۵)

In the piece “اسرار خودی” Iqbal expresses his spiritual feelings of love for Iran, although he had never seen the country:

شاعری زین مثنوی مقصود نیست
 بت پرستی بت گری مقصود نیست
 هندی یم از پارسی بیگانه ام
 ماه نو باشم تهی پیمانہ ام
 حسن انداز بیان از من مجو
 خوانسار و اصفهان از من مجو
 گرچه ہندی در عذوبت شکر است
 طرز گفتار دری شیرین تر است
 فکر من از جلوہ اش محصور گشت
 خامہ ی من شاخ نخل طور گشت
 پارسی از رفعت اندیشہ ام
 در خورد با فکرت اندیشہ ام
 خوردہ بر مینا مگیر ای ہوشمند
 دل بہ ذوق خوردہ ی مینا بیند (۶)

It is with such a deep love and enthusiasm for Iran and

the Farsi language that Iqbal considers himself proudly the last non-Iranian man in such a deep love, and he truly was:

مرا بنگر که در هندوستان دیگر نمی بینی
برهمن زاده ای رمزآشنای روم و تبریز است (۷)

Or this Urdu verse

یون داد سخن مجھ کو دیتے ہیں عراق و فارس
یہ کافر ہندی ہے تیغ و سنان خونریز (۸)

Persian translation:

اہل عراق و فارس بہ من داد سخن می دهند
کہ این کافر ہندی بی تیغ و سنان، خون ریز است

In Iqbal's poems we very often see fine words on the grand Iranian personalities, which is quite natural. I mean the trace of their thoughts had to be naturally seen in the works of this great thinker of the East. For instance, Molavi is Iqbal's old sagacious man and is always referred to as "پیر رومی", and the poet has in numerous poems referred to Attar, Sanaie, Hafez and Jami and their thoughts.

کشته انداز ملا جامی یم
نظم و نثر او علاج خامیم (۹)

Iqbal never denied the influence of Farsi poetry, but instead confessed to it. In long poem Mosafer (the traveler) under the title "A trip to Qazney and paying homage to Hakim Sanaie's shrine" a few verses are as follows:

آه غزنی آن حریم علم و فن
 مرغزار شیرمردان کهن
 خفته درخاکش حکیم غزنوی
 آن حکیم غیب، آن صاحب مقام
 ترک جوش رومی از ذکرش تمام
 من ز پیداء او ز پنهان در سرور
 هر دو را سرمایه از ذوق حضور
 هر دو را از حکمت قرآن سبق
 او ز حق گوید من از مردان حق
 در فضای مرقد او سوختم
 تا متاع ناله‌ی اندوختم (۱۰)

There are also delicately composed fine poems by Iqbal on highly renowned gnostic poet and prose writer Sheikh Farideddin Attar:

جب عشق سکھاتا ہ۔ آداب خود آگاہی
 کھلت ہین غلامون پر اسرار شہنشاہی
 عطار ہو رومی ہو رازی ہو غزالی ہو
 کچھ ہاتھ نہین آتا بی آہ سحر گاہی (۱۱)

Farsi translation

وقتی عشق آداب خود آگاہی را یاد می دهد
 آن وقت بر غلامها هم اسرار شہنشاہی افشا می شوند
 عطار باشد رومی و رازی یا غزالی
 بدون آہ سحر گاہی هیچ دردست نمی آید.

And in this verse

زره گشت و آفتاب انبار کرد
 خرمن از صد رومی و عطار کرد (۱۲)

In Iqbal's verses the grand and gnostic personalities of Iranian literary figures is praised. This on the one

hand reveals Iqbal's heartfelt ideals and on the other hand those personalities' grandeur.

Iqbal was a man who always detested the royal court house folks' typical hypocrisy and phony behavior and enthusiastically loved the Messenger of God (P), his disciples, his Infallible Household (P) and God's beloved servants.

اسی کشمکش مین گزین میری زندگی کی راتین
کبھی سوز و ساز رومی کبھی پیچ و تاب رازی (۱۳)

Farsi translation:

شبهای زندگی ام در همین کشمکش بسر شد
گاهی سوز و ساز رومی گاهی پیچ و تاب رازی.

In this verse Iqbal reveals his great wish, which is the regaining of the Muslims' past grandeur and glory that they truly deserve:

عجب نهین که مسلمان کو پھر عطا کر دین
شکوه سنجر و فقر جنید و بسطامی (۱۴)

Farsi translation

عجب نیست که دوباره به مسلمان عطا شد
شکوه سنجر و فقر جنید و بسطامی.

Iqbal has also praised the Iranian 4th century (AU) Gnostic Mansur Hallaj who by chanting the controversial "I am God" slogan created chaotic conditions in his day. In that occasion the royal court mullahs and mercenary muftis who could neither comprehend, nor tolerate

Hallaj issued verdicts for hanging him in public:

منصور کو هوا لب گویا پیام موت
اب کیا کسی ک عشق کا دعوا کریہ کوئی (۱۵)

Farsi translation:

برای منصور لب گویایی، پیام مرگ گشت
دیگر چگونه کسی دعوی عشق خواهد کرد.

Iqbal has also composed a lot of other verses on Hallaj, the following verses are, but a sample of them. In his poetry book called ‘Javid Nameh’ under the title ‘Falak-e Moshtari’ Iqbal has meetings with the souls of a number of personalities, including Hallaj, under the sub-title ‘Nnava-ye Hallaj’:

ز خاک خویش طلب آتشی که پیدا نیست
تجلی دگری درخور تقاضا نیست
نظر بخویش چنان بسته ام که جلوه ی دوست
جهان گرفت و مرا فرصت تماشا نیست
به ملک جم ندهم مصرعه یی نظیری را
”کسی که کشته نشد از قبیلہ ما نیست“
اگر چه عقل فسون پیشه لشکری انگیخت
تو دل گرفته نباشی که عقل تنها نیست (۱۶)

But elsewhere, when Iqbal, alias ‘Zنده Rood’ (Live River), talks about his problem with the souls of grand personalities he says:

از مقام مومنان دوری چرا؟
یعنی از فردوس مهجوری چرا؟! (۱۷)

In response, on behalf of Hallaj, Iqbal presents a

long argument, only a few lines of which are:

مرد آزادی که داند خوب و زشت
می نکتجد روح او اندر بهشت
جنت ملا می و حور و غلام
جنت آزادگان سیر دوام
جنت ملا خور و خواب و سرود
جنت عاشق تماشای وجود
حشر ملا شق قبر و بانگ صور
عشق شور انگیز خود صبح نشور (۱۸)

And thus, this question and answer between ‘Zende Rood’ (Live River – Iqbal) and Hallaj continues and after a long while, Hallaj says:

با مقامی در نمی سازیم و بس
ما سراپا ذوق پروازیم و بس
هر زمان دیدن تپیدن کار ماست
بی پرو بالی پریدن کار ماست (۱۹)

Elsewhere, on Hallaj and his ‘I am God’ (Anal Haqq) crying he says:

بجام نو کهن می از سبو ریز
فروغ خویش را بر کاخ و کو ریز
اگر خواهی ثمر از شاخ منصور
به دل لا غالب الا الله فرو ریز (۲۰)

Avicenna, an internationally renowned doctor and philosopher, who is a pride for Iran, too, is praised in Iqbal’s poetry. Iqbal has also opined on his philosophy. Avicenna’s greatness is praised in Iqbal’s poetry, but his weakness and humbleness at the altar of love, too, is reflected there and compared with Rumi’s galantry.

بو علی اندر غبار ناقه گم
 دست رومی پرده ی محمل گرفت
 این فروتر رفت تا گوهر رسید
 آن به گردابی چو خس منزل گرفت (۲۱)

In Iqbal's 'Mosafer' (traveler) Rhyme (Mathnawi),
 Sanaie's soul speaks about Avicenna:

دین مجو اندر کتب ای بی خبر
 علم و حکمت از کتب، دین از نظر
 بوعلی داننده ی آب و گل است
 بی خبر از خستگی های دل است (۲۲)

When there is talk about the famous Iranian personalities, the arguments are naturally also about the blessed gnostic people, scientists, and even the kings. This shows that Iqbal knew about the grandeur and pride of the vast Iranian territory and had also proved his love and enthusiasm for that land. His poems bear witness that he had under any topic talked about gallantry, strong will, and grandeur. This issue, too, is no exception. The interesting point is that Iqbal has set examples of the pre-Islamic era and the Islamic era kings and tried to give lessons on the conduct of the leading blessed personalities to his readers. 'Jaam-e Jam', which is one of the most famous and most frequently used symbols in Farsi poetry and the poetry of the other Far Eastern countries' literatures and even in the literature of the Gnostics and Sufis, is likened to the heart of the learned and sagacious people in his poetry. Iqbal has used this phrase in different senses and with different meanings. Hereunder we have

taken a look at samples of such usages in his poetry. It is noteworthy that although Iqbal has likewise talked about the Persepolis Palace (Takht-e Jamshid) as a lesson for those who need to correct their deeds, he has also spoken about the glory of that ancient palace:

ایسی کوئی دنیا نہیں افلاک ک نیچے
بی معرکہ ہاتھ اُٹ جہان تخت جم وک (۲۳)

Persian translation:

هیچ دنیایی زیر افلاک نیست
کہ بی معرکہ، تخت جم و کی بدست آورده شود

Or in the following verse, which is once again a reference to the gallantry and fine personality of King Jamshid:

روشن ہد جام جمشید اب تک
شاهی نہیں ہد ب شیشہ بازی (۲۴)

Persian translation:

جام جمشید امروز ہم روشن است
زیرا شاهی بدون شیشہ بازی ممکن نیست.

Or this verse, in which Iqbal complains to God for the Iranians' lost grandeur and prays to Him for its restoration:

بیار آن دولت بیدار و آن جام جہان بین را
عجم را دادہ ای ہنگامہ ی بزم جمی دیگر (۲۵)

Iqbal also sees great lessons in the grandeur and governance of King Jamshid and expresses regret over his

sad fate, since although he had the Jaam-e Jam in which he could foresee the truth about the whole world, he neglected the truth about his own fate. This is a reference to every human being's Jaam-e Jam, which is their own hearts in their chests.

اگر دیکھا ہ اس نہ ساریہ عالم کو تو کیا دیکھا
نظر آئی نہ کچھ اپنی حقیقت جام سے جم کو (۲۶)

Persian translation:

اگرچه او تمام دنیا را دید، ولی چه دید؟
که جم، در جامش حقیقت خود را نتوانست ببیند.
و بعد از این که به نکته ای اصل می رسد، می گوید:
چون مقام عبده محکم شود
کاسه ی در یوزه جام جم شود (۲۷)

Or in these verses

زره ام مهر منیر آن من است
صد سحر اندر گریبان من است
خاک من روشن تر از جام جم است
محرم از نازادهای عالم است (۲۸)

An in Urdu language, Iqbal composes:

کرم تیرا کہ بـ جوہر نہیں مین
غلام طغرل و سنجر نہیں مین
جہان بینی میری فطرت ہـ لیکن
کسی جمشید کا ساغر نہیں مین (۲۹)

Persian translation:

کرم تو است کہ بی جوہر نیستم
غلام طغرل و سنجر نیستم
اگرچه جہان بینی در سرشتم است

ولی جام هیچ جمشیدی نیستم.

And this verse makes more clear Iqbal's mentality and his close intimacy with the Iranians:

شعله آبی که اصلش زمزم است
گر گدا باشد پرستار جم است (۳۰)

For Iqbal self-awareness and self-conscience are considered as having more exalted statuses than possessing the Jaam-e Jam as they give their owners greater insight and power to foresee the future:

با توانایی صداقت توأم است
گر خود آگاهی همین جام جم است (۳۱)

Iqbal also believes love is greater than Jam's Throne and a lot more precious than the wise people assume:

گرچه متاع عشق را عقل بهای کم نهد
من ندهم به تخت جم آه جگر گداز را (۳۲)

Persian translation:

آن فقر که بی تیغی صد کشور دل گیرد
از شوکت دارار به از فر فریدون به (۳۳)

The grand status of losing everything to achieve great goals and embrace poverty to please God is compared with the mighty Iranian kings' status in Iqbal's poetry:

چون بکمال می رسد فقر دلیل خسروی است
مسند کیقباد را در ته بوریا طلب (۳۴)

In another verse he has revealed a very delicate point,

using which one can distinguish between a real and a fake king

قطره ی آب وضوی قنبری
در بها بر تر ز خون قیصری (۳۵)

Another issue that has been influenced by the Farsi literature and the literature of the countries that have been influenced by that literature and used in abundance is Shirin and Farhad's love. Their love has been focused on under various occasions and the masterpiece of Nezami Ganjavi, 'Khosro and Shirin', too, narrates the story of the same love, following whose example many other poets have composed poems on the same story. Yet in miscellaneous pieces of poetry maybe no Divan could be found in which this story has remained untold. The point is that most poets have instead of Khosro and Shirin spoken about Farhad and Shirin and generally King Khosro Parviz has appeared in the stories as a selfish love competitor, while Farhad is a true and selfless man in love.

Iqbal had quite nicely and delicately narrated this tale in a spiritual manner. In his viewpoint Farhad is a more exalted personality than Shirin. The Farhad that Iqbal knows has reached such a high status in love and honesty that can without harming Parviz physically hurts and segregates him with her delicate and modest deeds. He says:

فرهاد کی خارا شکنی زنده هـ اب تک
باقی نهین دنیا مین ملوکیت پرویز (۳۶)

Persian translation:

خارا شکنی فرهاد هنوز هم زنده است
ولی ملوکیت پرویز در دنیا باقی نمانده.

His other Urdu verse is on the philosophy of an eternal reality. He says:

خرید سکت هین دنیا مین عشرت پرویز
خدا کی دین هه سرمایه غم فرهاد (۳۷)

Persian translation:

در دنیا عشرت پرویزی را می توان خرید
ولی سرمایه غم فرهاد به بخشندگی خدا مربوط است.

In This Farsi verse of Iqbal, too, we notice the same philosophy:

شعله ها از مرده خاکستر گشاد
کوهکن را پایه ی پرویز داد (۳۸)

Shirin's beauty, too, is either a symbol for the Real Beauty and an index for the poets, or a meter stick for measuring the beloved one's beauty. Iqbal says:

حسن شیرین عذر درد کوهکن
نافه ای عذر صد آهوی ختن (۳۹)

Or this Urdu verse, which is in fact a reference to the Eternal Beauty, but borrowing Shirin and the mountain digger's love the words gain greater strength:

وهی اک حسن هه لیکن نظر آتا هه هر شه مین
یه شیرین بهی هه گویا بیستون بهی، کوهکن بهی هه (۴۰)

Persian translation

همان یک حسن است که در هر چیز جلوه می کند
این هم شیرین است هم بیستون و هم کوهکن.

Although Parviz is a king, and a poet like Iqbal does not typically praise the kings, but when he notices a positive behavior in him and our poet, too, has always love truthfulness and picked the positive points wherever he has found one, if that positive point classified Parviz as a man in love, he does not hesitate to mention it.

Yet, in this verse the unfaithful nature of the material world is in the mind of the poet who once again reiterates his abandoning of love for wealth and adornments:

زمام کار اگر مزدور ک‌هاتهن مین هو پهر کیا
طریق کوهکن مین بهی وهی حیلـه هین پرویزی (۴۱)

Persian translation:

زمام کار اگر در دست کارگر هم باشد هیچ
در طریق کوهکن نیز همان حیلـه های پرویزی دیده می شود.

In another verse on the same issue, this genius poet uses another concept referring to the same king:

فقر بخشی با شکوه خسرو پرویز بخش
یاعطا فرما خرد با فطرت روح الامین (۴۲)

If this poverty will not be coupled with the glory of the imperial majesty it will not last long, will not be worthwhile, and will be turned around from one hand to another. After the perishing of so much grandeur the one

whose haughty head once touched the skies will now be ready to kiss the ground.

Another point in this regard and seen in the same verse of this poet is that love's status sometimes gets more exalted than the lover and the beloved one, who are here Shirin and Farhad:

تیشه اگر به سنگ زد این چه مقام گفتگو است
عشق بدوش می کشد این همه کوهسار را (۴۳)

In interpretation of love and being in love, the Gnostics and poets consider the kings, the kingdoms and the territories of no tangible value at all. When they speak about this real capital of man and this true essence of life resorting to strong reasoning and sound logic they prove that the world rulers are weaker than one might assume:

به ملازمان سلطان خبری دهم ز رازی
که جهان توان گرفتن به نوای دل‌گذاری
به متاع خود چه نازی که به شهر دردمندان
دل غزنوی نبرزد به تبسم ایازی (۴۴)

The story of Mahmud and Ayaz, too, has an important status in Eastern poetry and we notice everywhere that the value and stand of Ayaz in Mahmud's eyes is quite very exalted and revered. Iqbal points out the same issue.

Among the Iranian symbols that are impersonated, personalities and... which we see in abundance in the poems of this poet one is the Qaaf Mountain, which is portrayed from Ferdowsi's Shahnameh to Sohrevardi's

Aql-e Sorkh.

In Iqbal's 'Mosafer' Rhyme (Mathnawi) in one verse he speaks about the Qaaf Mountain:

این پری از شیشه‌ی اسلاف ماست
باز صیدش کن که او از قاف ماست (۴۵)

Hafez Shirazi has described the Turks of Shiraz in a way that the world lovers have all gone out of their minds. They have all began praising the beauty of Turks of Shiraz, as described by Hafez. Therefore, how could we expect a poet like Iqbal to keep his mouth closed on such a delicate poetic issue? From the word Turk, another word, Turk-Tazi (invasion) was derived which refers to the looting of nations by the Mongolians and Timor the Limb and his army. But in the poem it gains a different shade of color. That is the Turk-Tazi of the beloved one in the city of the heart of the lover. Which means the freckle of the beauties and the black eyes of the Turks have always either shed the blood of the simple and transparent hearts of the lovers at nights, or at least stolen them.

This stealing of the hearts by the Turks is reflected in the verses of Iqbal as well, quite in the same traditional style that we see in the poems of the other Farsi-composing poets:

به غارت می بری سرمایه تسبیح خوانان را به شبخون دل زناریان ترکانه می آیی (۴۶)

And in a love poem from Payam-e Mashreq we see a

verse by Iqbal in which the Turks' night ambush is thus described:

این کیست که بر دلها آورده شبیخونی
صد شهر تمنا را یغما زده ترکانه (۴۷)

Although the description of the Turks and Turk-Tazi in the poems of this poet are in traditional style, but our argument here is on the Iranian symbols in his poetry and we intend to point out the comparable points in our two literatures.

Despite the entire points we mentioned on Iran and love of Iran, if we will leave out one last theme, a symbol which is the pillar of the Farsi poetry and the Iranian literature, our whole article will be incomplete. That is the concept of 'Moq' (an old sagacious mentor), its plural 'Moqan' and 'Moq Bach-che' (a pupil in a Moq's school) who are familiar with the secrets of the hearts of the entire pals in the wine-house of the blessed folks.

Iqbal who was himself a pal of the wine house of Farsi poetry could have by no means lost that fine opportunity:

دی مغیچه ای با من اسرار محبت گفت
اشکی که فرو خوردی از باده ی گلگون به
آن فقر که بی تیغی صد کشور دل گیرد
از شوکت دارا به، از فر فریدون به
در دیر مغان آیی مضمون بلند آور
درخانقه ای صوفی افسانه و افسون به
در جوی روان ما بی منت طوفانی
یک موج اگر خیزد آن موج ز جیحون به (۴۸)

And in another verse he says:

در بت خانه زدم مغ بچیگانم گفتند
آتشی در حرم افروز و تپیدن آموز (۴۹)

Meanwhile in Iqbal's poems the names of Zoroaster, Mani, Mazdak, Bayazid, and the Farsi poets are mentioned in numerous occasions.

Notes

ایران از دیدگاه اقبال; P 63

P 6; اقبال شرق

P 154 (Farsi); کلیات اقبال

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Translated by Yazdani); P 141 ضرب کلیم

Farsi); PP 10-11 کلیات اقبال

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Farsi); P 17 کلیات اقبال

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Farsi), PP 421-422 کلیات اقبال

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Ibid; P 10 (Farsi) همان (فارسی)، ص 10

(Urdu), P 354, کلیات اقبال

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کلیات اقبال P 11, (Farsi)

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کلیات اقبال; P 123 (Urdu)

Ibid, P123, (Farsi)

کلیات اقبال ; P 131 (Farsi)

کلیات اقبال ; P 346 (Farsi)

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کلیات اقبال (فارسی)، ص 254 ; P 254 (Farsi)

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Indigenous Cultural Fragmentation in Our Era of Globalization

Mohammad Ali Ashraf, PhD

Abstract

The prime objective of this article is to delineate the impact of globalization on indigenous culture and its fragmentation. In parallel, the study also includes the role of the Islamic principles on this very aspect. To attain this aim, the study adopts the methodology of content analysis based on the past research. The findings of the study suggest that globalization has a pernicious influence on the local and indigenous culture and its fragmentation, whereas the Islamic principles has a positive attitude toward every culture of the globe which sheds an inclusive view on culture as well as cultural fragmentation.

Introduction

We are now living in a global village, yet fragmented in many ways which are mainly societal, cultural, religious, political and economic. As the world has been squeezed into a new form in this new millennium, we all bump into each other more frequently in the process termed as globalization, which is, by definition, the pro-

cess of international integration arising from the interchange of world views, products, ideas, and other aspects of culture (Martin and King, 1990). Nevertheless, culture has fragmented in so many dimensions one of which can be termed as indigenous cultural fragmentation taking place within the boundary of a single nation. As a matter of fact, cultural fragmentation occurs as nation-state power weakens under the quick and easy flow of information and martial technology, both of which are made possible by globalization.

However, historically-evolved local ethno-religious fragmentation is not detrimental to the socio-economic development process in our new phenomenon of living condition of globalization (Islam and Galor, 2013) and not contrary to the Islamic religious philosophy. Rather they are viewed as the way of identification of different groups of indigenous people or tribes which Almighty creator proclaimed in the Holy Quaran (49: 13, 11: 118), the holy scripture of Islam. As long as any of these cultural heritages is not conflicting toward the fundamental tenets of Islamic religion and state or beneficial to mankind, it can be preserved as it is. Having conserved this status-quo of culturally fragmented heritages, the different regionally bounded population can maintain their ideological life which is directed toward a common goal of united Ummah.

Diversity, indeed, appears to be a fundamental impe-

tus for the stability as well as prosperity of nations (Islam and Galor, 2013). Relating this fact, researchers argue that the intensities of fragmentation and polarization across ethnic, linguistic, and religious groups have been associated with economic growth and development, the quality of governance, the provision of public goods, the prevalence of civil conflict, and endogenous nation formation (Alesina and La Ferrara, 2005). However, the origins of the uneven distribution of ethnic and cultural fragmentation across and within countries have been largely neglected in the new era of globalization (Islam and Galor, 2013). Newly emerging evidence suggests that deeply-rooted factors, determined long-long years ago, have significantly affected the level of fragmentation and cultural diversity as well as the course of comparative socio-economic development from the dawn of human civilization to the contemporary era of globalization (Spolaore and Wacziarg, 2013). In this respect, Ashraf and Galor (2013) advance and empirically establish the hypothesis that, in the course of the prehistoric exodus of Homo sapiens out of Africa, migratory distance to various indigenous settlements across the globe adversely affected the level of genetic and cultural diversity, and thereby generated a persistent hump-shaped effect on development outcomes, reflecting the trade-off between the beneficial and detrimental effects of diversity on productivity in this new age of global village. Building upon the insight of the bio-geographical roots

of comparative development, Arundhati Roy (2002) proclaimed, “In the present circumstances ... the only thing worth globalizing is dissent.”

The prime intent of the article is, therefore, to examine the influence of globalization on indigenous cultures and their fragmentation which are existed from the time immemorial. To attain this goal, we like to explore different sources of socio-economic and historical perspectives of cultural fragmentation and the evolutionary process of globalization which may influence our life in many dimensions of social, economic and ethno-religious political environment.

Globalization: Historical Perspectives

The term ‘global’ has a long history for about 400 years in the English language, but in the Oxford English Dictionary, the term globalization, along with other terms like globalize and globalizing, first appears in use in the 1960s specifically in economic context (Waters, 1995). In the economics and management literature, the concept of the globalization of markets first comes in use in 1983 by Levitt (Dicken, 1998). In sociology, Robertson (1992) was one of the pioneers to use the term in the articles published in 1985. In media and cultural studies, McLuhan (1964) first uses the term ‘global village’ in his book *Understanding Media* in 1964. However, the term has got the wide attention of the academia, politicians, business people, and media in the 1990s and ultimately

earned rapid circulation in every sphere of life.

Though globalization has been considered by many authors as simply equating the universalization of modernity or as a transformational process bearing its own significance and impacts, it has far beyond differences that can be assumed in its every specific space (Ben-Rafael and Sternberg, 2002). Therborn (2000) defined globalization as tendencies toward a world-wide reach and connectedness of social phenomena and a world-encompassing awareness of actors insinuating the global spatialization of the conquest of and domination over large stretches of the world. Examples abound such as the Roman Empire or the colonial expansion of the West during the mercantile era spreading the motivation of nation-state. In our era, globalization has transformed the globe into a quasi-entirety of the relevant space of the new links that relates its various parts to each other. Yet, these links are not locked into inter-state or inter-society levels; rather they are connected through the world-wide development of communication, cultural references and means of transportation which set an unprecedented extent having direct relations of diversified activities between groups and individuals from different parts of the world. This phenomenon has been substantially facilitated by the Internet, television, telephone and air-travel (Ben-Rafael and Sternberg, 2000). According to Bartelson (2000), this process can have three sequences: (a) Transference – intensification of interac-

tion and exchanges among various social settings; (b) Transformation – emergence of changes at the level of the local systems; and (c) Transcendence – the dissolution between inside and outside. This evolution has been considered by Featherstone, Lash and Robertson (1995) as the triumph of universal ‘disembedding’ attributed by the ‘informational order’ embracing the planet in which the globe has become a framework of contemporary social life within the periphery of nation-states. As a result, the globe is now undergoing the process of institutionalization without having any guiding rules.

Nevertheless, this process has been analyzed from most diverse and contradictory theoretical underpinnings formulated by several authors such as Moore (1966), Wallerstone (1974), Meyer (2000), Luhmann (1997), Friedman (1995) Bourdieu (1998) and Pieterse (1995). Moore (1966) analyzed the Parson’s model (AGIL) which attempted to develop and perfect a general analytic model suitable for analyzing all types of collectivities. Unlike the Marxists, who focused on the occurrence of radical change, Parsons explored why societies are stable and functioning in an adaptive, goal oriented, latent and integrative process of distinct culture and values. This view has been castigated by Wallerstein (1974). According to him, there has been a transition in society where the struggle of the privileged and underprivileged is engendering a new world. Meyer (2000) discusses the Weberian idea in which social difference is

determined by class, status and power. He also evaluates globalization as global cultural change expressed in the enactment of shared models, despite the disparities that exist among societies in terms of resource base and cultural heritage. In similar fashion, Luhmann (1997) encounters the emergence of a global system that enclaves a new singly world-society where national actors play a role to a lesser extent. According to him, globalization is a variant that can demonstrate varying intensity and strength in different places or groups of different societal facets. Appadurai (1996) shares his views on ‘global flows’ that employ financial resources, popular movements, ideas and ideals, media and technological know-how producing random configuration by irregular effects and exhibiting different loci in different spaces depending on different perspectives of nation-states, social movements, corporations or individuals. All these views are set on different perspectives based on diverse analysis but not contradictory to each other. However, there have been others who have different views but their analyses are conflicting to each other.

One of the researchers, who analyze globalization from the opposite side of conflict analyses, is Friedman (1995). He describes a world where fragmentation is on rise, after a stage of stable links between powerful centers and weak peripheries. This is happened because of emerging new smaller centers competing against the weakening old centers. Frobel (2000) focuses on con-

flict-analysis in which globalization appears to be an international division of labor which in effect closes factories in the West where unions are strong and opens factories in the East where unions are absent and workers are generally unorganized. Bourdieu (1998) is a harsh proponent of this type of conflict analyses toward globalization. According to him, globalization stands against the welfare states and comparatively high salaries of workers in the West and supports the restoration of crass capitalism aiming to retain world domination by Western economic interests. Pieterse (1995) asserts that evolutionary changes in languages and cultures lead to adulteration in a globalized world, though globalization is equated frequently to ‘americanization’ in the domain of culture. However, this paper is not about the analysis of conflicting connotation that has been portrayed by the term of globalization; rather than its impacts on indigenous cultures and their fragmentation.

Culture: Indigenous Cultures

The word “indigenous” comes from the Latin *indigena* meaning ‘native’. The term “indigenous” has persisted as a generic term for many years. In some countries, this term also refers as tribes, first peoples or nations, aboriginals, ethnic groups, *adivasi*, and *janajati*. Occupational and geographical terms like hunter-gatherers, nomads, peasants, hill people, etc., also exist and for all practical purposes they can be used interchangeably with “indig-

enous peoples”. It is estimated that there are more than 370 million indigenous people spread across 70 countries worldwide. Practicing unique traditions, they retain social, cultural, economic and political characteristics that are distinct from those of the dominant societies in which they live. Spread across the world from the Arctic to the South Pacific, they are the descendants - according to a common definition - of those who inhabited a country or a geographical region at the time when people of different cultures or ethnic origins arrived. The new arrivals later became dominant through conquest, occupation, settlement or other means. Although the term ‘indigenous culture’ means the inherent culture of these indigenous peoples, we refer here only to mean the local or national culture at large which can be influenced the by the process of globalization.

In fact, culture is a difficult term to define. In this respect, Apte (2001) is appropriate to say that despite a century of efforts to define culture adequately, there was in the early 1990s no agreement among anthropologists regarding its nature. According to Mathew Arnolds (1867), culture referred to special, intellectual or artistic endeavors or products, what we might call “high culture” as opposed to “popular culture”. By this definition, only a portion – typically a small one – of any social group “has” culture. This sense of culture is more closely related to aesthetics than to social science.

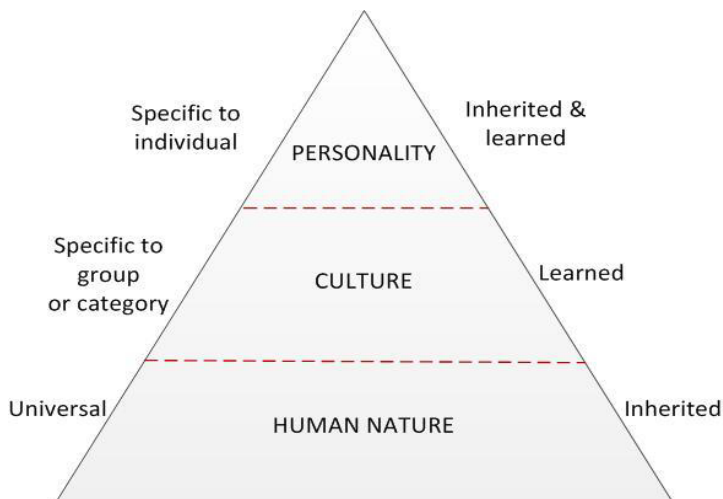
An antithesis of culture has been expounded by Edward Tylor (1970). According to him, culture is referred to a quality possessed by all people in all social groups who nevertheless could be arrayed on an evolutionary continuum from “savagery” through “barbarism” to “civilization”. Specifically, Tylor’s definition of culture is “that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society”. In contrast to Arnold’s view, all folks “have” culture, which they acquire by virtue of membership in some social group – society. And a whole grab bag of things, from knowledge to habits to capabilities, makes up culture. However, in general, culture can be defined as a way of life of a group of peoples – the behaviors, beliefs, values and symbols that they accept generally without thinking about them and that are passed along by communication and imitation from one generation to the next.

As many of other social elements, culture possesses myriads of characteristics. Among them the prominent are that culture can (a) be manifested at different layers of depth (Schein, 1984, 1990); (b) affects behavior (Hofstede, 1991; Saville-Troike, 1997; Lustig and Koester 1999); (c) be differentiated from both universal human nature and unique individual personality (Hofstede, 1991); (d) influence biological processes (Hofstede, 1991; Ferraro, 1998; Avruch, 1998); (e) be both an individual and a social construct (Matsumoto 1996;

Avruch, 1998); (f) be always both socially and psychologically distributed in a group and so the delineation of a culture's features will always be fuzzy (Žegarac 2007); (g) have both universal and distinctive elements (Triandis 1994); (h) be learned (Lustig and Koester 1999; Ferraro, 1998); (i) be subject to gradual change (Driver 1961); and (j) be interrelated (Ferraro, 1998). The following Figure 1 can be depicted for explaining how culture can affect human behavior.

Figure 1: Effects of Culture on Human Behavior

Source: Adopted from Hofstede (1994)



According to Hofstede (1994), culture is learned, not inherited. It derives from one's social environment, not from one's genes. Human nature is what all human beings have in common. It is inherited with one's genes. The human ability to feel fear, anger, love, joy, sadness, the need to associate with others, to play and exercise

oneself, the facility to observe the environment and talk about it with other humans all belong to this level of mental programming. However, what one does with these feelings, how one expresses fear, joy, observations, and so on, is modified by culture. Human nature is not as 'human' as the term suggests, because certain aspects of it are shared with parts of the animal world. And the personality of an individual, on the other hand, is her/his unique personal set of mental programs which s/he does not share with any other human being. It is based upon traits which are partly inherited with the individual's unique set of genes and partly learned. 'Learned' means here: modified by the influence of collective set of culture as well as unique personal experiences.

Cultural Fragmentation and Globalization

In urban sociology, fragmentation refers to the absence or the underdevelopment of connections between the society and the groupings of some members of that society on the lines of a common culture, nationality, race, language, occupation, religion, income level, or other common interests. However, Robert Ellis (2015, p.302) is very succinct in this regard as saying, "Beyond language, but encompassing it, is culture which I would define in terms of habits of symbol-attachment. ... Cultural fragmentation is thus our attachment to differing symbols between individuals or groups or over time. It is largely a difference in the emotional meaning attached to

symbols, but of course also has an unavoidable cognitive component.” In this connection he cited some examples.

“If we think of a particularly powerful example of cultural fragmentation – that of religious division between, say, Christians and Muslims – the main cause of fragmentation is the differing emotional impact of both linguistic and nonlinguistic symbols on the different groups.” He also clarifies this by saying: “The Cross or the word “Christ”, will have a much more profound and generally more positive, emotional effect on the Christian than on the Muslims and vice versa for the Crescent or the word “Muhammad”. “At the same time, however”, he continues to say, “there are varying degrees to which Christians do not understand the cognitive sense of “Muhammad” to Muslims, because of the culturally complex web of metaphors through which it is understood or vice versa for Muslims and “Christ”. Once we accept the metaphorical basis of meanings that are immediate *gestalts*, it is not enough to claim to know what “Muhammad” means through reading religious studies textbooks and being familiar with the facts about his life contexts and places in Muslim belief.” However, he asserts that “these facts do not necessarily give us access to the experience of even the cognitive meaning of “Muhammad” in the right hemisphere of a Muslim.”

Nevertheless, Robert Ellis is much keen here to clarify the proper meaning of cultural fragmentation. Thus,

he says: “This bigger example can be set beside a relatively trivial one. If my daughter likes and appreciates a popular song that I neither like nor appreciate, this is not merely a matter of “taste” nor of “the generation gap” – or at least there are further ways of understanding both. It is an example of fragmentation of meaning, because I lack her attachment to this cultural symbol. Although I may understand the words of the song, I also fail to understand the positive significance she invests in it, though metaphorical relationships between the song and her immediate experience. These probably have a complex relationship with other aspects of personal experience such as different peer groups and different physical experience. Their basis is metaphorical associations makes our “differing“ understanding of cultural preference both cognitive and emotional.”

These two instances illustrate how cultural fragmentation may be clarified in the spheres of religion and arts. Yet, “there are also a wide range of other aspects of our environment in which meanings differ: architecture, design, food, patterns of daily activity, attitudes to work and leisure, attitudes to animals, attitudes to non-human environment, communication practices, gender roles, sexual practices, attitudes to sexuality, attitudes to age difference, social organization, conduct of trade, attitudes to law and government, political organization, rites of passage, attitudes to intoxicants, sports, forms of transport, clothes, cleanliness, toilet practices, med-

ical practices, childcare customs, agricultural practices, and attitudes to violence,” and to name a few. What Ellis wants to spell out is that there is a matter of “significance” inherent in it. Thus, he mentions that: “if we take the simple example to toilet practices, the Indian (as well as the Muslim) custom of cleaning the anus after defecation with water from the left hand, and of rejecting the Western habit of using toilet paper, is accorded significance by both sides.” He also adds in this respect that: “Even if the divergent customs were regarded as unimportant and treated quite flexibly they would still be significant, but given the degree of cultural attachment to each different approach, the fragmentation of meaning here is actually substantial.”

Apart from this broad spectrum of cultural fragmentation globally bounded national territories, there is indigenous cultural or tribal cultural or localized cultural fragmentation within a single nation. There have been several indigenous groups of nomadic people living in Bangladesh as well as in Iranian plateau from generations to generations such as the Chakma, Garo, Shantal, Marma, Khasia in Bangladesh and the Qashqai and Shahsevan in Iran. Their cultures are mostly different from the respective two national cultures of Bangladesh and Iran. Perhaps in every country of the world, there have been indigenous groups of people living for generations. However, the process of globalization has been in its new form of domination since the Britton Woods

agreement established in 1944. This is in fact the new world order which has been resonated in the voice of James Paul Warburg who put forward in his comments in the senate on February 7 1950, 'We shall have World Government, whether or not we like it. The only question is whether World Government will be achieved by consent or conquest.' Notably, James Paul Warburg is the son Paul Warburg who was the German-born Jewish banker (one of the Jackals of the Jekyll Island) and author of the Federal Reserve Act which was approved in 1913 in the Woodrow Wilson's presidency. Paul Warburg was the first chairman of the Federal Reserve Bank of New York. It is this concentrated pattern of the creature of the Jekyll Island's corporate-power of the Rothschild working in the shadows together towards a one-world system in which most people often refer to in today's context as 'The New World Order'. Nevertheless, the other name of this New World Order is globalization (Ashraf, 2016, The Daily New Age June 23, 2016 Post Editorial), which is postulated by Ashraf as: "The 'New World Order' has been transformed into a Cartel of the Rothschilds, Rockefeller, JP Morgan, Carnegie and some others located in Europe, Australia, Canada and rest of the developing nations of the world. How many people know this fact that all the giant conglomerates are owned by the Rothschilds Family and their agents of the Illuminati? Hence, the 'New World Order' is not a recipe for a new global political order, but truly the corporate

cartel of the Rothschilds whose roots are spread around the American-Israeli Raj” (p. 8).

If globalization means this type of new world order where there will be a virtual border and under the canopy of a homogenous culture of ‘Americanization’, all other local indigenous cultures will have to be vanished. This means that there will be no more cultural heritage locally bounded but have to be imported from the European civilization now represented by American-Israeli Raj.

However, demarcations among the different cultural fragmentations located all over the world are not detrimental to national integration or sovereignty from the religious perspective particularly Islamic religion as long as there has been no subversive collusion or apathy by different indigenous cultural people against the state.

As a matter of fact, Islam does not deprecate other religions and does not indoctrinate abhorrence of Christians, Jews, and Hindus. Our differences and disagreements are not to be feared, rejected, or stamped out. God wants us to use our differences to learn, through dialogue, about ourselves, about others, and about truth.

In Islamic teachings all human beings are equal at the time of birth, as are all creatures of God. However, they are not necessarily identical in terms of culture, ethnicity, race, skin color, physical and cognitive abilities, potentials, social status, but none of these things do not

make one person superior to others. The background of culture and diversity, the color of skin, the language spoken, the country of residence, the amount of wealth and the degrees of prestige enjoyed, do not change the true stature of a person in the sight of God (Hamzah, 2016).

Islam is an egalitarian religion which teaches that all human beings are completely equal in God's perspective and are created in such a way that all human beings are gifted with consciousness and wisdom through which s/he can know God personally. The true essence of Islam is to respect all other cultural, ethnic and ideological settings.

Islam and the Quran are clearly appreciative of multiplicity and dissimilarity in terms of culture and beliefs in human society. Discarding the pre-Islamic tribal culture inculcating tight groupings based on family lineage, the Quran describes all human beings as part of one super unit which is humanity. It addresses the totality of humanity as 'Bani Adam' (children of Adam) in several places. For example, the following verses in the Quran endorse the principle of diversity as an essential element of the scheme of creation.

“O ye who believe! Let not some men among you laugh at others: it may be that the latter are better than the former. Nor let some women laugh at others: it may be that latter are better than the former. Nor defame nor be sarcastic to each other, nor call each other names.....”

(Sura Hujrat, verse 11)

“O mankind! We created you from male and female and made you into nations and tribes, that ye may know each other (not that ye may despise each other). Verily, the most honoured of you in the sight of Allah is he who is the most righteous of you. And Allah has full knowledge and is fully informed.” (Sura Hujurat, verse 13)

“If thy Lord had so willed, He could have made mankind One People: but they will not cease to be diverse.” (Sura Hood, verse 118)

In the first verse, the Quran upholds unity by exhorting its adherents to revere the dignity of all human beings. The next two verses avow the diversity among human beings through nations and tribes. The Quran recognizes and respects the facets of identity determined by these divisions forming smaller and larger collectivities of mankind. While the Quran conveys respect for everyone, it does not confer nobility or higher worth upon any group or ethnicity. Instead the single evaluative standard for the Quran remains moral consciousness of God (taqwa) (Hamzah, 2016).

The Quran explicates if it had been God’s Will to not to grant free will to humankind; He could have made all mankind alike and all would then have Faith (Sura Younus, verse 99). Thus, the men of Faith must guard against the temptation of forcing Faith by any means

of compulsion. Hence, the Quran upholds diversity and tolerance as part of the Divine Will. The Quran sees disputations in the matter of religion as futile and urges its adherents to find common grounds of belief through civility, compassion, sincerity and a genuine concern for the good of others. This also reflects in the following verse in the Quran as it lays down the code for Muslims' conduct with the followers of other Abrahamic religions.

“And argue ye not with the People of the Book, except with means better than mere argument, apart from those among them who inflict wrong and injury upon you. Tell them that we believe in the Revelation which has come down to us and in that which came down to you: our Allah and your Allah is One and it is to Him we submit.” (Sura Ankaboot, verse 46)

As mentioned earlier, the Quran says that God could have kept us all alike, but He chose to give us diversity in religion, language, culture, color, and race to test our capacity for right conduct and for harmony and peace (Hamzah, 2016).

“..... To each among you have we have given a law and a way of life. If Allah had so wanted He would have made you a single people (professing one faith and following one law) but He wished to test you in what He has given each of you. So excel in good deeds. To Allah will you all return in the end and then He will show you the truth of the matters in which you disagreed.” (Sura

Maida, verse 48).

“From among Allah’s signs are the creation of heaven and the earth and the difference of your tongues and the variation of your colours.” (Sura Rum, verse 22)

The Quran’s admiration for diversity in tribal, ethnic, national, and religious differences varies with the Biblical depiction of the Tower of Babel, in which God punishes the human race for competing with God by distributing it into different groupings with mutually incomprehensible languages. The Quran also puts forward that human nature has also been created diverse in terms of inward disposition and personality and not just in language, color and creed. As the Quran says that “Everyone acts according to his or her own disposition.” (Sura Bani Israel, verse 84).

There has been a history of Muslims, Jews, Christians, Hindus, and members of other faiths living together in harmony in a pluralistic society under the Muslim rule. Let us have a look at the major tendencies of a society that conforms to the spirit of the Islam’s ethics. The first thing that comes to mind was the exceptional ethnic and religious diversity that existed in the early centuries of Islam; this was unknown to other civilizations of those times. The Muslims from a diverse origin used to live in perfect harmony with the rest of the population, as the Jews and Christians remained loyal to their faith and were free to fulfill their respective religious obligations.

They were not subject to any pressure to disown their faith and to embrace Islam. Contrary to what would happen quite a bit later, the non-Muslims benefited from a protection that the outsiders did not find in any other society. The Prophet himself had set numerous instances in his life, when he used to take his allies and his hosts under his wings and would not allow anyone to humiliate them or to treat them harshly. Besides, these Jews and Christians adopted Arabic language and effectively contributed to the culture of the Islamic society. They were perfectly integrated, more than a thousand years before the Western societies, which after many twists were able to produce the harmony that had once existed in the societies of Baghdad and Cordova. These ethnic people had a special status that guaranteed them a complete protection. They were not only considered as protégés but also as allies. They were described by a term that meant ‘people of the pact.’ (Zaidi, 2016)

They could accede to high posts in the State. Some would become ministers. Nourished by strong Islamic culture, one of the great Jewish thinkers, Maimonides, found the inspiration in Averroes (Abu Rushd) to renew the links between faith and reason in Judaism. A few centuries later Levinas – under the influence of German philosophy - would do the same to give scriptures a new hermeneutic. Evidently, these ‘allies’ were subject to taxes, as were the Muslims themselves, they probably had an advantage in that their tax liability consisted of

fixed amounts, whereas Muslims were subject to zakat which is proportionate to resources. Thus Islamic society is pluralistic in character, allowing harmonious cohabitation of religions (Zaidi, 2016)

Islam respects all religions. When Caliph Hazrat Umar (ra) arrived in Jerusalem after the conquest of the city by the Muslims in 638, he was given a tour of the sites by the Christian Patriarch of Jerusalem. As the time for prayer approached during the tour, Hazrat Umar (ra) asked for a place where he might offer his prayers. The Patriarch offered Hazrat Umar (ra) the opportunity to pray where he stood in the Church of Holy Sepulchre. Hazrat Umar (ra) turned down the offer saying where he, the first Muslim ruler in Jerusalem, would offer his prayers, his followers would build a mosque and that he did not want that spot to be with a place of importance to Christians. Thus, he prayed outside the church across the street at a spot where a mosque, called the Mosque of Umar, still stands opposite the Church of the Holy Sepulchre. This shows Hazrat Umar's (ra) respect for Christians and their places of worship (Zaidi, 2016).

Hence, Islam urges its followers to engage compassion, acquire knowledge, and assimilate wisdom regardless of cultural origin and creed. In its early centuries the Muslim civilization was the vanguard of human progress because it was not reluctant to acknowledge truth and to acquire knowledge from whatever source - Mus-

lim or non-Muslim, past or present. Hazrat Ali (ra), the fourth Caliph of Islam and a highly revered figure by all Muslims, said that one should evaluate a discourse based on what it says and not who says it or what the cultural identity is. The exclusivists, who now seem so rampant and powerful in Muslim thought and society, only became a potent force in the wake of Mongol onslaught and well over six hundred years after the advent of Islam.

At present, the process of globalization has a harder time controlling the international system of states. The nation-state's irrelevance for the local culture combines with the power shift provided by weapons and communications technology to create cultural fragmentation. Nations attract weak allegiance. Smaller ethno-cultural groupings hold the hearts (Tibi, 1998).

Into this fray of cultural fragmentation, let us then draw the big lines. Islamic ideology challenges Western universalism with its own Universalist claim. The scriptures of the Prophet are not what moral relativists call an "alternative," to be lived only by those who chose to be Muslim. They are a system for all mankind, a replacement for the West's whole kit of individualism, human rights, commerce and diversity. These are powerful and conflicting diagonals underlying the composition we are looking at: the world picture of cultural fragmentation and structural globalization (Tibi, 1998).

It is Tibi's (1998) thesis that political Islam's absolutist universalism is a powerful enzyme in the chemistry of world conflict. Its effect is to increase conflict and disorder, multiplying the force of cultural fragmentation. Political Islam does not have the organizational power to create a trans-national Islamic political entity. Relying as it does on interpreted scripture rather than structural systems; it must operate with totalitarian politics deriving from the style and conflicts of local strongmen. Its Universalist claim keeps its head in the clouds, but its rejection of both history and popular sovereignty mean that the action on the ground is always tied to local ethno-cultural conflict. And political Islam's Universalist claim is so complementary to the disenfranchisement felt by those local ethno-cultural groups, living in Nations to which they feel little allegiance, that we can expect it to persist for a long time, magnifying the cultural fragmentation, increasing the conflicts, and breeding the "new world disorder".

We may expect that the West will learn from this period of history that the current Western order is not some final answer. After all, the Enlightenment ideas that led to the nation-state world order are the same one that teaches us the value of diversity, of self-criticism, and of the decentralized proliferation of ideas. Out of our own self-interest, we must clean our lenses and see what is really happening. If the nation-state system so ill serves such a large number of people, we must find a way to fix

those parts of it that is such fertile ground for fundamentalism.

And we must also expect that out of the civilization of Islam, there will be increasing movement to escape the claustrophobic future envisioned by the fundamentalists. In fact, Islam imagines the creation of an “international morality” which will allow the world’s civilizations and their various local, cultural groups to live together with commonality but without moral relativism. There are many strains of thought in current and past Islamic civilization that support this kind of trans-cultural international morality. The challenge of our age is for the people of the world to create that code.

Conclusion

Based on the discussions delineated above, it is much evident that the current globalization process has a devastating impact on localized culture and tradition of the native or indigenous groups of people located in diverse geographical boundary of the globe. This means that the current process of globalization is in favor of a singular identity of Westernization or Americanization in the name of modernity vividly visible in Huntington’s the Clash of Civilization that is on the verge of face to face confrontation of Islamic culture and religion. There is no other barrier to globalizing by the Westerners for executing new world order except Islam which wants to bind its civilization with a universal social agenda accommo-

dating every local culture in its domain. In essence, it is the beauty of Islamic religion that respects entire indigenous cultural fragmentation and looks forward to seeing the socioeconomic growth and development.

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The Art of Indo-Persian Calligraphy under Akbar:

A Cultural Bridge between India and Iran

Calligraphy is matchless among all the arts,

It is like soul in the body of young and old:

It is a piece of decoration for rich people;

It is helpful and brings wealth to the poor.

Calligraphy is the art of beautiful, stylized and elegant handwriting or lettering with pen or brush and ink. It is mainly associated not only with the artistic beauty but rather with the skill or technique of drawing or writing decorative letters and thus reflects artisanship or craftsmanship. The Muslims consider calligraphy as the highest form of artistic expression and to them it is the language of the spiritual world. According to the author of the “History of Persian Calligraphy” it has been considered among the artistic symbols, letters and elements which form the word always bear undeniable aesthetic qualities. Iranian calligraphic style, such as Taliq, Nas-taliq, Nasakh, Thulus, Reqa, Tauqi, Shekasta, Kufic and other decorative scripts, stand proud as charming among those of every nation; particularly so, when those are

adorned with illumination, which bestows hundred fold prominence to their sublime form”(2).

“Among all the gifts and bounties of knowledge, that man has been endowed with, the art of writing is in itself a noble science and beautiful writings or calligraphy, which in the past contributed greatly not only in diffusing but also perpetuating the oriental languages, is indeed the noblest art to which we are indebted for our present knowledge of the past”(3)

The importance of the calligraphy has been described by the author of the Sahifa-e-Khushnawesan in the following words (4) Writing on the importance of good handwriting the author of the Tarikh-e-Khat o Khattatin writes in this way (5):

The famous scribe Abdul Majid said (6)According to Hafiz Shirazi(7)(Calligraphy is the language of the hand, the idioms of the mind, the ambassador of intellect and the trustee of thought, the weapon of knowledge and companion of brethren in the time of separation).

Calligraphy is a noble art and the epitome of the aesthetic sense of the Muslims. It is one of the gems that the Islamic civilization has bestowed upon the world of arts. Since drawing and painting of living things was prohibited in Islam, Muslim artists concentrated on beautifying the writing of the scriptures, the Sayings of the Prophet(sm), beautifying their edifices, coinage etc

with difficult styles of calligraphy made at a later stage, Arabic and Persian couplets and the words of the wise, thereby giving birth to a new art known as Calligraphy.

Arabic calligraphy took the role of a major art in the Islamic world, giving visual creativity, in the most beautiful forms of handwriting that were written in the first time in the whole world. The Iranians, who were well versed with both Arabic and their own language Persian, did not lag behind in the art of calligraphy. They were serious advocates and ingenious innovator of the styles of writing so much so that industrial arts of Islam attained a high pitch of glory and received appreciation mainly through the concentrated efforts of the refined Persians who in a short period became masters of decorative designs and colour painting and calligraphy.

They, with their keen sense of design developed it to the most sophisticated standard of rhythm, expressive form and precision. This art reached in the region of sub-continent via Persia.

A study of cultural contacts between India and Iran in different ages is an instructive and inspiring chapter of human history. During the second half of the medieval period, under review, Indo –Persian culture grew up affecting the entire gamut of social and cultural life—society, education, religion, language and literature, and last, but not the least, fine arts. One of three major branches of fine arts, architecture, painting and calligraphy, the last

one usually occupies the first place in the Muslim world.

In view of the above definition and importance of calligraphy this paper has been prepared to take an attempt to study the special field of knowledge i.e. Calligraphy and where the influences, exchanges and transformations of this fine art were most pronounced, and led to cultural exchange and transformation from Turko- Mongol robustness to Persian style and ceremonialism. This paper will also aim to highlight the significance of this marvelous art in the Muslim world of the past centuries, underline its role and place in cultural relations.

During the centuries old cultural relations between India and Iran, the study of calligraphy along with painting is indispensable. Besides the other field of knowledge such as architecture, music literature etc, calligraphy and painting have always been closely linked. According to Abuk Fazl, both calligraphy and painting received tremendous impetus and patronage from the Mughals, yet the former was more important of the two arts (8). The art of calligraphy has pushed every other art

to stand next to architecture, beautification of which depends upon calligraphy. This art has always been very popular in Iran and it has played an important role in the development and evolution of both Arabic and Persian literature bringing Muslim world close to each other. Its role in deriving different styles from the Islamic script is our religious as well as cultural heritage. It is clear that

both Indians and the Iranians have had close relations in the literary, cultural, social, architectural and artistic field of which calligraphy has got supreme place..Influence of Persian culture on Indian culture was supreme under the Mughals in India. The reciprocal influence of Indian art in Iran was apparent in contemporary ceramic and other small arts. These mutual influences were transmitted through a variety of media among which the art of calligraphy and painting is most important. Since calligraphy is the highest art form of Islamic civilization, the Iranian calligraphers, like Arabic calligraphers, not only enhanced and developed this art but also made wonderful and remarkable contributions in every style of writing. In Islamic world, Calligraphy was practiced not only by professional calligraphers but also by princess and nobles themselves. It became an essential requirement for any self respecting court,' both to instruct the prince's children in the principles of art and also to produce manuscripts for the royal libraries.

The Iranian kings and princes of the Timurid and Safavid period were always fond of penmanship and were great patronage of calligraphers and with their support, the Iranian calligraphers gave birth too many new styles of writing in Arabic and Persian manuscripts. The art of calligraphy was considered as an expression of man's spiritual stateside. According to Rumi" Purity of writing proceeds from heart". Therefore, the calligraphers had to undergo observations similar to those of the Holy per-

sons.

During the Safavid period of Persia, virtuous Iranian calligraphers, invented all diverse forms of the Persian writing, Thousands of tablets, books and attractive hand-written pieces are still available in the artistic works of calligraphy in Iran and other Islamic countries. Most of the hand-written books of Iran specially the Holy Quran, and also the cluster of literary masterpieces such as the Shahnameh, Ghazals of Hafiz Shirazi, the Gulistan and the Bustan of Shaikh Saadi, to speak a few, have been recognized because of their graceful and delicate calligraphy.

These books were brought to India where again they were calligraphically written in Indo Persian style and carried to Iran by the traders, ambassadors and scholars. These books became a cultural bridge between the two countries.

With the establishment of the Muslim rule in India the art of calligraphy flourished along with other branches of knowledge. Although this art existed in India during the Sultanate period, it actually got importance during the Mughal period. This period is rightly called the heyday of these arts. A number of poets, writers and scholars of the Safavid Iran, who migrated to India during this period, made this art of beautiful writing popular among the masses. It produced a number of calligraphers, both the Hindus and the Muslims. Even kings and princes like

Babur, Humayun, Jahangir, ShahJahan, DaraShikoh, Aurangzeb and BahadurShah Zafar and Royal ladies such as Noor Jahan, Mumtaz Begum, Jahan Ara, Zai-bun Nesa and others were not only experts in this art but they also patronized with full interest, support and enthusiasm. The collective service of Persian calligraphers were also sought to embellish the fine buildings built by the Mughal emperors with their art. The Mughal period, however, saw the golden period of the art of calligraphy which had become the inseparable part of the cultural life. Writing and transcribing books of quality became a hobby of every person of means. The importance of this art lies in the fact that only the calligraphers were appointed for the work of translations and record of the official businesses.

Besides the kings and nobles, the art of writing inspired and impressed the poets and scholars of Persian. Many of the poets and writers were themselves good Calligraphers and they wrote their Diwans and other literary accomplishments in their own beautiful handwriting. Their Diwans scribed by themselves travelled to Iran where Iranian Calligraphers copied the Indian style of calligraphy and paintings on their books. Shaikh Ali Hazin, an eminent Sufi and a great poet of Persian in India during those days is the best example in this regard.

Calligraphy is the quintessence of Indo-Persian culture which became not only a source of pleasure and sat-

isfaction but also proved as a wonderful insight into the style, manner and machinery of the government in the Mughal India and Safavid Iran. It offered special channel of Communication from rulers to the followers, joining mass communication, education, ideology and propaganda in building the Mughal elites and their citizen. It enabled the Mughal kings to maintain and unifying social bond that descended political factions. Being cultural possessor, Iran applied calligraphy to form bridge between both the painters and calligraphers. The art of calligraphy was the Common heritage of both the Indians and Iranians. Such contacts were very important to encourage greater common position of the people of the two countries and this created fraternity and harmony.

Despite all political and military hurdles, Persia has always been the ordained link, providing the base for the flow of men and influx of ideas, and in this process, contributed much to the enrichment of the Indian civilization. The flow of travelers, traders, invaders, mystics, musicians, physicians, poets' writers, architect, painters, calligraphers and other people possessing diverse skills shaped India's political and cultural landscape and promoted mutual awareness between India and neighboring countries too. This onrush of distinguished men, carried with them rich heritage and refinement of Persia, making it a medium of civilizing the eastern world, especially India. Although mutual exchanges of cultural relations existed earlier, it was under the Mughals that the influ-

ence became profound and enduring. Iranians have also acknowledged and derived similar benefits by their close nexus with India. The silken bonds of friendship existing between them continued to grow through the ages. The 16th and the 17th centuries saw the culmination of the 'process of synthesis' of the two different forms of culture interplaying to the enrichment of the both.

History records it was Babur, the founder of the Mughal kingdom in India who received help from the Safavid King Shah Ismail 1 and friendship with him began first when he was in Kabul and continued this relation when he became the king of Delhi and Agra. This friendship resulted in exchange of embassies and numerous gifts to the Iranian king and vice-versa. Tahmasp1 sent an embassy to congratulate Babur, on the conquest of India, and we learn that Yunus Ali was appointed as ambassador who brought many presents including two fine Circassia slaves for Babur's Harem. (9). Babur also sent to the Shah many gifts including paintings and calligraphic works of the Shah's taste. The Shah keeping in view of the commercial importance of Gujrat sent many traders' travelers, poets, writers and calligraphers to India to study the commercial position of India and to jot down the history and culture of Gujrat. It was in this time that culture and customs of India through Persian literature travelled to Iran and vice versa.

Since Babur was a learned and cultured man whose

appreciation of the art, especially calligraphy, was based on a fine and sophisticated taste and sound knowledge. He was himself a good poet and an experienced calligrapher and had also invented and popularized his own style which Abdul Qadir Badayuni calls ‘Katt-i-Babari’. Babur had visited Herat at a time when the city was acknowledged as world centre of Islamic and artistic life, when Bahzad, greatest of all Persian painters and calligraphers, was at the height of his fame. During his time, several Persian poets, calligraphers, painters and intellectuals migrated from Iran to Kabul and later on to India. Babur, the first representative of the Behzad school, in India did not live long to develop all that he wanted to do in this country.(10) But under him many intellectuals like Shahabuddin Harwi who scribed the Diwan of Kamran Mirza, in Nastaliq., Zeyuddin Khauaf whose Persian translation of the Tuzuk-i- Babri from Turkish into Persian travelled to Iran and Turan and which acquainted the Iranians too with Babur’s achievement in India and his interest in arts and literature.(11) Some time after Babur’s death in 1530, Prince Mirza Kamran commissioned the calligrapher ‘Abdullah Shirazi to copy a manuscript of Yusuf –i-Zulekha by Jami (c1530-40); a manuscript which was thought to have been copied in Kabul. It was here that artist Dust Mohammed from the studio of Shah Tamhasp, joined the service of Kamran in the late 1530. Although political relation between Babur and the king of the then Shah was not so cordial but

the same language and culture of the two countries kept them tied with each other.

In 1543 A.D., the flight of Humayun to Iran, his life at the Iranian court and the capture of Qandhar with Iranian help, all this forms an interesting chapter not only in the life of the unlucky king, but also in the history of Iranian relations with the Mughals. He was kindly received by Shah Tamhasp 1, the Safavid king. During his sojourn in Persia the Shah made special arrangements for him to visit the places of historical and artistic interest. Previously, the Shah was himself a great lover of calligraphy and painting and had taken lessons on the subject, but gradually he lost his inclination and this suddenly change in Shah's attitude. He provided Humayun with the golden opportunity to seek the services of the eminent calligraphers and painters of the court of Persia to his court. Hence, on his invitation, apart from soldiers, administrators, musician architects, calligraphers, painters and other people possessing diverse skills migrated to India and thereafter transformed its political and cultural landscape. While Humayun was in Tabriz he had invited Abdus Samad Shirazi, a calligrapher and painter of eminence and requested him to join his court (12)). On his invitation, the royal calligrapher and painter Mir. Musawar and his son Mir Sayyed Ali also adorned his court. (13) Minorskey informs that Musawwar joined the court and accompanied Humayun along with Mir Sayyed Ali in India, where he died after a short stay (14).Maulana

Maqsud Herati, a servant of Humayun, was well-versed in writing Reqa. and Nastaliq. Humayun had had other important persons namely Hussain Ahmed, Muhammad Asghar Ashraf Khan, Mir Munshi and Mir Qasim, who used to draft official Persian documents and letters of the empire with their calligraphically art.. Later on these persons, experts in Nastaliq, performed the same job under Akbar, the Great.(15)

Besides the eminent calligraphists and painters Abdus Samad, Mir Md. Ali and and Mir Ali Harvi, those others who migrated from Iran to the court of Humayun special mention may be made of luminaries like, Khwaja Ghazi Tabrezi, Khwaja Aminuddin Mahmood of Herat., Aqa Reza Al Harwi(1680-1608) Mir Syed Ali, Faroukh Qalamag, Md. Nadir Samarqandi, Mr Hasmi, Md Fakhrudin Khan as well as the calligrapher Sultan Ali Mashhadi whose pupil Shahdishaha Qasemi trained Mohammed Dust mohammed--- all experts in the art of painting and calligraphy. From the pen of Mir dust Muhammed came out excellent artistic calligraphic manuscripts and samples. In the year 1544-45 he wrote a treatise on calligraphers and artists. Formerly, he was attached as the Head of the royal court of Prince Bahram Mirza, a famous patron of the arts, but also himself the master of calligraphy, artist, musician and poet. The above artists worked with their Indian colleagues in the Mughal court combining the form, lines and colors of Herat and with those of Indians and created a new harmonious fine art

which later on, became popular in Persia also.

In the beginning the of the 16th century calligraphy remained essentially the affairs of the court, the royal patron continued to play a remarkable role in its development. At the same time, it should be noted that these arts went to be found in wider circle of society. In the calligraphically illustration and scribing of Persian mss. like the Hamza Tutinamah, Shhnama Akbar Nama and the Ajaibul Makhluqat. Abul Fazl described the development of this art to the stage of excellence in this way:

***“His Majesty, from his ear lies has shown
grace predilection for***

***This art and gives it every encouragement.
Hence, the art flourished***

***And many painters have obtained great repu-
tation and the work of all***

***the Painters and calligraphers are weekly laid
before His Majesty by***

***the Daroghas, and Clerks, he then confers re-
wards according to excellence***

***of workmanship, or increase monthly sala-
ries”((16)***

The regular migration of artists to the Mughal court formed the most decisive contact between Iranian tradition and the taste of the Mughal India. Maulana Maqsud Herati, a servant of Humayun was well-versed in writing Rika and Nastalique. Humayun had employed three

other persons Aghar Ashraf Khan Mir Munshi and Mir Qasim, who used to draft official letters and documents of the empire. Later on these persons served under Akbar and drafted documents in Nastaliq (17) style of calligraphy.

Abul Fazal informs that a number of Waslis executed by slaves of the Emperor of Delhi is also in existence proving that slaves were no less experts in the practice of writing on paper as well. Thus in India Humayun had in his employment Hussain, Akber and Md. Hussain, a Kasmirian(18).

Akbar's interest in calligraphy was not less than literature. Abul Fazl says:

'His Majesty shows much regard for the art and takes a great

interest in the different systems(styles) of writing, hence the large

number of skilled calligraphers of nastaliq have received a new impetus"(19)

He gave greatest impetus to the development of calligraphy during his regime as architectural ornamentation as well as the art of writing manuscripts. Calligraphers of his period not only adopted and nurtured this art but added new dimensions to create marvelous of calligraphy on stone, paper, metal objects, seals, far-mans, coinage and architectural buildings. Masterpieces

of Indian calligraphy still decorate the facades of medieval monuments like the Taj Mahal,,Jama Masjid of Golkunda, Adina Mosque of Pandua, Akbar’s tomb at Sikandrabad, to name a few.

According to Abul Fazal “there were many calligraphers and copyists during this period. Despite the lack of proper education Akbar lavishly patronized the following expert calligraphers who migrated from different cities like Shiraz, Tabrez, Mashhad, Herart, and Isfahan.(20)Among them mention may be made of Maulana Abul Hay (Private Secretary of the Sultan Abu Sayeed Mirza) who was an expert in Taliq; Maulnana Darwesh, Maulana Ibrahim. Amir Mansur,khawaja Ikhtiyar, Munshi Jamaluddin, Md Qazwini, Maulana Idris,khawaja Md Hussain and Asraf khan(private secretary of His majesty)the emperor, the master of Taliq(21). According to Abul Fazl the famous masters of Nastaliq style of calligraphy were Maulana Sultan Ali qayin, Maulana Sultan Ahmed Mashhadi, Maulana Hijrani and Maulana Mr Ali, Khan –i-Alam, Mir Khalilullah, badshah qalam, and Mir Fathullah Shirazi. Besides them, Maulana Qaqir, son of Mulla Mir Ali, Md Amin Mashhadi, Mir hus-sain khulanki, Maulana Dauri(called katibul kitab) Md. Abdul Rahim, Mir Abdul Nezami Qazwini, Ali chand of Kashmir and Nurullah Qasemi Todar Mal, Zeyan Khan Kosh Kanjar Beg Chughtai, Mirza Aziz and Mirza Darab, Mulla Abdul Qadir, Roy Manohar and Md. Sharif etc were other calligraphers of Akbar’s time(22)

With the skill and efforts of the above calligraphers-cum-painters the Mughals are believed to have promoted Naskh and Nastaliq pattern of calligraphy introduced by the Iranians. According to Abul Fazl, Akbar and Jahangir promoted the Nastaliq or the Round Persian characters. Giving multiple descriptions of the various calligraphic pattern used during Mughal period in India and central Asia he writes that “Thuluus, Naskh, Tauqi, Reqa, Muhaqqiq and Taliq systems were commonly used. The general scripts adopted in Kashmir, as recorded by Kirpa Ram in Gulzar-i-Kashmir in Arabic and Persian were Kufi, Naskh, makarmat, Nakhan, shaishta, Anis and Shifa in Persian literature. Despite a various calligraphic style, Mughals are known to have promoted their writing mechanism in a Round Persian character (23)

The tradition was further strengthened by the Calligraphers regularly coming from central Asia and Iran. Iranian Calligraphers of the Safavid period led to the introduction of Thulus and nastaliq style for monumental and manuscript calligraphy in the Indian sub-continent. Therefore, even the coins, farmans, seals and Waslis (Wall hanging) were being written in nastaliq. Medieval period coinage is considered among the most beautiful coins of the world because of calligraphical work on it. The calligraphic art has been used in Mughals numismatics from Akbars’ time to almost the first half of the 18th century.

A separate department of painting consisting good calligraphers and painters headed by Abdus Samad, shirin qalam with reference to his skill in calligraphy was created in the palace. A school was started wherein the Iranian painters trained Indian pupils who were quick to learn the principles and techniques of Persian art and calligraphy, and the joint efforts laid to the rise of Mughal painting and calligraphy (24)

Illustration of manuscripts, beautifully scribed by the eminent calligraphers of Mughal India (25) Under Akbar important texts were scribed illustrated Tuti Nama and Babur Nameh were among the major texts illustrated. The traders coming to India not only dealt in commodities but they also used to carry Persian texts calligraphically written and artistically painted, from India and sell them in the market of Isfahan and other cities of Iran and vice versa. During Akbar's time cultural and bilateral relations between India and Iran had reached to the highest level in all aspects of life; such as we can call the era as the Golden Era of social and cultural and political collaboration with India and Iran.

Mir Sayyed Ali Tabrizi and Abdus Samad affected the fusion of Persian style into Indian background. Mir Ali Tabrezi is credited to have introduced and devised rules for Nastaliq script, which received a lot of appreciation and acknowledgment during the Mughal region (26) From then, Nastaliq remained as a popular style of writ-

ing which evolved gradually. It attained perfection in the 16th and 17th centuries and was commonly used for writing Persian books in both the Mughal India and the then Persia.(27). The development of calligraphic scripts reflects their transformation within a much larger realm of cultural effects and changes that took place during the Safavids and the Mughals.

During the reign of Jahangir the relation between the two countries was not so good due to occupation of Qandhar by the Shah. However, the Shah kept on sending ambassadors but no one was sent in return from India. But despite the political strain the cultural affinity remained intact.

Jahangir's period has been considered as much as persianized regime due to his queen consorts Nur Jahan and her family's political domination at the court. Therefore, like other fields the field of calligraphy could not remain spared without the influence of Persia. Jahangir had organized a staff of excellent painters and calligraphers, supervised their work and looked after their maintenances. Besides painting, Jahangir himself was a lover of calligraphy also. He conferred pompous titles on his preferred artists to mark their pre-eminence within the Imperial atelier. Abul Hasan was one of his favorite calligraphers who was awarded the tittle of Nadiuz zamani where as another artist Masoom was given the title of Nadi ul asar. Some of the other eminent calligraphists

of Jahangi's time who migrated from Iran were Muiz Yazdi, Walleh Shirazi, Munshi Shrazi, Ibrahim Farsi and Atai Cherudi Shirazi. These artists reflected their interest and thoughts with great sensibility which indeed proved the real love and emotional spirit of the Mughal emperors in fine art.

In 1623 Emperor Jahangir sent his ambassador Tah-willa Khan Alam to the Shah of Iran, accompanied by 800 sepoys, some best calligraphers and scholars with 10 Hawdas, well decorated in gold and silver. In order to negotiate peace with Abbas 1 of Persia, Khan Alam was received by the then Shah cordially and returned to India with valuable gifts. But later on relation between them became tense, but even then the exchange of scribes and scholars continued which created cultural relations between them, although politically the relation deteriorated. The art of calligraphy along with painting reached to its culmination during Shahjahan. The demand of illuminated copies of Persian texts, however, began to diminish under Jahangir and Shahjahan, as both of whom preferred luxurious albums of independent painting and calligraphically written manuscripts(28)

During the 17th century, the flow of artistic influences between Iran and India reversed. There was great demand of Mughal's paintings and calligraphic items among nobles, poets and the elites of Iran. The famous books the Gulistan and the Bustan of Saadi, Diwans of

Amir Khusraw, Dastan-i- Amir Hamza, the Shahnama of Firdausi, to speak a few----- all calligraphically scribed and adorned with paintings and designs in the developed Mughal style of the first quarter of the century were imported to the courts and the markets of Isfahan and other Iranian cities. These were not only sold but they were liked also and further more copied by the painters and calligraphers of the time.

The peaceful and luxurious court of Shahjahan offered liberal encouragement to all artists, specially the calligraphers and painters. The fact remains that Indo-Persian art attained highest achievement during the reign of Shahjahan. The most important calligraphist of his reign was none other than Abdur Rashid Dailmi. Contemporary chronicles record that the royal princes had to be under training in calligraphy among other fine arts. Abdur Rashid Dailami better known as Aqa was appointed by Shahjahan to instruct Dara Shikoh in the art of calligraphy who was further instructed by another calligrapher Md. Arif.(26) Hakim Kashi was the another calligraphists who scribed the Gulistan and Bustan of Shailh Saadi These manuscript calligraphically written and adorned were sent to William the 1v who later on gifted these books to Fath Ali Shah(29).

Dara Shikoh was himself a keen painter, architect and a skilled calligrapher as well as a refined Sufi poet. He was much interested in collecting calligraphically illu-

minated manuscripts and pieces of verses. His album which he commissioned in the year 1650 s as present for his wife Nadira Bano.

It was Aurangzeb under whom the art of calligraphy flourished. There had been a regular flow of Iranian artists to India from the time of Humayun to that of Aurangzeb and his successors. In fact the fabulous wealth and grandeur of the Mughals court attracted like a magnet the best artists from all over the Muslim world. Despite the flow of outsider artists the Indian artists were not lagging behind mastering the art of Nastaliq or other style of calligraphy. Many of the Indian calligraphers even surpassed the Iranian painters and calligraphers. Since Aurangzeb had declared his kingdom as Islamic, he was against figurative painting but calligraphy was given much importance. Among the calligraphers of his reign, the famous Persian calligraphists in Naskh style were Abdul Baqi Haddad and Raza Tabrezi(30)

The last Mughal king Bahadur Shah Zafar was a man of refine taste, His efficiency in calligraphy provides the evidence of an unbroken chain of tradition in this respect. It is said that he wrote after the style of Qazi Ismatullah and himself had a number of disciples in poetry as well as in calligraphy. The talented Zafar was discussed in every house for “the emperor was a poet and a connoisseur of poetry. He was also known for his skill as a gardener, a patron of miniature, and a good calligrapher. The

Iranians calligraphic merit of the inscriptions deserves our special attention. It creates of two several styles of writing the Kufik, the naskh, the nastaliq, besides several others came into existence and developed. The inscription of the Mughals provide beautiful specimens of various scripts, naskh, sulus and nastaliq. The naskskh script of calligraphy was in thorough use during the reign of both the Safavids and the Mughals. It can be said that majority of the inscriptions are in Persian, some are in Arabic or mixed Arabic and Persian. The inscriptions are generally set upon mosques, shrines, imambaras, idgahs, khanqas, madrasas, sarais, wells etc. They not only cater to the needs of the historians by recording the significant events with dates such as death of the men of repute, the reminiscence of victories, the construction of the edifices, the extent of empire etc, but also manifest the charm and elegance of calligraphically art which were common in both India and Iran (31).

The calligraphers with the help of their calligraphical art on the architectural building of both the countries played a significant role in cementing cultural ties between India and Iran. The calligraphic art has also been employed on a very large scale for the architectural ornamentation from Akbar to Shjahan and some examples are unique from the point of view of their meaning as of their art, not only in India but in the whole of Islamic world. The most distinctive characteristics of their art on the architecture constitutes the most authentic record of

Mughals as well as Persian history from Akbar to Shah-jahan and in Iran during the golden period of the Saffavids which time cannot forgo, pollute or alter. Although the structural buildings of the countries differ to some extent but calligraphically art on and by the calligraphers of both the countries remained the same.

In the medieval period, through Bayaz, scribed calligraphically by scholars, nobles and kings, the calligraphy and its art of both the countries touched the hands of their subjects.. Those Bayaz of their owners were mirrors which reflected their literary, artistic, poetic scholarly taste and their depth of knowledge as revealed in the selection of masterpieces poetic verses artistic pattern and scholarly efforts. The owners and compilers of this Bayaz manuscript also maintained a collection of Persian, Indian and Central Asian miniatures, fine calligraphic decorative objects. Shah Tahmasp probably presented his bayaz to Humayun or directly to Hamida Bano who might have sent it to the royal library. The bayaz compiled by Md Ali Beg Isfahani, the Saffavid ambassador to the court of Shahjahan(1628—58) this manuscript also presents a panorama of the social, historical, religious and cultural aspects of everyday life in Safavid Iran and Mughal India and in the 17th century central Asia. Hence, through those Bayaz Calligraphy united the two countries together which cannot be denied.

This marvelous art continued for a long time but unfortunately this fine art started witnessing its decline in early 90s when it was learnt that China and Pakistan had created software that would replace the art to merely a mechanical work and render many jobless. The threat has come true in many aspects. Sadly enough despite having a glorious history, this legendary art is dying a slow death.

With the onset of computers, the art has suffered mainly because the computers do not have soft ware's that could parallel the manual skill.¹⁶ Moreover the graphic designers don't have a good command over Arabic, Persian and Urdu Hence the work they do on computers is full of grammatical mistakes. It is generally used for many practical purposes such as writing Certificates, Wedding Cards, Invitation Cards and for religious purposes. But for the true calligraphers art of penmanship will always be alive as long as there is at least one artist willing to carry on the tradition despite superfast computers which can produce myriads of different fonts. Calligraphy will survive throughout history despite printing, press and copper plate engravings and dedicated followers of this art expect it to outlast the next big invention of this century. Although calligraphy of the Ustad calligraphers of the Mughal era eclipsed their calligraphically genius and talent, still then, whenever this pious art will be studied and discussed by honest writers and scholars, their beautiful writings or calligraphy will

Indo Persian Calligraphy under Akbar:

A cultural bridge between India and Iran

Dr. M.Mansoor Alam,
Vice-President Iran Society,Kolkata

A study of cultural contacts between India and Iran in different ages is an instructive and inspiring chapter of human history. During the second half of the medieval period, under review, Indo –Persian culture grew up affecting the entire gamut of social and cultural life—society, education, religion, language and literature, and last, but not the least, fine arts. One of three major branches of fine arts, architecture, painting and calligraphy, the last one usually occupies the first place in the Muslim world.

During the centuries old cultural relations between India and Iran, the study of calligraphy along with painting is indispensable. Besides the other field of knowledge such as architecture, music literature etc, calligraphy and painting have always been closely linked. According to Abul Fazl, both calligraphy and painting received tremendous impetus and patronage from the Mughals, yet the former was more important of the two arts. The art of calligraphy has pushed every other art to stand next to architecture, beautification of which, depends upon

calligraphy. It is clear that both Indians and the Iranians have had close relations in the literary, cultural, social, architectural and artistic field of which calligraphy has got supreme place. Influence of Persian culture on Indian culture was supreme under the Mughals in India. The reciprocal influence of Indian art in Iran was apparent in contemporary ceramic and other. These mutual influences were transmitted through a variety of media among which the art of calligraphy and painting is most important.

Calligraphy is the quintessence of Indo-Persian culture which became not only a source of pleasure and satisfaction but also proved as a wonderful insight into the style, manner and machinery of the government in the Mughal India and Safavid Iran. It offered special channel of Communication from rulers to the followers, joining mass communication, education, ideology and propaganda in building the Mughal elites and their citizen. It enabled the Mughal kings to maintain and unifying social bond that descended political factions. Being cultural possessor, Iran applied calligraphy to form cultural bridge between both the both the countries. The art of calligraphy was the Common heritage of both the Indians and Iranians. Such contacts were very important to encourage greater common position of the people of the two countries and this created fraternity and harmony.

Akbar followed the cultural policy of his father and

grand –father- Babur and Humayun who were themselves good calligraphers and had adorned their courts with eminent calligraphers, Akbar also, like them, gave great impetus to the development of calligraphy during his regime as architectural ornamentation as well as the art of writing manuscripts. Calligraphers of his period not only adopted and nurtured this art but added new dimensions to create marvelous of calligraphy on stone, paper, metal objects, seals, farmans, coinage and architectural buildings. Masterpieces of Indian calligraphy mingled with Iranian calligraphy, were produced during Akbar’s time. Akbar was so much interested in this art that he adorned his court with eminent Calligraphers and turned Fath pur Sikri into second Heart of Iran. During his period the art of calligraphy reached to its zenith and had become a cultural bridge between India and Iran which lasted till the decline of Mughal period. Eminent calligraphers like Abdus Samad Shirin Qalam, Md. Hussain Kashmiri Zarreen Qalam and Hussain and many others played significant role in cementing and strengthening ties between Indo-Iran cultural relations.

Keywords: Calligraphy, Painting, Cultural bridge,, common heritage, Babur, Humayun and Akbar, fraternity and harmony, Cementing and strengthening

Mullah Mohammad Shaikh Ali Hazina, a learned and accomplished Iranian poet of distinction and the author of many books in prose and verse, was driven from his na-

tive land by the persecution of Nadir Shah in 1734.A.D, and took refuge in Delhi and then Banaras, at an advance age in 1779 A.D. But he met in India the same, and even tribulations, wars, and internal feuds all of which he had touchingly described in his autobiography, requires no introduction to the Persian literary world. A man of great learning, he was undoubtedly one of the celebrities and genius figures of his age.

Hazin informs that he was born in Isfahan in 1692 A.D, A and that his father was an eminent scholar, and decended from a line of learned men.⁵

Ali Hazin relates the course of his education that before he was 8 years of age, he took particular affection for logic and poetry. He was so genius that he was described as the most illustrious and the greatest of the doctors, the glory of Arabia and Persia and the comp riser of all the sciences, speculation and practical. “Hazin appeared to Khushgu, the devoted pupil of his most formidable literary rival, Khan- Arzoo as an angel in human body. There is no branch of Muslim scholarship that has not been enriched and illuminated by his questioning mind and graceful pen. In his insatiable thirst of for knowledge he took all learning for his sphere. There are a few subjects in his writings do not make a significant advance on existing state of knowledge. Besides being an eminent poet, Hazin was an accomplished calligrapher also whose proficiency as an artist has been described

by many Iranian and Indian biographers. He was well skilled in calligraphical art and wrote beautiful Shikasta, Nastaliq and Riqā in beautiful calligraphic style. In imitating the style of writing he was ahead of many of the calligraphers of his time. He had developed almost a passion for this art because he had inherited this ability from his forefathers. His writings were very mature and tasteful, and he wrote more beautifully than the majority of the calligraphers of Isfahan and Hindustan. For his pious nature, liberal and open mind as well as mastery in poetic composition and beautiful writings he was admired and esteemed by the Muslims, Hindus and the English and other inhabitants of India. Before going to perform to a professional teacher Hazin learnt the technique of writing beautiful letters both from his father Shaikh Abu Talib and uncle Shaikh Zahid Laheji who were considered erudite scholars, poets and good calligraphers in those days. Hazin writes about his father's proficiency in the art of calligraphy in the following words.⁶

"In his library were more than five thousand volumes, and not a single book of Science passed under his eyes, which he did not Correct and verify from beginning to end, illustrating the greatest part of them with marginal notes. About 80 volumes, among them "Explanation of Baizavi", The Qamusul Loghat, the Sharah Lmmeh, the whole of the Tahzib-i-hadis and similar books, he copied out with his own hand. His writing was

exceedingly beautiful and clear.”

About his uncles mastery in beautiful writing he informs:

“He wrote exceedingly well in seven different forms of penmanship , and imitated the writing of the masters in the art with such nicety that it was difficult to distinguish between the copy and the original. Having written out the sacred volume (the Holy Quran) and the Shifah-i-Kamila, with interpretation, he sent them to my father in Isfahan, and from him I receive them as a present. The fine writers of the greatest reputation in thatwewre much benefitted by the sight of them.

The aforesaid statements given by the poet himself supply ample proof that Hazin had inherited a strong family background of the art of calligraphy. Hence, We learn from the Tarikh-Safarnama-e- Hazin that after receiving his primary education and training from his uncle, he was sent to the famous Madrasa of Shaikh Khalil Taleqani while he was merely a boy of four years. Taleqani, the 7 most learned teacher and master of calligraphy taught Hazin how to read fluently and write beautifully within two years. Knowing his special inclination in poetry and beautiful writing Taleqani trained him in both the arts. He also gifted him the poetic title Hazin.

Almost all the teachers of Hazin were expert, more

or less, in good handwriting and were collectively impressed by his art of writing Naskh, Shikasta, Thulus and Riqa. Hazin lived three years at Najaf Sharif from 1337 A.H. to 1340 A.H. During this period he kept himself fully engaged in writing and composing books and treatises on different subjects. He had a desire of writing the Holy Quran in his own beautiful hand-writing and placing it on the shrine of Hazrat Ali. He got this privilege while staying at Najaf Sharif and a beautiful hand written Holy Quran adorned with golden margins and linings may be still found in the library of the holy shrine. Friends and admirers of Shaikh ali Hzin were so influenced by his proficiency in the art of calligraphy that they were pleased to mention about this art in their books. One of his best friends of Benaras Khalil Khan Banarsi has paid complements to Hazin for his expertness and smoothness in calligraphy as such.

Mr Hussain Dost, one of the contemporaries of Shaikh Ali Hazin goes so far as to say that Mullah Hazin was pioneer in the field of calligraphy and was skilled in the field of writing Thulus, Nasakh, Riqa and Shikasta. His wordings are as such.

Many contemporary poets and Tazkira writers of Hazinare of the opinion that besides being a remarkable poet of Persian. Hazin was well-versed in calligraphy also. Hazin confirms their statements in the following words:8

Mirza Tahir Waheed Qazwini, a renowned scholar of Persian has also praised the artist's extra-ordinary skill in the Naskh and Shikasta calligraphy in the following words:

According to another poet and writer Mulla Abdul Mauli Isfahani Hazin used to write Naskh and Shikasta fluently and beautifully. He says:

Mullah Ali Kosari, a famous, a famous calligrapher of his time, has paid glowing tribute to Hazin in this way:

While Momin Saheb Mashadi, another poet and calligrapher, confirms the superiority of Hazin in this art as under:

According Md. Shirazi:9

His country man and best friend Ali Qulu Daghistani pays tribute to Hazin's refinement in calligraphy in the following lines:

Due to his deep interest in the above branch of knowledge Shaikh Ali Hazin had developed good relations with many renowned calligraphers of his time. Mulla Ali Kosari was considered as one of the most revered and best contemporary calligraphers of Hazin with whom he was closely connected. In his SafarNama Hazin gives an account of the mastery of Kosari in calligraphy. Hazin had great respect for him and was highly impressed by his erudite scholarship in this art. He says:

Reza Quli Khan Hedayat also writes:

Bhagwan Das Hindi describe about the acumen of Hazin in this way:10

In India Hazin had to pass hard times. He was entangled in literary disputes when he dealt very critically with more than 100 contemporary poets, as he the Indian style intensely. But just as Hazin criticized his Indian colleagues whose poetry he considered too cumbrance, in contrast to his own sweet and flowing style, he himself was severely attacked by Serajuddin Khan Arzoo and from all quarters and made many rivals as well as supporters.. The appearance of Tambihul Ghafelin by Khani-iArzoo (d.1756) speaks much of story of these literary clashes. Although both his rivals and supporters were fully aware of his penmanship and mastery in many branches of knowledge specially calligraphy, his acumen in this branch was thrown on back foot. It is quite surprising that despite his unusual reputation during his life time how Hazin escaped the attention of most of his biographers who gave merely passing references about the calligraphic art and qualities of Hazin and did not focus on his this branch of knowledge in detail. It is still to know that the authors of Tazkira-i-Khushnaweesan, Tazkirai-i-khattateen, Gulistani-i-Hunar, paidayeesh –i-khat –o-khattateen amd Sahifa-i-khushnaweesan have completely ignored Shaikh Ali Hazin’s accomplishment in this art. You will be further astonished to know that Prof

Shamim Akhtar, the author of the Shaikh Md.Ali Hazin: Hayat-o-Karname have even did not take the trouble of writing even a single line on this knowledge of Hazin. I personally consider it a literary crime and dishonesty. Not to speak of her, even the special issue of Qand-e-Parisi on Shiakh Ali Hazin and Banaras comprising 598 pages consisting 42 research articles by eminent scholars of Persian, this aspect of Hazin's literary accomplishment has been totally ignored by the scholars. Although Hazin has been briefly noticed in many of the Tazkiras but on the basis of the above statement it can be safely said that he was one of the most accomplished calligraphers of his time and that his this art was eclipsed by his name as an eminent poet of Persian and erudite scholar of many branches of knowledge.

A cursory look to Some Diwans and Maktubat-i-Hazin and those letters sent by him to his Ram Narayan Mauzun, his most beloved pupil and benefactor, will sure go to prove the authenticity of the aforesaid statements of different writers regarding the proficiency of Hazin in calligraphy. His Resala-i-Sadiya (written in 1157 A.H.) AND Resala Ilmi-i -Najum and Taqweem all in manuscript forms preserved in different librariries of India, are sufficient to prove that Hazin had full command over writing the Nastaliq and Shikasta style of writing swiftly and speedily. Had he been patronized by the kings or nobles of that time in calligraphy he would have been carved niche in this field.

Calligraphy is used even the present day adding artistic touches to broke designs, logo designs, designs etc. It has great contribution in the style, in typical face-designs, etc. It is used for many practical purposes such as writing Certificates, Wedding Cards and for religious purposes. But for the true calligraphers art of penmanship will always be alive as long as there is at least one artist willing to carry on the tradition despite superfast computers that can produce a myriads of different fonts, real calligraphy comes from deep within the artists who strive to evoke emotion of the script through words they draw. Calligraphy will survive through history despite printing, press and copper plate engravings and dedicated followers of the art expect it to outlast the next big invention of this century. Although the poetry and other parts of Hazin's knowledge eclipsed his calligraphical genius and talent, still then, whenever Hazin will be studied and discussed by honest writers and scholars, his beautiful writings or calligraphy will flash on the screen of minds of his lovers and admirers.

Cultural Similarities between Iran and the Indian Subcontinent

A.K. M. Jamal Uddin

Abstract

Iran has been augmenting distinct cultural traits in her nation building. Influenced widely by Middle-East Arab and Islamic religious cultural norms values and customs, as a nation Iran has also been following a distinct political democracy that has brought them closer to the cultural components of arts literatures economy and politics of other nations around the world. In the field of science, education, technology and discovery, Iran is also competing many other advanced nations at this moment. Nations in Indian subcontinent are also connected with Iranian people with many bilateral and global treaties of mutual co-operations. Major cultural components of Iran and the Subcontinent include mainly the religious norms and values, festivals and celebrations, languages, story of arts and crafts, music and musical instruments, great building, books, thinkers, food habit, fashions and styles etc. Moreover, historically the Islamic rulers of the great Mughal Empire (1504-1858) in Indian subcontinent had

come from the Central Asia who were mainly brought up and socialized by the then Iranian cultural traits. They preached Islam as a religion in this region and as a result, more than 600 million Muslims population at present are living in this region. The nations of the Indian subcontinent are now separated with sovereign and independent countries including Bangladesh, India, Pakistan, Sri Lanka, Nepal, Bhutan, Maldives and Afghanistan. In their reign of more than 300 years in this region, the great rulers of the Mughal Empire had brought here almost all of their rich cultural traits of religion, economy, politics and bureaucracy, irrigation and agriculture, arts, literatures, music, building structures, road and transports etc to the Indian subcontinent. The architectural wonders like Taj Mohal, dazzling craftwork including Jade bowl, enameled knife-hilt, jewel-inland pendent, jade-pitcher and miniature painting (Persian miniature), and Muslim art including calligraphy on Mosque entrance, leaf geometric design, flower design marble inlay, octagen and square pattern etc have become the part and parcel of the people's life in the Indian subcontinent. Even the foresighted Mughal rulers including Akbar the Great had introduced a distinct religious-cultural life style named as Din-I-Elahi-a mixer of Islamic norms and value with the local variant of cultural components of Hindu and other communities including their music arts and literature, which were accepted widely by both of the Muslims and Hindu population of the region. In this way,

many rich cultural elements, norms and values of middle-east nations mostly of Iranian people had assimilated into the various cultural components of the present day nations of Indian Subcontinent. The present generation of the people of Indian Subcontinent has been carrying forward a rich mixer of that Iranian and Indian cultural trait that was brought by the great rulers of the Mughal Empire. This distinct trait has also been bringing numerous similarities in the cultural practices including religion, arts, literature, habit, fashion and style, economy, politics and many others between the nations of Iran and the Indian Subcontinent. This seminar paper at cultural dialogue is trying to explore, describe, explain, explicit, articulate and compare these similarities of cultural components in their present form between the nations of Iran and Indian Subcontinent. This paper will also try to generate a current of historical knowledge in favour of the development of this cultural trait as well as will disseminate its present formation in the cultural and social life of the people between the nations of Iran and the Indian Subcontinent.

Introduction

Nations in Indian sub-continent and Iran were born in a close network of neighbors in terms of their geographical locations. They were able to develop acquaintances between them exactly as Ulrich Beck (2007) argues for a 'state domination tacitly pre-suppose the territorial

principle: they map out and formulate the territorial understanding of society and domination within the frame of reference of methodological nationalism'. Although at some points the tribes and clans of both nations separated like two branches from the one trunk of a tree of similar civilization, in fact, they became connected between them in the long run, as Manuel Castells (2010) argues, by the network enterprise of diverse economic social and cultural organizations. One of them migrated towards the plateau that it named Iran and the other settled down in the region that they called Hindustan. Both the nations had preserved their heritage after their separation and developed it independently in their homelands and transmitted to their next generation by 'cultural reproduction' and 'cultural hegemony'. This geographical factor has facilitated largely to bring the kings and soldiers, lords and knights, slaves and serfs, people and politicians, scholars and thinkers, preachers and musicians in a common ground of adjacent territories in their ages old history. At present Iran on her eastern boundary has a long border with Pakistan and Afghanistan. Once the western regions of Pakistan were an eastern part of Persian empires and still an Urdu speaking tribe of Iran named Qizilbash is living in the Northern part of Pakistan. The areas of Baluchistan province was also split between Iran and present day Pakistan, which has at present similar cultural, linguistics and ethnic relations on both sides. The geography of a country determines its foreign

policy, which has become true in building the closer ties between these two regions. Iran has rich cultural, territorial and religious history that was extended largely over the regions of Indian sub-continent in the medieval age during the Muslim rule (1204-1857). Historically, the Muslim rulers (1204-1576) and the rulers of the great Mughal Empire (1576-1858) in Indian subcontinent had come from the Central Asia who were mainly brought up and socialized by the then Iranian cultural traits. They preached Islam as a religion in this region and as a result, more than 600 million Muslims population at present are living in this region. The nations of the 'Indian subcontinent' are now separated with sovereign and independent countries including Bangladesh, India, Pakistan, Sri Lanka, Nepal, Bhutan, Maldives and Afghanistan. In their reign of more than 300 years in this region, the great rulers of the Mughal Empire had brought here almost all of their rich cultural components to the Indian subcontinent. These cultural components are described in two distinct categories- one is material culture and another is non-material. Of them, the non-material culture includes people's religious identity, languages, literatures, norms, values customs and thoughts etc while the material culture considers the architectures, economy, irrigations system, jewelry, dress, fashion and financial activities etc. As we know that the 'cultural materialism particularly involves using the past to read the present, revealing the politics of our own society by what we choose

to emphasize or suppress of the past. The materialism of cultural similarities between the Indian Subcontinent and Iran involves the transformation of their people life in the context of material and non-material cultural practices. As neighbors, the geographical attachment of these regions of South and Central Asia have mixed up their religious faiths, politics, music, language, literatures, food habits, agriculture and irrigations, traditions and antiques, architectures, celebrations and festivals, fashion and styles, sports and recreations, in fact, entire economic and social modes of life. As a result, they are brought up together in this sphere of similar 'cultural nationalism' later on the subsequent centuries to present time.

Historical Background of Iran and Indian Territories

The historical heritage found in the archaeological searches in Mohanjodero and Harappa as well as the north west of Punjab and Estasorashtra shows that in 2500 BC there was a developed nation in this region. The historical leftovers found in India resembled the throne found in Iran from the Dejlal and Forat rivers. It displays that the people of these two regions had close relationship and contact with each other. The archeological searches in 1390(Solar Date) and 2000 AD around the Silk Valley of Kashan (Iran) shows that the ancient city of Kashan was the meeting point of Iranian and In-

dian civilization. After their migration to different countries the cultural and racial connection of Iran and India had never stopped. Following the invasion of Alexander the Great (356-322B.C) and during the reigns of his successors, many monasteries and centres of Buddhist teachings functioned for more than a thousand years in the Eastern and Northern regions of Persia, especially at Bulkh and Bukhara. Some of those who preached and propagated Buddhism in Persia were princes of the Arsacian dynasty (256 B.C-224A.D). These princes played important role in spreading Buddhism, which had a great impact on the art and culture and also influenced the cults of Sadducism and Manichaeism in the Indian Subcontinent. The first one was the state religion of Persia while the other spread more than any other religion of Persia in the world.

With the advent of Buddhism in Persia, many Iranians recorded the life history of Buddha, his traditions and teaching. Those were later translated in to several Asian, African and European languages within next two thousand years. These translations have left their impact in the books of literature, ethics, religion and mysticism of the several nations of the world. During Sassanid period (652B.C-224A.D), the Persian and Indian maintained cordial relations, particularly at the time of the decline of Sassanid empires when its border touched the boundaries of India. The most important evidence that still exists is the paintings on the walls of Ajanta caves. The

paintings of the caves number one and two were made during the early days of the seventh century of Christian era. In these paintings, Pulakesin, the ruler of South India has been shown to receive the envoy of Sassanian king Khusrowparwiz (590-628A.D). It is quite evident from the dresses, arms, ornaments and the facial features that they were the Persians. The coins that were current in India from 7th to 12th century A.D were of the same standard that prevailed in Persia. These coins are quite similar in weight, designs and the figures that were minted on them, which were borrowed from the coins of Sassanid period. Besides that, at several places in South India we find tablets inscribed in Pahlami script that was in use in Persia in pre-Islamic days. Amongst them, six are carved on stone crosses of churches of that region. These churches were under the influence of a Syriac church sect that reached southern India via Persia before the advent of Islam. It is during this period that Barzya, the great Persian sage came to India. He brought with him the book of Kalila Damna, which was rendered by the Persians into Pahlavi and then into Arabic. Later it was translated into Persian after the advent of Islam, and is considered one of the most important pillars of Persian literature. From the stories in this book we come to know that the game of chess was brought from India to Persia and the Persians gave the game of backgammon as gift to Indians. The Persians also brought with them thousands of the Indian musicians, singers and dancers

who introduced Indian music to Persia.

The cultural relation between the nations of Iran and the Indian subcontinent is considered as pre-historic and thousands years old. The ancient Indus Valley Civilization at Mohenjo-Daro and Harappa located in present day independent Pakistan has deep rooted relation with the civilization of Mesopotamia in which the metals like silver, turquoise, copper and lapis lazuli were imported from Persia. The origin of the cultures between them was similar since the Aryan had come and made settlement in the north-western part of India. For this reason, Persian culture has enormous influence on the cultural life of the nations in South Asia. The Persian culture in the Indian Subcontinent could be divided into two main phases: the pre-Islamic and post-Islamic period.

Cultural Similarities in Religious Identity and Values

The main bridging factor of the cultural similarities between the nations of the Indian Subcontinent and Iran is considered as the religion of Islam as cultural identity with its religious faiths, customs, beliefs, norms and values, social political and economic institutions that have been steering equality friendship and brotherhood in the society. The official religion of Iran is the Shia branch of Islam, although there are also living some Sunni branch of Muslims in the country. Similarly, more or less 600 million of Muslim community lives in different sover-

eign countries of Indian Subcontinent, in which 170 million in India, 150 million in Bangladesh, 130 million in Pakistan and 90 million in Afghanistan are worth mentioning. Both branches of the Sunni and the Shia Muslim community lives peacefully with their distinct religious practices in the Indian Subcontinent, however, the Sunnis Muslims are leading the greater faction here than that of Iran. The similarities in the formation of religious identity, beliefs, values, customs, conventions, laws and regulations between India and Iran could be divided into two distinct phases: one is pre-Islamic period and other is post-Islamic phase to date.

In the pre-Islamic phase, in the performance of the prayers, their rituals too have been similar. For example, Brahmins call the extract of the tree called Hom by the Persians Soma or Soma Rasa (both Zoroastrian as well as the Hindu priests admit the sanctity of this extract). Besides, the names of several legendary heroes and kings are also common. They are like Zoroastra and Dharatrashttra, which leads to the belief that both nations probably originated from the same stock, and sometime before 1400B.C. both probably had the same civilization. The oldest scripture of Indians are the Vedas which date back to 1500BC. The vedas are much similar to Avesta of the Iranian, Avesta among the books in Sanskrit the most similar book to Vedas. Sanskrit and Avesta the two common languages are very similar in terms of their terminology and phonetics. The rhythm and style

of writing poem is so similar that the Avesta language can be converted to Vedas using phonetic rules. The God and Myths of Iran in Rig Veda and Avesta are much similar. For Example Mitra in Rig Veda is in fact a Misra of Avesta. Worshipping the sun, holiness of fire and sanctity of cow these things the Indian and Iran both shared.

In the post-Islamic phase, the values, customs and Islamic religious ideals are observed everywhere in the nations of Indian subcontinent and Iran. Special occasions in the holy month of the Ramadan including fasting, prayers of Taraweess, Sehri and Iftari, Chand Raat and Eid celebrations are common. The birth anniversary of Prophet Hazrat Muhammad (SM) called as the Holy Eid Mild-e-Nabi Holy Moharram, Holy Aushora, Holy Shab-e-Barat, Shab-e-Kadar and other religious ceremonies are observed usually among the religious people of the both sides. The similarities in the fashion and styles in the index of dress codes like hijab and Iranian triangular scarf for women and tupees on head, pujama and punjabi for men are also very common among the respective religious sections of people in the nations of both sides.

There are some famous families of Islamic scholars migrated from Persia to India after the advent of Islam. Most renowned among these families are: (a) the family of Shah Waliullah of Delhi. This family in a sense is considered the most renowned family of the Muslim

scholars in the history of India. His father Shah Abdul Rehim, the sons Shah Abdul Aziz, Shah Rafi ud Din and Shah Abdul Qadir and the grandsons Shah Mohammed Is haq and Shah Ismail were the great scholars of Islamic studies during the region of Muslims in India.

(b) The Khairabadi family produced scholars like Fazl-e-Imam, his son Faze-e-Haqq and the grandson Abdul Haqq. As has been mentioned by Shah Waliullah and the others, the genealogy of both these families reaches to Sher Malik, who ruled in one of the regions of Khurasan. Two of his sons migrated to India. Each one of them was appointed a Mufti of a one of the provinces of the country. Their descendents also followed the steps of their ancestors and produced eminent scholars. The scholarly lineage of the family of Shah Wali goes back through his father Shah Abdul Rahim to Khawja Jamal ud Din Mahmud Shirazi, the student of Jalal ud Din Dewani, the greatest scholar and philosopher of Persia during 9th century of Islamic era. The scholarly lineage of the family of Khairabadis goes back to the family of FarhangiMahallis.

(c) The family of Farhangi Mahalli: the members of this family claim their genealogy reaches to Khawja Abdullah Ansari the great sage of Persian and a profound scholar of the Persian language. Their scholarly line is claimed to trace back, through Nizamud Din, to Hakim Allama Mir Fathullah Shirezi. The contribution of Mir FathullahShirazi in the history of India will be mentioned later. This much should be pointed out

here that Mir Fathullah was the student of Jamal ud din Mehmoud Shirazi and Ghayasud Din Mansour Dashtaki Shirazi. They were the most renowned statesman and profound philosophers of Persia during the 10th century of Islamic era. FahangiMahall has produced many scholars like Qutbud Din Sahalavi, his son Nizamud Din and grandsons Mohammed HasanLakhnavi and Abdul Ali Bahrululum, Waliullah and Abdul Hayi of Lukhnow. (d) The family of Ghufran Maab: this family, during last two centuries, has played very important role to preach the tenets of islam from shirts point of view. Amongst the scholars that it has produced are Sayyid Dildar Ali, his two sons Sayyid Mohammad Sultan ul Ulama and Sayyid Husayn Sayidul Ulama and the grandson Sayyid Mohammad Mumtaz ul Ulama. The genealogy of this family goes back to Sayyid Najmud Din Sabzwari. Members of the family are in the scholarly lineage of Dildar Ali. In Iran and Iraq they have been the students of Wahid Bahbanir, Bahr ul Ulum Brojardi, Sayyid Madi Shahrestani, Sayyid Mahdi Isfahani Khurasani. In the rational sciences they have benefited from the teachings of the scholars of Farangi Mahall, who were amongst the outstanding scholars of Persia. (e) The family of Mufti Mohammad Quli: The family Mufti Mohammad Quli also played very active role for preaching the tenets of the Shiite sect. Besides Mufti Mohammad Quli, this family also produced many other scholars who proved great exponents of this sect. These include his sons Mir Hamid

Husayr the author of Aqbat, Aijaz Hasayn the writer of Kashful Hujb and Siraj Husain. One of the ancestors of this family was the Sayyid of Nishabur, who migrated to India. The scholarly line of this family connects with the scholars of Persia though GhufranMaab. Besides scholars of religious studies, this family also produced literary figures. Among them Mohammad Husayn Azad also called Shams ul Ulama was a highly renowned figure in Urdu literature. He was a poet, prose writer as well as a historian of Urdu literature. His ancestor, Hamadan Salman, claimed to the descent from Salam Farsi, one of the companions of the Prophet. His mother and paternal grandmother were also Persians. He pioneered the introduction of the scientific method into his research in Urdu literature. He also made strenuous efforts to compile a book on lexicon. For this purpose he travelled twice to Persia to get first-hand knowledge from the men of letters of that country and brought valuable information from there.

Many Sufi orders and the exponents of the important scholars of jurisprudence came from Persia to India. Most of them were Persians who developed their thoughts in a Persian environment. Sheikh Farid laid in a shrine in Punjab of Pakistan is a very famous awlia. The greatest leader of Chishtiya order was Khawja Main ud Din Sajzi. He belonged to Sajistan, a district in the west of Sistan province (the birth place of the legendary hero Rustan). He travelled in different parts of Khurasan and its sur-

rounding areas to acquire knowledge and attain spiritual perfection. He finally settled down in Ajmer, a city in Rajasthan in India and has since been known as Khwaja Ajmeri. He left his works on mysticism in Persian with which millions of the people all over India have been benefited. Khwaja Qutbud Din Bakhtyar Kaki, Baba Faridud Din Ganj-e-Shakar, Khwaja Nizamud Din Aulya and Nasirud Din Chiragh-e-Dehli were his disciples and successors. They also developed their mystic ideas in Persian and became proficient in Persian mysticism. During last several centuries their mystic thoughts and ideas and transformed them to successive generations. Khwaja Moinud Din Chishti was entitled Sultan ul Hind. As he stayed at Ajmer, the city is called Ajmer Sharif (the sacred city of Ajmer) as a mark of reverence. His shrine is an extremely sacred centre. Even Akbar the Great, despite being very liberal minded and unbiased, visited his shrine several times and even went from Agra, the capital of his empire to Ajmer bare-footed. The celebrations performed at his death anniversary are called Urs. These festivities are celebrated every year in the month of Rajab. Millions of the people come from all over the sub-continent to attend those functions. The shrines of his disciples and successors too, like that of Nizamud Din in Delhi are also considered sacred places and are visited with great reverence. His second son Sharfuddin Chishti had come to Bangladesh and his shrine is located at the Supreme Court (popularly known as High Court

Mazar) building in Dhaka. In similar way the popular shrines of Shah Jalal and Shah Paran in Sylhet, Pir Yunus Ali Enayetpuri in Pabna, Amanat Shah Bayezid Bostami and Garibullah Shah in Chittagong, Pir Khan Jahan Ali in Bagherhat, Maulana Shah Keramat Ali Jounpuri in Rangpur, Shah Ali Bogdadi, Pir Malek Yemeni, Golap Shah, Maku Shah, Tel Shah, Jarif Shah, Hafez Ahmad Siddiquee Jaunpuri in Dhaka, Shah Makhdoom in Rajshahi, Lichu Shah in Barisal, Bura Pir in Mymensingh, Jamal Shah and Moinuddin Khan Mojaddedi in Jamalpur, son of Pir Enayetpuri Khajwa Shaheb Uddin in Shomvugonj Mymensingh, Syed Abul Fazal Sultan Ahmad Chandrapuri and Maulana Hashmatullah Atroschi of Faridpur and 360 awlias regarded as the companions of Shah Jalal and of many others are located elsewhere in Bangladesh. Thousands people use to visit these holy shrines every year to find peace and sovereignty of their religious mind and souls.

Abdul Qadir Gilani was a Persian; belong to Gilan province of Persia. He founded the Qadiri order. Many mystics in India followed his path. Even prince Dara Shikoh, who was very liberal in his views, followed this order. None of the mystic orders in the Islamic world are as popular and influential as this one. The Sohrvardiya order was founded by Hikahud Din Abu Hafs of Sohrvard, a town in Zanjan Persia. He is considered to be one of the great spiritual guides of India. This order was introduced in India by his disciple Bahaud Din Zakri-

ya of Multan. This is next to Qadiri order and has most its followers in Bengal and present day Bangladesh. The Naqshbandi order was founded by Khwaja Bahaud Din of Naqshband, a small village in Khurasan. Khwaja Mohammad Parsa, Khwaja Yaqoub Charkhi, Abdul Rehman Jami and Shykh Ahmed of Sarhin entitled Mujadid-e-Sami (the second revivalist of Islam) were his disciples. They all developed their mystic ideas in Persia. The works of these saints of the Naqshband order are very popular in India.

Jurisprudence most of the Muslims of Sunni sect in India follows the school of Imam Abu Hanifa (R), who was also of Persian origin. Some of the scholars are of the opinion that he was one of the descendants of Sassanid ruler Naushivan the Just, who had passed a judgement that one could not read the glorious Quran fluently in Arabic, he could read the Persian translation of this sacred book. Two of his students Mohammad Bin Hasan and Abu Yusuf also had the same opinion. Some of the great jurists of India have told that Habib A'jami, the spiritual leader recited the Persian translation of the glorious Quran in his prayers, because he was not fluent in Arabic. Even the foresighted Mughal rulers including Akbar the Great had introduced a distinct religious-cultural life style named as Din-I-Elahi-a mixer of Islamic norms and value with the local variant of cultural components of Hindu and other communities including their music arts and literature, which were accepted widely by

both of the Muslims and Hindu of the region.

Similarities in Language and Literatures

Iranians and Indians are both Indo-Iranian people that got separated around 4000 years ago around the Indus River located in modern day Pakistan. However, the 'discursive formation' of their languages was carried over by the diverse dialects, semiotics, hermeneutics, differences of structures around the whole region according to the notions spearheaded by Stuart Hall (1980), Remond William (1981), Jean-Francois Lyotard (1988), Jacques Derrida (1973, '987), Luis Althusser (1971), Ferdinand de Saussure (2006), Mitchel Foucault (1972), Friedrich Schleiermacher (1998), Lawrence Grossberg (1992) and the like. This is also around the time when Indo-Iranians divided and became Iranians and Indo-Aryans. But old Hinduism and the former national religion of Iran, Zoroastrianism has much in common. The East Iranian language Avestan in which the Holy Avesta (Holy book of Zoroastrians) is written in was extremely close to its cousin language, i.e. the Indo-Aryan language Sanskrit. The development of the Persian language may be divided into four phases: first as Avesta second as Old Persian third as Middle Persian and fourth as Modern Persian. Modern Persian Iranians embraced Islam in huge numbers during the Muslim conquest of the country in the reign of the last Sassanide emperor, Yazdgard III (634-

652 AD).

The official language of Iran at present is Farsi or Persian. Sar zed azofoughmehr-e-Khavarān' (Rose from the horizon the affectionate sun of the east) words by a group of poet; tuned by Dr. Riahi is the national anthem of Iran, which is written in Persian language. The national anthem of Pakistan is written in Urdu however, it carries much poetic vocabulary from the Persian language and was used as official language of the Raj Darbars of the kings and jamindars for long time in the Indian Subcontinent. The Hindu, Buddhists and Christians and the followers of other religions other than Islam also used to learn and speak in Persian language at that time. Persian is one of the people's languages in India along with Hindi, Telegu, Bengali and Urdu etc. Hazara tribes in Pakistan are still speaking in Persian language. To express Iranian genius, the Persian literature is by far the most outstanding instance. In spite of masterpieces in prose, the real spot where the Iranian literature shines is poetry which has flourished for a period of more than a millennium as it has been praised and admired far beyond the limits of Iran by so many worldwide scholars and litterateurs. It is to an extent that affected on the development of Turkish and Indian literatures. Ferdowsi, Khayyam, Hafez, Sa'di, Rumi, Attar, Nezami, Sanai, Roudaki, Jami and Shahriar are among the most notable Iranian poets, who are popular in Indian Subcontinent as well.

The reign of the Sassanid is considered to be the golden era of ancient Iran. Iranian art, literature and culture etc developed immensely during this era. The Sassanid, for the first time, began to translate valuable Greek and Indian books into Pahlavi. The Sassanid emperor Anushirwan got Pavchatantra, a noted Indian book, translated into Pahlavi. Later, Rudaki, a blind poet of the Samanide era, rendered it into a metrical composition. Innumerable lyrical compositions, diaries, tales, poems, songs are available in Pahlavi, some of which were later rendered into Persian poetry by Persian poets. Pieces worth mentioning in particular are Khoshrow O Shirin, Iskandernamah, Bahramnamah, Rostomnamah etc. The Hezar Dastan (literally, a thousand stories) dating from the Sassanid era, was rendered into Persian and later from Persian into Arabic under the title of Alfa Layla wa Layla (One Thousand and One Nights).

The Persian language spoken by the most of Iranians has enormous influence on the Urdu speaking people of the Indian subcontinent. Although the Urdu is the national language of Pakistan, however, many Muslims in India and Afghanistan are also speaking in Urdu. This Urdu language has taken in many phrases, metaphors and words from Persian language. Abu Rehan Al Biruni in his famous book named Taqiq Ma ul Hind has illustrated the volume of similarities of the cultures of Iran and present day sovereign nations of the Indian Subcontinent. The official language of Indian subcontinent was

Persian under the period of Mughal Empire. The great Islamic preachers and migrants across the Iran and middle-east had ruled the Indian Subcontinent for almost 800 years in different parts of the regions. They had accommodated their scholastic thoughts and ideas in the civilization of Indian subcontinent and the Persian language was used as official language till 19th century.

The Persian form of literatures including Ghazals, Qasida, Marsia and Nazms those produce a distinct melding of Persian heritages are transmitted in Urdu literatures of the Subcontinent. Allama Iqbal, a legendary poet and philosophers and the national poet of Pakistan had written many of his poems in Persian language and was famously known as Iqbal-e-Lahori among the Persian speakers in and around the Iran and Indian Subcontinent. Amir Khasru, a well-known cross-over writer on Persian and Urdu has many popular texts for the readers and scholars in Indian subcontinent, particularly in Pakistan.

The literature of poetry is very popular in both of the nations and has created great emotional connections between the people of two regions. Since the period of Mughal Empire in Indian subcontinent, it has been widely believed that the present form of poetry here is originated mainly in the region of Persian Iran. The great Urdu poet of Pakistan Allama Muhammad Iqbal wrote a larger part of his poetry in Persian. His poetry book

named *Asras-e-Khudi* (1915) was published in Persian language. The total volume of his poetry is considered as 12000 verses in which almost 7000 verses are written in Persian. The people of Iran and the region of Indian Subcontinent have great loves and honors for this great poet. The main themes of his poems display the soul and self from the spiritual and religious perspectives, which was able to attract the literature loving people throughout the nations in Indian Subcontinent. In similar way, another poet had tried to discover the will of the self in famous poetry collections named *Mantaq-ul-Tair* written in Persian language. Another collection of the poems written in Persian language named *Rumuze-e-Bekhudi* (1917) has illustrated the themes on Islamic ethics and principals, ideal community and the relationship between individuals and society.

The magnitudes and substance of Persian language in the nations of Indian Subcontinent are enormous. The people of Indian subcontinent had considered the Persian as their most appropriate language over the last eight hundred years to produce their intellectual, professional and learning materials in various subjects including physics, chemistry, biology, mathematics, astronomy, medicines, politics, ethics, logics, philosophy, mysticism, geography, sociology, religious studies, history, fine arts and music and many other areas of knowledge. In this long passage of journey of the Persian language in the life of people in the Indian Subcontinent, it has

decorated the languages of many nations with its words, vocabularies, syntax and prefixes which is considered as rich resources in the history of transformation of the language and cultures here in the Indian subcontinent. In this way, many languages of the nations of the Indian Subcontinent had borrowed many words from Persian language. These books also provided so much source material about different aspects of the material, spiritual, scientific, individual and social life of India that their study till today is unavoidable. To ignore these books meant to be deprived of the source material related to the history, culture, art and the other objects mentioned about of at least of the past eight centuries of this vast country. In this regard, the following points should be kept in mind: First, Not only the Muslims in India, but also followers of other religions like Hinduism and Sikhism used Persian language as a means of preaching their religion. Some of them even set Persian inscriptions on their places of worship. Durga is a deity of Hindus. The Persian inscription was set on her temple in 1178 A.H. There is a temple of Shiva of Mathura built in 1222 A. H. Its inscription is also in Persian and this shows that how Persian was popular among non-Muslims and had superiority over the local languages. Besides that, sacred books have been translated in Persian several times. We have twenty-seven translation of the Ramayana, twelve translations of the Mahabharata, seven translations of Jog Bashista, eight translations of Bhagawad Gita and

eleven translations of Bhagawad Puranas. Second, In order to acquire a better understanding of the Persian language, and with the purpose to produce their compositions in an ornate style and in order to preserve the works of their ancestors, Indians paid much of their attention to lexicography and to compiling the biographies of Persian poets. They also compiled books on Persian grammar. In this field they surpassed the Persians. Third, The Persian compositions of the Indians: the Indians having any consideration of cast, sect or religion composed verses in Persian and decided them in the literary gatherings. Their compositions in quantity as well as in quality were sometimes much better than that what the Indians composed in their homeland. Now, the Indian scholars are busy to compile their compositions and produce in book form. The Indian poets who composed in Persian have also praised the regions where they lived. (a) Some of the verses in praised of their regions are given below:

In Banaras: Be exalted the Glory of God. May Banaras be safe from the evil eye. This is a garden of paradise, which is pleasant and flourished. It seems that this city is a beautiful damsel.

Who has the mirrors of the Ganges in her hand every morning and evening. There is the temple of those who ring the bell. Verity this is the Mecca of Hindustan.

In Punjab: When the word Punjab came on my tongue. It became the wave of Kausar (the river of paradise) in

my mouth. What is the Punjab? A chosen land in seven countries. The seven countries admit its superiority.

In Sarhind: The land of Sarhind causes envy to China.

Verity this is the highest paradise on the earth.

This is the city of those who are melancholic.

Because Hind (India) has put his head on its feet.

Its dust is the collyrium for the eye of the soul

Its environ is the look on the cheek of victory.

In Kashmir: Open your bedding in Kashmir, look at hillocks and the traces of its habitation. See the Paris of ring doves and Starlings on the tops of sour cherry trees. There are the waves of the spring winds. The partridges and nightingale are thousands in number.

(b) Persian inscriptions on forts, palaces, temples, shrines, hermitages, mosques and schools

Here we will mention about those two hundred Persian verses, which have been calligraphically presented on the ceiling of Ashoka hall (the palace of the President of India), along with the paintings of the Qajavid King and Princes. This hall was built in 1932-33. It is said ten calligraphers, art designers and miniaturists were engaged to decorate this hall. In the southern part of this hall there is portrait of Nizami Ganjavi over the fire

place. Under this portrait this Persian verse of this poet has been inscribed in Nasta'liq style with gold: Khodavandikea'rsh o Korsiafraakht Tawanadqodratashqasrichonin Saakht.[The Almighty who raised His throne on the plinth, It is within his power to make such a wonderful palace too]

(c) The rulers doing their correspondence were also using the Persian verses for their addresses. In the letter that Humayun wrote to Shah Tahmasb he wrote this verse: Che be darya, che be Sahra, che be dasht. BegozashtazSar-e ma aanchegozasht.[While crossing the sea and passing through the plains, many undesirable events happened to come on the way.]

(d) Persian inscriptions can be seen on the signets of the kings and on the seals and emblems of the nobles and the Maharajas. The coin of Akbar the great minted at Allahabad bore this inscription: Hamesha chon zar-e Khorshid o mahrayejbaadBesharq-o-gharb e-JahanSekka-ye Allahabad. [“The coin minted at Allahabad, may be in currency for ever in the East and the West of the world.”]. It should be noted here that this couplet was composed by Sayyed Sharif Sarmadi of Nishabur, the nephew (sister’s son) of Amir Shahmir, the leader of the chevaliers of Shah Tahmasb Safari.

On one of the coins of Ranjit Singh, the Sikh ruler of Punjab bore the following couplet that was composed by Lachmi Narayin the poet: Lachmi Narayindel Shaad

Kard Khana-I-Ranjit Sang abaad Kard.[Lachmi Narayin pleased his pleased by making the house of Ranjit Singh flourished.] When Jassa Singh, the Sikh leader removed the ruling dynasty of Ahmad from the seat of Punjab, this coin was minted with this Persian inscription: SekkezaddarJahaanfazi-e-Atal, Molk-e-Ahmad gereftJassaKal [By the grace of God the Almighty, Jassakal minted the coin in the world by taking the country of Ahmad]. During the Sikh rule in Punjab, this coin was printed at Lahore, which bore this Persian couplet: Yaft-teeghe-e fath o nosrat bi derang, Az go rougobendnanak-senghe rang[The sword of Guru Gobind Nanak Singh Rang gained the victory].

Tipu Sultan is considered one of the great freedom fighters of India. On one of his signets we find this Persian hemistich: Din-e-Ahmad darJahanroshanzefath-e-Hydar art [The religion of Ahmad (the prophet) is brightened by the victory of Ali (the lion)]. Moreover, the text books that were selected by the governments almost in last one hundred years across the countries of Indian Subcontinent for the teaching in Islamic religious schools like Madrasha and Moktab were directly or changing version taken from the Persian origin, which has incurred a deep rooted influence on the life style of the people of this region. Even to teach Arabic, they have used the works of the Persian. Those which are mainly taught are the Sarf-e-Mir and the Nahv-e-Mir. Both of them were compiled by Mir Sayyid Sharif Gurgani, Nizamud Din

of Lukhnow, considered one of great scholars of Islamic studies. The curriculum that was prepared by him some about two hundred years ago for Islamic studies is still in use at all the centres of Islamic studies. Most of the books prescribed by him for this purpose are by Persians. The books of Khawaja Nizamud Din Tusi, Shaykh Bahayi and Ali Qushchi have been selected to teach mathematics and astronomy; and the books of Sharif Jurjani (Gurgani), Asirud Din Abharizanjani, Taftazani Khurasani, Abdullah Yazdi and Sadr ud Din Shirazi have been prescribed for teaching logic. During last two centuries more than seventy Indian scholars have written notes keys, explanatory treatises and marginal notes on these textbooks. Those who wrote these notes are considered the profound scholars and the founders of particular schools. Some of them were Shah Abdul Aziz of Delhi, his brother Shah Rafi ud Din, Maulana Nizamud Din Lakhnow Farhangi Mahalli, his son Abdul Ali Bahrululum, Tafazzal Husayn Kashmiri known as Khan-I-Allama, Dildar Ali called Ghofraan Maab, his two sons Sayyid Mohammad Sultan ululama and Sayyid Husain Sayyidululama and Abdul Haii Farhanji Mahalli. Most of them have laid great stress on the works of Mullah Sadra Shirazi and have solved the problems related to philosophy.

Outside schools and the centres of religious studies, there were persons who learnt or taught Persian language and its literature. Akbar the Great, the Timurid

ruler in India studied selected parts of the poetical collection of Hafiz with the help of Mir Abdul Latif Qazvini Saifi. Haji Imdad Ullah an immigrant from India to Mecca who fought the British in the 1st war of Independence (1857) taught the epic of Jalal ud Din Rumi, called Mathnam Ma'navi to his disciples. This was the reason that many Muslims of the Sunrite sect became directly or indirectly his followers. He later migrated to Mecca, where he lived about forty years. There also he preached the ideas of Jalal ud Din Rumi to the pilgrims of that holy place. He inspired his disciples so much to preach the teachings of Jalal ud Din Rumi that even today the Mathnavi is being recited and taught at several religious and spiritual gatherings.

Relationship of Persian with Bengali-Past and Present

Introduction of Persian in Bengal is found since the 'ancient times Bengal' with which Iran along with middle-east had been in contact with each other. Along with Iranian merchants and commodities, many soldiers and generals, engineers and craftsmen, Sufis and darwishes came to Bengal. The compilation of numerous books on theology and mysticism by the Sufis influenced the development of Persian language in Bengal. Sultanate Period (1203-1576 AD) though traders and mystics had contributed greatly to the spread of Persian language in the subcontinent as well as in Bengal, the language

spread rapidly throughout the subcontinent after Persian gained the status of court language. In 1203 AD Ikhtiyaruddin Mohammad Bin Bakhtiyar khalji, an army chief of Kutubuddin Eibek, the Emperor of Delhi, conquered Nadia and Gouda. Later he spread his domain over all of Northern Bengal. The Muslim rule of Bengal changed the entire course of history. Most of the population of Bengal, especially of eastern Bengal, was converted to Islam. The importance of the Brahmans along with their Sanskrit language was gradually obscured and Persian as the Muslim court language became the most influential language.

The rise of the traditional centres of instruction and learning, ie, mosques, madrasahs and makhtabs created a congenial atmosphere for the development of literary writings in both Arabic and Persian. These institutions contributed for native efforts at original composition in Persian, in both the religious and the secular fields. Apart from extending their munificent patronage and encouragement to writers and poets, the reigning monarchs of the day themselves took part in intellectual pursuits. Among the reputed centres of study were those situated in Gaur and Pandua, Darasbari, Rangpur, Sonargaon, Dhaka, Sylhet, Bogra and Chittagong. The number of madrasahs in Bengal at the beginning of British rule was nearly 80,000. For more than 600 years (from 1203-1837 AD) Persian was the state language in Bengal. During this long period, thousands of books were writ-

ten in Persian, and hundreds of poets composed their poems in Persian. Copies of these contributions have been preserved in different libraries of Bengal as well as in the subcontinent either in book or in manuscript form. From the middle of the 18th century to the end of the 19th century, five to six Persian dailies, including *Sultān-ul Akhbar* and *Durbeen* were published regularly from Calcutta, suggesting that Persian was a popular language of the region.

The earliest Persian work compiled in Bengal was the translation of *Amrtakunda* from Sanskrit into Persian by Qadi Ruknu'd-Din Abu Hamid Muhammad Bin Muhammad Al-'Amidi of Samarqand, a famous Hanafi jurist and Sufi. *Amrtakunda* is a book on yoga. It has ten chapters and fifty *xlokas*. Nasiru'd-Din Mahmud Bogra Khan (1283-91 AD), eldest son of Sultan Ghiyasuddin Balban, the Emperor of Delhi (1281-1291AD) and Governor of Lakhnawati, assumed independence after his father's death. He was a generous patron of art and literature, and his assemblies were a popular rendezvous for poets. Many writers like Shamsu'd-Din Dabir and Qadi Athir came to Bengal from Delhi and, under his patronage, played a significant role in nurturing Persian literature in Bengal. Shaikh Sharfuddin Abu Tawwamah, the teacher and father-in-law of the famous saint of Bihar, Shaikh Sharafu'd-Din Yahya Munyari, came to Sonargaon between 1282 and 1287 AD. He maintained a madrasah for his students and a *khanqah* for his disci-

ples, which were the leading centres of learning Persian in that age. His book on mysticism, *Maqamat*, enjoyed an immense reputation even in the author's own lifetime. During the reign of Roknuddin Kaikaus (1291-1301 AD), son of Sultan Nasiruddin Bogra Khan, *Nam-i-Haq*, a book on fiqh (jurisprudence), was written in elegant Persian poetry at Sonargaon, the then capital of Bengal. It is in 10 volumes and contains 180 poems. Though the authorship of this book has been ascribed to Shaikh Sharafu'd-Din Abu Tawwama, the author's introduction testifies that the book was actually written by one of the disciples of Shaikh Sharafu'd-Din on the basis of his teachings.

During the reign of Sultan Ghiyasuddin Azam Shah (1390-1409 AD), Sonargaon flourished as a centre for famous writers and faqihs ie lawyers well versed in Islamic Law. So much Persian prose and poetry was written during this period that it may well be called 'the Golden Age' of Persian literature in Bengal. Sultan Jalaluddin Mohammad Shah (1415-1432 AD) was a patron of Islamic knowledge and literature. The court of Rukunuddin Barbak Shah (1459-1474 AD) was graced by the presence of numerous scholars like Amir Zainuddin Harawi, poet laureate; Amir Shihabuddin Hakim Kirmani, physician and compiler of a Persian lexicon entitled *Farhabgi* Amir Shihabuddin Kirmani, and poets such as Mansur Shirazi, Malik Yusuf bin Hamid, Sayyid Jalal, Sayyid Muhammad Rukun, etc. *Farhang-i-Ibrahimi*, the

earliest Persian lexicon in the sub-continent and perhaps the most important, was composed by Maulana Ibrahim Qawwam Faruqi during this period. The work is better known as Sharafnamah, for it was dedicated to the memory of Makhdum Sharafuddin Yahya Munyari. This remarkable compilation marks a significant progress in the development of Persian studies in Bengal. During the Hussein Shahi reign, especially during the time of Alauddin Husain Shah (1493-1519 AD), the usage of Persian and Arabic had greatly spread in this locality. During this time Muhammad Budai, better known as Sayyid Mir Alawi, wrote a book on archery entitled, *Hidayatu-ur-Rumi*, containing twenty-seven chapters. Thus the Sultanate period of Bengal from 1203-1576 AD, when Bengal was ruled by the benevolent and cultured Sultans, paved the ground for further development of Persian studies.

In Mughal period (1576-1717 AD) Persian language and literature reached the highest stages of development in Bengal and greatly influenced the local language and literature. Contemporary and later chronicles and biographers have referred to the dignitaries of learning at the courts of the Mughal governors of Bengal: Munim Khan, Islam Khan, Qasim Khan, Shah Shuja, Shayesta Khan and Mir Jumla. These governors encouraged Persian poetry and offered asylums to many poets. Mirza Jafar Beg Qazvini, another immigrant poet in Bengal, during akbar's rule, compiled a masnavi, titled Shi-

rin-o-Khusrau, in the style of Nizami Ganjawi, a renowned poet of Persia. Mirza Nathan, a petty military officer, wrote Baharistan-i-Ghaibi which contains references to numerous soldier poets such as Luqman, Mir Qasim and Malik Mubarak, who accompanied the army and composed poems commemorating the victories and achievements of soldiers in the battle-field. Mirza Nathan, who served in Bengal for about twenty years, gives an explicit account of events that took place during Emperor Jahangir's reign in Bengal and Assam. Mir Jumla who hailed from Isfahan was an accomplished scholar and poet. His kulliyat (collection of poems) contained 20,000 verses. Shahabuddin Talish, a chronicler of Mir Jumla, who accompanied his master on his military campaigns in Cooch Bihar and Assam, compiled an authentic account of Assam entitled Fath-i-Ibriyya in 1663. Muhammad Sadiq, who came to Bengal in the company of Qasim Khan, governor of Bengal, in 1628, was the author of a historical and biographical work, Subh-i-Sadiq. He attached himself to the court of Shah Shuja when the latter became the governor of Bengal in 1639. The Subh-i-Sadiq contains the biographies of a number of Persian writers resident in Jahangirnagar as well as examples of verses of several poets, some of whom were professional soldiers. Abdul Hamid Lahuri, the author of the Padshahnamah, describes Sadiq as an embodiment of the sciences and traditions, excelling others in theology, medicine and mathematics. Among the renowned

historians of the age was Mir Muhammad Masum who compiled the *Tarikh-i-Shah Shujai* under the patronage of Shah Shuja.

In the early 18th century, Murshid Quli Khan established an independent subadari in Bengal. This led to another influx of poets and writers from strife-torn Iran and northern India to the capital city of Murshidabad, which attracted quite a number of intelligentsia and versifiers from the eastern parts of Bengal, particularly Dhaka. Nawab Nusratjang, Nawab Nazim of Dhaka from 1796 to 1823, wrote a Persian history named *Tarikh-i-Nusrat-jabgi*. It was published by the Asiatic Society of Calcutta in 1908. Persian during British rule in 1757 AD, Nawab Sirajuddaula was defeated by the East india company at the Battle of Plassey, ushering in British rule. Persian, however, continued to be the dominating language during the first century of British rule in Bengal. In 1765 Mirza I'tesamuddin accompanied Captain Archibald Swinton to Europe and wrote his travels in Persian under the title of *Shigurfnama-i-wilayat*. Among other Persian writings of this period are *Seiru-al Motaakkherin* (1783 AD) of Golam Hossein Tabatabai, *Siraj-ussalatin* (1787 AD) of Golam Hossein Selim, *Tarikhe Bangalah* (1763 AD) of Munshi Salimullah. Considering the position of Persian in society, the British Government was obliged to continue Persian as an official language for eighty years (1757 to 1837 AD) after the establishment of its dominance in the region. In 1882 AD, Nawab Abdool

Luteef, highlighting the social importance of the study of Arabic and Persian, expressed his comments to the Hunter Education Commission as follows: ‘Unless a Mohamedan is a Persian and Arabic scholar, he cannot attain a respectable position in Mohamedan society; he will not be regarded as a scholar. And unless he has such a position, he can have no influence in the Mohamedan community.’

Dhaka contributed to both literary and scholarly work in Persian. Agha Ahmad Ali, for example, was born in Dhaka around 1783 and earned considerable fame by compiling *Muayyid-i-Burhan* and *Shamshir-i-Tiztar*, Persian dictionaries that continue to be used in the sub-continent even today. Among his other scholarly works are *Risala-i-Tarana* and *Haft-Asman*. Khwaja Haider Jan Shaiq was called *Bulbul-i-Bangalah*, ie parrot of Bengal, by Ghalib. He has left a *diwan* (anthology) of Persian verses as well as a book of epistles. Other celebrated Persian composers of Dhaka were Khwaja Abdur Rahim Saba, whose magnum opus in Persian prose is called *Tarikh-i-kashmiriyan-i-Dhaka*; Khwaja Ahasanullah Shaheen, a great patron of Persian poets and writers, who inspired Mirza Mahmud Shirazi Makhmur to write in elegant Persian a history of the Husaini Dalan, a historic imambara of Dhaka; Maulvi Abdul Ghafur Nassakh, a skilled writer of both poetry and prose, whose major work in Persian is *Tazkiratul Ma’asirin*, a literary biography; Syed Muhammad Baqir Tabataba’i, who migrated

from Iran to Bengal and settled in Dhaka where he died in 1910 and lies buried in the Husaini Dalan. Tabatabai's anthology of exquisite odes and panegyrics were highly regarded by literary critics. Other notable Persian poets of Dhaka were Abdul Munim Zauqi, Munshi Waris Ali Zia, Agha Mahmud Ali, Masihuddin Shurish, Kazimuddin Siddiqi, Maulana Fazlul Karim, Shah Burhanullah, Munshi Jalauddin and Maulvi Muazzamuddin Sa'id. Maulana Ubaidullah al Ubaidi Suhrawardy (1834-1885 AD), superintendent of the Dhaka Alia Madrasah, wrote verses in Persian reflective of classical masters like Sa'di, Hafiz, Jami, Sa'ib, Naziri and Ghalib. His *Dashtan-i-Parsi Amuz*, in five volumes, is a standard work on Persian grammar. Hakim Habibur Rahman (1881-1947 AD), another dignitary of Dhaka, was intimately connected with the cultivation of Persian learning. His bibliographical work, *Salasa-i-Ghassalah*, gives an account of 173 Persian works written in Bengal.

Apart from Dhaka the port city of Chittagong was also a centre of Persian. Among the prominent Persian writers from Chittagong were Hakim Mohammad Husain Alawi, who wrote *Makhzanul Adwiya*, and Khan Bahadur Hamidullah, who published *Ahadisul Khaw-anin* in 1871 AD. Among Chittagong's little known Persian poets were Maulana Abdul Awwal of sandwip, Muhammad Abdul Ali, Maulvi Faizul Kabir Shauq, Maulvi Faizullah Islamabadi, Muhammad Sulaiman Arman and Abdul Ali Durri. Sylhet, which flourished during the

medieval period as a leading centre of Persian-speaking Muslim missionaries, played a remarkable role in the dissemination of Persian learning. Writers from this region included Syed Shah Israil, author of Ma'danu'l Fawa'id, and Muhammad Arshad of baniachang, who wrote Zaraul Musannif. Syed Raihanuddin of Pail was a noted Persian poet who wrote Khwabnamah and the masnavi, Gule bakawali. Faridpur also contributed to the promotion of Persian language and literature. The Qadi family of Rajapur holds a pre-eminent position in this regard. The most distinguished literary figure of the family was Abdul Ghafur Nassakh whose contributions have been mentioned earlier. His father, Qazi Faqir Muhammad, was the author of several works, chief among which is the Jamiut Tawarikh, a universal history published in Kolkata in 1836. Faqir Muhammad's two other sons, Abdul Hamid and Abdul Bari Sayd were accomplished poets. Abu Muin Azduddin Azud, Shah Syed Reyazatullah, Nasiruddin Ahmad, Samsamuddin Samsam and Ashrafuddin Shraf were leading Persian poets of Comilla. Barisal produced poets like Muhammad Fazil, Ilaichiram Taleb. Versifiers such as Syed Najmuddin Ahmad Nadir and Muhammad Abdul Hai Akhtar hailed from Mymensingh. Syed Abdur Rashid Shahzadpuri from Pabna was a learned man with a mystic bent of mind. He displayed his mastery in Persian verse by composing excellent qasidas on the model of Iranian poets like Khaqani and Urfi.

With the introduction of the printing press and the establishment of the modern libraries in the 19th century, the study of Persian rapidly spread in Bengal. Hindus also studied Persian. For example, Raja Rammohun Roy, founder of the Brahma Samaj, wrote the book *Tuhfatul Mowwahhadin* in Persian. By the middle of the 19th century, however, the importance of Persian faded in Bengal. The use of Persian as an official language was prohibited by Act no. XXIX of 1837 passed by the president of the Council of India in Council, on the 20th November 1837 which read in part: I. It is hereby enacted, that from the First Day of December 1837, it shall be lawful for the Governor-General of India in Council, by an Order in Council, to dispense, either generally, or within such local limits as may to him seem meet, with any provision of any Regulation of the Bengal Code which enjoins the use of the Persian language in any Judicial proceeding, or in any proceeding relating to the Revenue and to prescribe the language and character to be used in such proceedings. II. And it is hereby enacted, that from the said day it will be lawful for the said Governor-General for India in Council, by an order in Council, to delegate all or any of the powers given to him by this Act, to any subordinate Authority, under such restrictions as may seem meet. Protests followed immediately. A memorandum, signed by 800 dignitaries from Kolkata, was submitted to the British Government, demanding cancellation of this declaration. In 1839 another memorandum, signed

by 481 dignitaries from Dhaka, was submitted to the Government of Bengal through Justice JFG Cook. It is important to note that 199 persons among the signatories were from the Hindu community.

In the Influence of Persian on Bangla Literature, the Persian-speaking Turko-Afghan conquerors was making Bengal their new home, an age of cultural assimilation set in and continued for the subsequent seven hundred years. As a consequence, Bangla language and literature were greatly affected by the dominant language of the rulers. Muslim efforts at original Bangla composition or at rendering Islamic matter into Bangla resulted in the introduction of numerous Persian words into the native vernaculars. In most cases, the Muslims accepted the existing forms but also made some additions and alternations in order to eliminate or suppress typically non-Islamic elements. For example, the Muslims replaced the invocation to Hindu gods and goddesses at the beginning of the Mangalkavya with hamd and nath, praises of Allah and the Prophet Muhammad (Sm) respectively following Muslim, especially Iranian, tradition. This was a consistent practice of the Iranian writers of epics and long narratives like Ferdousi, Sadi, and Attar. Thus, when Alaol wrote Padmavati, the story of a Hindu princess, or when Daulat Qazi wrote the story of Sati Maina, another Hindu princess, they started by hymning the praises of Allah and His Prophet.

Persian influenced what is known as *dobhasi* literature, literally literature of two languages. Even today the practice of using Arabic and Persian words in order to describe a typically Muslim context is very common. Thus, in *dobhasi* literature, if a Muslim court was described, a Muslim king addressed, Islamic thoughts and ideals and the Quran or the holy books referred to, Muslim saints and learned men mentioned, Arabic and Persian words were used. This was true of both Muslim and Hindu writers. Shah Muhammad Saghir, the great Bengali poet of the court of Sultan Ghiasuddin Azam Shah (1389-1410 AD), referred to holy books as *kitab*, learned men as *aliman*. Zainuddin (15th century AD) used a host of these prototypical phrases and words in his *Rasul Vijay*: *taj* was used instead of *mukut*, *sawar* instead of *arohi*, *dada* instead of *pitamaha*. This becomes more conspicuous in a later poet like Syed Sultan (1550-1648 AD) who, in *Shab-i-Miraj*, used words such as Allah, *Rasule Khuda*, *Noore Muhammadi*, *peer paigambar*, in addition to *kitab*, *aliman* and *alim*.

In romantic narratives there was considerable Persian influence on the different genres of Bangla literature, the most important perhaps being the romantic, humanistic love story. The most significant writers in the field were Shah Muhammad Saghir, the author of *Yusuf-zulekha*, an adoption of Jami's poem of the same title; Daulat Uzir Bahram Khan, the writer of *Laily-Majnu*; Daulat Qazi of Arakan (1600-1638 AD), author of *Chandra-*

ni or Sati Maina; Alaol (1607-1680 AD), the writer of Padmavati, Saiful Mulk Badiuzzamal, Haft Paikar and Sikander Nama; Abdul Hakim (1620-1690 AD), author of Yusuf-Zulekha; Quraishi Magan Thakur, author of Mrigavati; Abdul Nabi, author of Amir Hamza; Heyat Mahmud (1693-1760 AD), author of jangananama; Muhammad Mukim writer of Mrigavati. Of the dobhasi puthi writers following this tradition, the most famous are Gharibullah, author of Yusuf-Zulekha and Amir Hamza (1st part) and Hatem Tai. The traditional dobhasi love-story has certain common features: immutability in love, bravery and heroism. During the early eighteenth century, this tradition of writing got mixed up with the tradition of writing on the fantastic exploits of heroes in Vijay Kavyas. In most of the narratives of dobhasi literature there was a growing tradition of escapism, fairy tale, romance and fantastic adventures. The first works in this tradition are Yusuf-Zulekha and Amir Hamza (1st part) of Gharibullah. The next important poet is Syed Hamza who wrote Madhumalati in the traditional linguistic style but resorted to Persianized dobhasi style in Amir Hamza (2nd part), Jaiguner Puthi and Hatem Tai. Arif's Mrigavati and Shahnama and Janab Ali's Shaheede Karbala can also be mentioned here. Moreover, the tales of the Arabian Nights were adapted in this linguistic and thematic style. There were at least three such versions: Mafizuddin Ahmad's Keccha Alif-Laila, Raushan Ali's Alif Laila and the third, and the most popular, version by

Syed Nasir Ali, Habibul Hossain and Aizuddin Ahmed.

In heroic verse the Vijay Kavya illustrate the romantic, imaginative, miraculous exploits of the Holy Prophet (S) his companions and well-known Muslim heroes. These verses were the product of the urge to popularize Islamic precepts and glorify Muslim heroes. Hence they relate the vijay or victories of the Holy Prophet over his non-Muslim adversaries. Zainuddin's rasulbijay is the earliest known work in this genre. Rasul Vijay and Hanifer Digvijay of Shah Barid (or Sabirid) Khan followed the pattern set by Jainuddin. This pattern was also followed in Syed Sultan's Rasul Vijay, Muhammad Khan's Hanifar Ladai, Gharibullah's Jabganama, Heyat Mahmud's Janganama and Syed Hamza's Amir Hamza. In historical narratives the first important writer in this tradition is Syed Sultan (1555-1648 AD), a Chittagonian poet of genuine merit. In Nabi Bangsha, he narrates the life and history of the Prophet Muhammad (Sm) from the creation to the death of Imam Hussain (R), the Prophet's grandson, at Karbala. Muhammad Khan had earlier written a book titled Maqtul Hussain. The central theme of these poems is the martyrdom of Imam Hussain. The entire story leads to the catastrophe at Karbala but does not end with it. In every poem from Muhammad Khan's Maqtul Hussain, the earliest book so far known in this tradition, to Muharram Shareef of Kaikobad, there is a marsia (elegy), following the death of Imam Hussain (R). The chief characteristic of these laments is the free-

dom with which the imaginations of the poets roam from earth to heaven and describe not only the lamentation of trees and the skies and the earth, but also of the angels and departed souls. In religious verse, historical and theological, the 16-17th centuries were the period of Muslim cultural expansion. Many Muslim poets described the creation of the world or the life of the Prophet Muhammad (Sm) and prescribed the ways of Islam. Thus, Muzammil (1430 AD), one of the earliest writers in this genre, turns his Neeti-Shastravarta into a simple enunciation of rules. Afzal Ali preaches the rules and regulations of Islam in his Nasihatnamah, which follows the style of the Mangalkavyas. He describes how his pir, Shah Rustam, appeared to him in a dream and gave him instructions. The poet then conveyed what he dreamt in the poem. Syed Sultan's Nabi Bangsha, Shab-i-Miraj, Wafat-i-Rasul and Muhammad Khan's Maqul Hussain and Kiyamatnamah describe the Muslim concept of the origin, evolution, and destruction of the Earth and of the final judgment of good and wicked souls. In Shariatnamah, Nasrullah Khan (1560-1625 AD) tells Muslims what the orders of God are and warns them against doing what God has forbidden. It is clear that Nasrullah Khan did not mean this book for non-Muslims. He wanted to make Muslims conscious of their religious laws. Similarly, Shaikh Muttalib expresses the rules and regulations of namaz, roza, hajj zakat and other essential pillars of Islam in his Kifayat-ul-Muslemin. Nasrullah's Shariatna-

ma and Shaikh Muttalib's *Kifayat-ul-Muslemin* were popular books, which is testified by the large number of extant manuscripts.

In mystic literature the Sufis played a significant role in preaching Islam in this country. Both the literary and folk traditions in Bangla were shaped by Sufi mysticism. The literary tradition fall into two categories: philosophical exposition of the theory and practice of mysticism, and the tradition of songs, mainly padavalis. The folk tradition consists mainly of the traditions of baul and murshidi songs, which describe the different stages that a disciple should pass through in order to reach the final stage of illumination and self annihilation. Among the writers of the philosophic tradition are Haji Muhammad and Syed Sultan. Haji Muhammad's *Noor Jamal* is more philosophical than Syed Sultan's *Jnan Pradip*. Haji Muhammad tells his readers about Shariat, and then goes deep into the philosophical expositions of different theories about *wahdatul wujud*, pantheism. He also discusses the different theories of Ibn-ul-Arabi and Mujaddid-i-Alf-e-Sani. The popular murshidi and baul songs are deeply philosophical. Most of the murshidi songs found in Bengal are influenced by Maulana Jalal Uddin Rumi's *Masnavi* and Shaikh Fariduddin Attar's *Mantiq-ut-Tair*.

In the influence of Persian on Bangla language under the Turk and Afghan rulers, the administration of Bengal was left in the hands of Hindu feudatories, who were

mostly Kayasthas by caste. Usually very little influence could be exerted on the life and language of the people from the Muslim court at Gauda or Sonargaon. The Muslims who settled down in Bengal came themselves to be influenced by their subjects. Undoubtedly, at the end of the fifteenth and the beginning of the sixteenth centuries, the Muslim kings of Bengal were active patrons of Bangla literature. Nevertheless, contact between the indigenous population and the Muslims brought in a number of Persian words into Bangla during the early period of Muslim rule.

The Mughal rule in Bengal, which began with Akbar's conquest of the province, caused Bangla to be exposed to a greater degree than before to the influence of Persian. By 1605, when Akbar died, a synthesis had been affected, out of which rose an Indo-Muslim culture, with Hindustani (Urdu) as its vehicle. Hindustani made itself the inheritor and propagator of the Persian and Muslim spirit in India, during the seventeenth and eighteenth centuries. It came to Bengal, and Persian words, which formerly were brought into Bangla directly, now began to be admitted in larger numbers into Bangla through Hindustani. The result was that, towards the end of the eighteenth century, the Bangla speech of the upper classes, even among Hindus, was highly persianised. Munshis from the Upper Provinces, Bihar, and Bengal taught Persian to sons of rich people, and there were makhtabs and madrassahs frequented both by Hindus and Mus-

lims. This is evidenced from the following lines from raymangal by Krishnaram Das, written in 1686 AD: Awej†^ DIwij ivRvi bM†i| evj†K cvimx c†o AvLb ûRy†i|| Kv†b†Z †m vbvi Kjg†`vqvZ m†y†L| wKZve Z wbcyb Kvq`MY †j†L|| (In the city of the king, The boy is learning Persian from his master; With a golden pen on the ear, And an inkpot in front of him, The Kayastha is busy writing).

Banglapedia (2012) describes in detail the influence of Persian on Bangla language is apparent in three areas: vocabulary, gender formation, and sentence structure. In the first instance, Persian influenced Bangla vocabulary in two ways: a) by substituting Persian words for Bangla ones, and b) by incorporating many Persian words into Bangla. Thus, many Persian words, as well as Arabic and Turkish words through Persian, not only began to be used increasingly, but, in a few cases, drove out some genuine Bengali words as the following examples shown in : kkviæ Li†Mvm (shosharu)(Khorgosh), mu-vPvb/mqPvb evR (Sanchan/saichan)(Baj), Av†LU wk-Kvi (Akhet) (Shikar), †Mvvnwi bvwjK (Gohari) (Nalish), †gjvwb we`vq (Melani) (Viday), eywnZ RvnvR (Buhit)(Jahaj), `k k nvRvi (Dash, sha) (Hazar). Bangla vocabulary was greatly influenced by Persian in almost all areas. However, with the ascendance of Muslims to power, a great number of words relating to revenue, administration, the kingly state, warfare, business, etc, found their way into Bangla. The following is a list of

Persian words, and Arabic through Persian words, which are in vogue in Bangla: 1) Words relating to revenue and administration and to law, for example, AvBb (ain), †Riv (jera), `v†ivMv (daroga), bvwjk (nalish), dqmvjv (faisala), dwiqv` (fariad), ivq (ray), etc. 2) Words pertaining to kingly state, warfare, chase: Rwg`vi (zamidar), ZLZ (takhat), Znwkj`vi (tahshildar), beve (nawab), ev`kv (badsha), †eMg (begum), evnv`yi (bahadur), Kvgvb (kaman), Zxi (tir), †Zvc (top), †dŠR (fauj), kni (shahar) etc. 3) Words relating to religion: †Lv`v (khoda), cqM∩^i (paygambar), wd†ikZv (fireshta), †e†nk&Z (behesht), †`vRL (dojakh), gmwR` (masjid), B`Mvn (eidgah), LvbKvn& (khanqah), `iMvn (dargah), bvgvR (namaz), †ivRv (roza), gviwmqv (marsiya), gvZg (matam), RvqbgvR (jaynamaj), lhy (wazu), ,bvn& (gunah), etc. 4) Words relating to education: KvMR (kagaj), cxi (pir), eyhyiM (buzurg) etc. 5.) Words relating to the objects of luxury, trade, arts and crafts: AvZi (atar), Avqbv (ayna), †Mvjvc (golap), ,j`vbx (guldani), Pkgv (chashma), `vjvb (dalan), gLgj (makhmal), divk (pharash) etc. 6) Words relating to the body and its organs: evqy (bayu), e`b (badan), cv (pa), †mi (ser), wmbv (sina), Mi`vb (gardan), cvÄv (pavja), hev (yaban), bvLb (nakhan), †`j (del) etc. 7) Words relating to garments: AvPKvb (achkan), Avev (aba), †RveŸv (jobba), Pv`i (chadar), c`©v (parda), mv†jvqvi (shalwar), wcivnv (pirahan), evRyeÜbx (bazuband), KgieÜbx (kamarband), †cvkvK (posak) etc. 8) Words relating to foods: Kvwjqv (kaliya), †Kvßv

(kopta), †Kvıgv (korma), †cvjvI (polao), wewıqvbX (biriyani), †MvĪ (goshta), cwbi (panir), Pv (cha), nvjyqv (haluya), Kveve (kabab), wKgv (kima), †gvieŸv morabba), mewR (sabji), †LvıvK (khorak), wKmwgm (kishmish), cvĪv (pesta), ev`vg (badam) etc. 9) Words relating to nations: wn`y (Hindu), wdwiw¹/₂ (Firingi) etc. 10) Words relating to business: KvwiMi (karigar), Lvbmvgv (khansama), Lvbv (khana), wL`gZ (khidmat), wL`gZMvi (khidmatgar), PvKi (chakar), †`vKvb`vi (dokandar), evwRKi (bajikar), hv`yKi (yadukar) etc. 11) Words relating to family and relatives: eev (baba), gv (ma), †eiv`vi (beradar), `v`v (dada), Lvjv (khala), `vgv` (damad), kInvi (shaohar), KvwbR (kanij), †`vĪ (dost), Bqvi (iyar) etc. 12) Words relating to male and female names: w`j Avd†ıvR (Dil-aphruz), w`jiæev (Dil-ruba), byiRvnb (Nurjahan), Rvg†m` (Jamshid), iæĪg (Rostam), †mvm&ive (Sohrab) etc. 13) Words relating to places: nv∩\$vgLvıv (hammamkhana), †MvmjLvıv (gosalkhana), mıvBLıv (saraikhana), gymvwdıLvıv (mosapherkhana), GwZg_vıv (yatimkhana), KviLvıv (karkhana), Avmıgv (asman), hwgb (zamin), evRvi (bazar) etc. 14) Words relating to birds and animals: eyje~j (bulbul), KeyZi (kabutar), evR (baz), †ZvZv (tota), Mvfx (gabhi), Li†Mvm (khargosh), nvBIqvb (haiwan), Rv†bvıv (janoyar) etc. 15) Words relating to common things and notions of life: AvIqvR (aoyaz), AvenIqv (abhaoya), Avd†mvm (aphsos), Kg (kam), †Kvgi (komar), Mig (garam), ZvRv (taja), big (naram), †ckv

(pesha), jvj (lal), meyR (sabuj), mʒd` (saphed), ûwkqvi (hushiyar), ni`g (hardam), wmZvi (sitar) etc. 16) Words relating to the names of cities as well as provinces: bev-ecyi (Nawabpur), ,wj-Ívb Gulistan), ivRkvnx (Rajshahi), iscyi (Rangpur), etc. More than two thousand such words have come to have a permanent place in Bangla vocabulary.

Persian also influenced Bangla grammar. For example, gender is often indicated by using the words nar, madi and marda (marda is a distorted form of Persian mard): nar-kabutar (bi-KeyZi), madi-kabutar (gv`x-KeyZi); marda-kukur (g`©-KzKzi), madi kukur (gv`x-KzKzi) etc. In Persian these gender indicatives are used after the nouns. For instance: ahuye nar (male deer) ahuye madi (female deer). In Bangla, however, these words are used before the nouns. On the other hand, the Persian word morg means both cock and hen, but in Bangla the word morg (ʒgviM) is used only for cock while hen is called murgi (gyiMx).

Genesis of Bangla vocabulary has also been increased by attaching Persian prefixes and suffixes to Bangla words. In the process of borrowings from Persian, numerous changes take place, some of them in pronunciation. For example, in many cases, the Persian a (Av) or sign v has been elided: Kvgvi (kamar) >Kgi; Mig (garam) >Mig (garam); big (naram) > big (naram) etc. In many cases Persian prefixes and suffixes form com-

pounds with Bangla words. For example: †KivwbwMwi (Keranigiry), eveywMwi (Babugiry) etc. The influence of Persian can also be observed in Bangla sentence-construction as may be noted in the following instances: In Persian (man yin kar kardebudam), which is in Bengali Avwg GKvR K‡iwQjvg (ami ekaj karechhilam); in Persian (man yek ta nan Khordam), which is in Bengali Avwg GKUv bvb ‡Ljvg (ami ekta nan khelam); in Persian (to kuja rafti), which is in Bengali ZzB †Kv_vq †Mwj? (tui kothay geli) etc. As in Persian, in Bangla as well, verbs are not affected by gender. For example: In Persian (baba raft), which is in Bengali evev †M‡jb (baba gelen); in Persian (mama raft), which is in Bengali gvZv †M‡jb (mata gelen); in Persian

(berador aomad), which is in Bengali fvB G‡jb (bhai elen); in Persian (khahar aomad), which is in Bengali ‡evb G‡jb (bon elen) etc. Both Bangla and Persian verbs end with a stop-sound, called hasanta (nmšÍ &) in Bangla and saken in Persian. Adjectives are not affected by number or gender in either Persian or Bangla. For example: In Persian (gule safid) which is in Bengali mv`v dzj (sada Phul); in Persian (gulhaye safid), which is in Bengali mv`v dzj, ‡jv (sada Phulgulo); in Persian (pesare khob), which is in Bengali fvjv †Q‡j (bhala chhele); in Persian (dokhtare khob), which is in Bengali fvjv †g‡q (bhala meye) etc.

Though the study of Persian is relegated to a minus-

cule minority in Bangladesh today, the legacy of seven hundred years has become permanently embedded in Bangali language. Thousands of Persian words are part of not only standard Bangali but also of many local dialects of the region. Words and sentences that are familiar to us may often be more likely than not derived from Persian. The sentence *AvenvIqv GLb †ekx Mig Av†Q* (The weather is very warm now) in Bangla is very similar in both vocabulary and syntax to (*Abohawa aknon besh garm ast*) in Persian.

Similarities of Arts and Crafts

Art is the best way to communicate between people and their cultures in different nations in and around the world. Jawahar Lal Nehru words ‘Persian art appears to be intimately connected with the soil and scenery of Iran, and to that probably is due the persistence of Iran’s artistic tradition. So also the Indo-Aryan artistic tradition and ideals grew out of the snow-covered mountains, rich forests, and great rivers of north India’. In the similar tone, Iran and the Indian Subcontinent have the similarities of rich resources of arts and crafts in their many spheres of life. The dazzling craftwork including Jade bowl, enameled knife-hilt, jewel-inland pendent, jade-pitcher and miniature painting (Persian miniature), and Muslim art including calligraphy on Mosque entrance, leaf geometric design, flower design marble inlay, octagen and square pattern etc have become the part and parcel of the

people's life in the Indian subcontinent.

The beauty and ancient history of the Persian civilization, rich culture and geographical location, Iran plays an important role in the world of arts and crafts. The unique artistic works are mainly found in the city bazaars in the major cities of Isfahan, Tabriz and Shiraz. Distinguished in various fields including weaving, architecture, painting, pottery, calligraphy, metalworking and stone masonry, Iran is home to one of the richest art heritages and handicrafts in world history. A brief description on some of the most popular ones is mentioned here. First, Carpets and Rugs: dating back to 2,500 years, the art of carpet weaving is rooted in the culture and customs of Iranian people and includes amazing mixed patterns similar to the Persian garden: full of florae, birds and beasts with a myriad of colors extracted from wild flowers. Iranian carpet is traditionally handmade from natural materials in the span of several months. Depending on where the rug is made, patterns and designs differentiate with some variations in textures and number of knots in rugs such as Gabbeh, and Kilim. Iranian carpet weavers produce the largest amount of hand-woven carpets across the world; the most wonderful ones in terms of design and color compared to other similar products. Although the term 'Persian carpet' most often refers to pile-woven textiles, flat-woven carpets and rugs like Kilim, Soumak, and embroidered fabrics like Suzani are part of the rich and manifold tradition of Persian weav-

ing. Persia was famous for its textiles at least as early as for its carpets. Second, Marquetry: Since the Safavid period, delicate and meticulous marquetry (Khatamkari) has enjoyed a great popularity. Incrustation craft consists of producing coating patterns (generally star shaped) with thin sticks of wood (ebony, teak, orange, rose), brass (for golden parts) and camel bones (for white parts). Many objects can be decorated with marquetry such as jewelry/decorative boxes, chessboards, pipes, desks, frames or some musical instruments. Incrustation (Khatam) can also be used in Persian miniatures, making it a more attractive art work. This craft is still practiced and mostly found in the historical city of Isfahan. Third, Enamel Working: Having abundant use in producing metal and hygienic dishes, enamel working (Minakari) and the art of decorating metals with colorful and baked coats is an adorable artwork in Isfahan, drawing high attention by painters, goldsmiths and metal engravers for a long time. The artwork is categorized worldwide as follows: enamel painting, chess-like enamel and cavity enamel. The existence of outstanding enameled dishes and materials dates back to the Seljuk, Safavid and Zand dynasties as shown by historical documents. Most of the enameled dishes related to the past belong to the Qajar dynasty during 1810–90. Bangles, boxes, water-pipe heads, vases and golden dishes with beautiful paintings in blue and green colors remain from that time. This art was fostered in terms of quantity and quality by Master

Shokrollah Saniezadeh, the outstanding painter of Isfahan, for 40 years. Fourth: Tile work: Inspired by ancestral nomad tribes with geometrical motifs used in kilims or gabbeks and influenced by Islam with an advanced geometrical studies, particular patterns in tilework were emerged to decorate Iranian crafts. The blue mosques of Isfahan were adorned by tilework as a unique feature. The art origin dates back to old centuries; the cities which used to be the hub of Iranian mosaic and tile industry were Kashan and Tabriz. Fifth, Calligraphy: Initiated by Darvish and emulated by his counterparts in later periods, Persian calligraphy is believed to be a kind of creativity in handwriting which includes different styles. Its popularity is in a way that the calligraphic adorning is a significant part of pottery works, metalwork and historical buildings. Having been written by delicate calligraphy, there are highly valuable illuminations especially in the holy Qur'an and works such as Shahnameh, Divan-e Hafez, Golestan and Boustan, most of which are preserved in museums and private collections worldwide. Sixth, Painting and Miniature: Having a long antiquity which dates back to 5000 years ago when imagery of animals and hunting scenes exhibited on the walls of caves, the art of painting in Iran is a unique craft as oriental historian Basil Gray believes "it is excellent in its kind". As Master Kamaledin Behzad invented a new style of painting during the Tamerlane era, the art reached its peak and then European styles and Safavid miniature

were envisioned in Qajari paintings, introduced by Reza Abbasi, and pushed forward by masters including Kamal-ol-Molk and Mahmoud Farshchian up to now whose paintings are world-famous. Likewise, “teahouse painting” was emerged with religious and literary themes during the Qajar era as a true instance of the art. Qajar art has a distinctive style of portraiture. The roots of traditional Qajar painting can be found in the style of painting that arose during the preceding Safavidempire. During this time, there was a great deal of European influence on Persian culture, especially in the arts of the royalty and noble classes. Though some modelling is used, heavy application of paint and large areas of flat, dark, rich, saturated colours predominate. While the depiction of inanimate objects and still lifes is seen to be very realistic in Qajar painting, the depiction of human beings is decidedly idealised. This is especially evident in the portrayal of Qajar royalty, where the subjects of the paintings are very formulaically placed with standardised features. However, the impact of photography greatly increased the individuality of portraits in the later 19th century. A Persian miniature is a small painting on paper, whether a book illustration or a separate work of art intended to be kept in an album of such works called a muraqqa. The techniques are broadly comparable to the Western and Byzantine traditions of miniatures in illuminated manuscripts. Although there is an older Persian tradition of wall-painting, the survival rate and state of

preservation of miniatures is better, and miniatures are much the best-known form of Persian painting in the West Seventh, Relief Carving, Pottery and Others : Relief carving and sculpture with a rich history as old as the Elamites and the Achaemenid Empire with Persepolis as a hub of amazing relief creations as well as exceptional pottery, earthenware and vessels found in the historical ruins of Iran particularly in Sialk and Jiroft sites together with engraving dating back to the end of the second millennium BCE are among other Persian art fields. Also, Galesh (Traditional Footwear), Qalamkar (Persian Block-Printing), Giveh (Handwoven Shoes), Termeh (Handwoven Silk and Wool Fabric), and Persian jewels are of other fantastic Iranian handicrafts. Eighth: Ceramics: The study and dating of ceramics under Shah Ismail and Shah Tahmasp is difficult because there are few pieces which are dated or which mention the place of production. Chinese porcelain was collected by the elite and more highly valued than the local productions; Shah Abbas I donated much of the royal collection to the shrines at Ardabil and Mashad, renovating a room at Ardabil to display pieces in niches. Many locations of workshops have been identified, although not with certainty, in particular: Nishapur, Kubachi ware, Kerman (moulded monochromatic pieces) and Mashhad. Lusterware was revived, using a different technique from the earlier production, and typically producing small pieces with a design in a dark copper colour over a dark blue

background. Unlike other wares, these use traditional Middle Eastern shapes and decoration rather than Chinese-inspired ones. Numerous types of pieces were produced: goblets, plates, long-necked bottles, spittoons, etc. A common shape is flasks with very small necks and bodies flattened on one side and very rounded on the other. Shapes borrowed from Islamic metalwork with decoration largely inspired by Chinese porcelain are characteristic. With the closing of the Chinese market in 1659, Persian ceramic soared to new heights, to fulfill European needs. The appearance of false marks of Chinese workshops on the backs of some ceramics marked the taste that developed in Europe for far-eastern porcelain, satisfied in large part by Safavid production. This new destination led to wider use of Chinese and exotic iconography (elephants) and the introduction of new forms, sometimes astonishing (hookahs, octagonal plates, animal-shaped objects). Ninth: Handstone Carving: Persian hardstone carvings, once thought to mostly date to the 15th and 16th centuries, are now thought to stretch over a wider period. Jade was increasingly appreciated from the Ilkhanid period. As well as wine-cups, there are a series of pitchers with globular bellies, mounted on a little ring-shaped base and having wide, short necks. Two of these (one in black jade inlaid with gold, the other in white jade) are inscribed with the name of Ismail I. The handle is in the shape of a dragon, which betrays a Chinese influence, but this type of pitcher comes in fact di-

rectly from the preceding period: its prototype is the pitcher of Ulugh Beg. We also know of blades and handles of knives in jade, often inlaid with gold wire and engraved. Hardstone serves also to make jewels to inlay in metal objects, such as the great zinc bottle inlaid with gold, rubies and turquoise dated to the reign of Ismail

Similarities in Architectures and Building Structures

In the pre-Islamic phase, the kings of Mauryan dynasty (321-184B.C) like Ashoka (232-73B.C) established the biggest empire in Northern India. They established their relations with Persia the field of architecture and in stone carving and design of inscriptions they followed the style that prevailed in Persia during the reign of Darius I (.550-486B.C). Excavations done in the vicinity of Patna, the capital city of Bihar on the bank of the Ganges, have revealed that the capital of the Mauryas was in the surroundings of that area. The Hundred Pillars Hall that has been discovered there is exactly the same as the Apadana Hall at Takht-e-Jamshid in the city of Fars. This is indicated by remnants of the plinths of stone pillars, stone carvings and even the wooden pillars, which are still to be found there. A number of inscriptions that have dating from the time of Ashoka have been carved in Kharoshti script, which reached India from western Asia and Persia. This script developed in parallel to the Brahmi script with its several styles that originated in the

North West part of Hindustan. The epigraphs of the time of Ashoka, found on the pillars and rocks also remind us of the inscriptions of the time of Achaemenian rulers of Persia. This also shows that this style of making inscriptions had been derived from the rulers of Persia.

In the post-Islamic phase, the design and architecture of the gigantic structures of old buildings for the uses as mosques, memorials and mausoleums across the Indian sub-continent have been carrying the similarities with the traditions of Persians and present day Iran. The maintenance of large gardens, lakes and mausoleums are the major practices and distinctive features of the Iranian civilization, which was installed and maintained in the Indian Subcontinent as well. Mughal architecture is an architectural style developed by the Mughals in the 16th, 17th and 18th centuries throughout the ever-changing extent of their empire in Medieval India. It was an amalgam of Islamic, Persian, Turkic and Indian architecture. Mughal buildings have a uniform pattern of structure and character, including large bulbous domes, slender minarets at the corners, massive halls, large vaulted gateways and delicate ornamentation. Examples of the style can be found in India, Afghanistan, Bangladesh and Pakistan. The Mughal dynasty was established after the victory of Babur at Panipath in 1526. During his five-year reign, Babur took considerable interest in erecting buildings, though few have survived. His grandson Akbar built widely, and the style developed vigorously

during his reign. Among his accomplishments were Humayun's Tomb (for his father), Agra Fort, the fort-city of Fatehpur Sikri, and the Buland Darwaza. Akbar's son Jahangir commissioned the Shalimar Gardens in Kashmir. Mughal architecture reached its zenith during the reign of Shah Jahan, who constructed the Jama Masjid, the Red Fort, the Shalimar Gardens in Lahore, and the most famous Mughal monument, the TajMahal, as well as many other fine examples of the style. The Tajmahal of Agra was constructed by an Iranian architect Named Isa Isfahani. It is a milestone in architecture which Ren Gerosch and French scholar calls 'the soul represented in India body'. Takht-e-Tawoos (the throne of peacock) was built by Shaer Zargar Bashi of Iran. The sculpture of Ashoka Pillar which includes four lions sitting back to back column it is in fact an imitation of Takht-E-Jamshid which were built in 300 AD and is now in Banaras museum.

Especially the architectures and designs of the Mughal periods are in similar pattern of mediaeval Iranian architectures. The Taj Mahal installed at Agra, which is considered as one of the great wonders of the world has a style of garden having water ways in quadrilateral plane has a distinctive resemblance with the architectures of Iran in similar period. The structure of minarets and mosques found across the Indian subcontinent are also in Iranian pattern of architecture. In Pakistan, the tomb of Shah Rukn-e-Alam in Multan, Dewan-e-Khas and

Shalimar garden in Lahore have a resemblance with the Persian pattern of architectures. While Shah Jahan's son Aurangzeb commissioned buildings such as the Badshahi Mosque in Lahore, his reign corresponded with the decline of Mughal architecture and the Empire itself. Mughal gardens are a group of gardens built by the Mughals in the Persian style of architecture. This style was heavily influenced by the Persian gardens particularly the Charbagh structure. Significant use of rectilinear layouts is made within the walled enclosures. Some of the typical features include pools, fountains and canals inside the gardens.

Lalbagh Fort (also Fort Aurangabad) is an incomplete 17th century Mughal fort complex that stands before the Buriganga River in the southwestern part of Dhaka, Bangladesh. The construction of the fort was started in 1678 AD by Mughal Subahdar Muhammad Azam Shah who was son of Emperor Aurangzeb and later emperor himself. His successor Shaista Khan did not continue the work, though he stayed in Dhaka up to 1688. For long time, this fort was considered to be a combination of three buildings (the mosque, the tomb of Bibi Pari and the Diwan-i-Aam), with two gateways and a portion of the partly damaged fortification wall. Recent excavations carried out by the Department of Archaeology of Bangladesh have revealed the existence of other structures. The southern fortification wall has a huge bastion in the southwestern corner. On the north of the south

fortification wall were the utility buildings, stable, administration block, and its western part accommodated a beautiful roof-garden with arrangements for fountains and a water reservoir. The residential part was located on the east of the west fortification wall, mainly to the southwest of the mosque. The fortification wall on the south had five bastions at regular intervals two stories in height, and the western wall had two bastions; the biggest one is near the main southern gate. The bastions had an underground tunnel. The central area of the fort is occupied by three buildings - the Diwan-i-Aam and the hammam on its east, the Mosque on the west and the Tomb of PariBibi in between the two - in one line, but not at an equal distance. A water channel with fountains at regular intervals connects the three buildings from east to west and north to south.

Chawk bazaar Shahi Mosque (also called as Chawk Mosque) in Dhaka, Bangladesh is located in the Chowk Bazaar area of the old town of Dhaka, south of the current city centre. The promenade around the three domed prayer chamber, since there was no separate structure for study purpose, might have been used for open-air classes and the vaulted room with book-shelves on their walls underneath the platform may have been designed to provide residential accommodation for those who used to teach and study here. In that context Chawk Mosque may be regarded as the first known example of Residential Madrasa Mosque. It is an ingenious way of accom-

modating two structures—a madrasa and a mosque in a single building which not only saved space but also a considerable amount of money. The construction of this mosque has been dated to 1676, as noted by an inscription in the Persian language over a doorway. The inscription attributes the project to Subahdar Shaista Khan. So far known this is the earliest dated mosque in the History of Muslim Architecture in Bengal built on a high vaulted platform. Its architectural design was perhaps influenced by Tughlaq Architectures; such as Khirki Masjid or Kallan Mosque of Delhi. Influenced by this structure some other mosques were built in Dhaka and Murshidabad.

Similarities in the Traditions of Cuisines and Food Culture

The cuisines and food habits of the people are similar in many ways in both of the nations in Iran and Indian subcontinent. The various cuisines of meats, kebab, biryani, kharahi, tikka and many items of salads are very popular among the people in the countries of both regions. The similarities between Iran and India go even farther. Both emphasize the creative use of exotic spices, generous infusions of the almost holy alliance to saffron, intricate complex blends of wonderfully aromatic herbs, all based around the singular slow simmered wonderfully unifying fluffy plump rice. The native tongues of the Mughals were Chagatay Turkic languages and the official adopted language of the Mughal Empire was Per-

sian, so many Mughlai Indian dishes were named in the Turkic and Persian languages. Dishes include various Kebabs, Kofta (meatballs), Nihari, Pulao (a.k.a. Pilaf in Central Asia), and Biryani. Paneer is used for preparing vegetarian dishes to suit vegetarian dietary requirements.

Mughlai cuisine consists of dishes developed in Medieval India by the nobility of the Mughal Empire influenced by Persian food habits. It represents the cooking styles of the Muslims used in North India (especially Uttar Pradesh and Delhi), Pakistan (particularly among Muhajir people), and the Indian cities of Hyderabad and Bhopal. The cuisine is strongly influenced by Central Asian cuisine, the region where the Turco-Mongol Mughal rulers originally hailed from, and it has in turn strongly influenced the regional cuisines of modern India, Pakistan and Bangladesh.

The tastes of Mughlai cuisine vary from extremely mild to spicy, and are often associated with a distinctive aroma and the taste of ground and whole spices. A Mughlai course is an elaborate buffet of main course dishes with a variety of accompaniments. Mughlai cuisine also gave rise to the Awadhi cuisine of Lucknow. The native tongue of the Mughals was Chagatay Turkic languages and the official adopted language of the Mughal Empire was Persian, so many Mughlai Indian dishes were named in the Turkic and Persian languages.

First, Kebabs (also American Kabob) are various Mid-

dle Eastern dishes originally based on grilled meat, and now with many variants. Two of the best-known kebab dishes are shish kebab and doner kebab. Kebab comes from the Persian word for grilling. Second, Kofta (meatballs) consist of balls of minced or ground meat—usually beef, chicken, lamb, or pork—mixed with spices and/or onions. In South Asia and the Middle East, koftas are usually made from lamb, beef, mutton or chicken. Koftas in India are usually served cooked in a spicy curry/gravy and are eaten with boiled rice or a variety of Indian breads. In Iran, Iraq and Azerbaijan, koftas are served with spiced gravy, as dry variations are considered to be kebabs. Shrimp and fish koftas are found in South India, West Bengal, some parts of the Persian Gulf, and parts of Egypt. Third, Nihari is a stew consisting of slow-cooked meat mainly beefs or lamb along with bone marrow, garnished to taste and occasionally served with cooked brain. Fourth, Pulao: It is a dish in which rice is cooked in a seasoned broth. In some cases, the rice may attain its brown or golden colour by first being sauteed lightly in oil before the addition of broth. Cooked onion, other vegetables as well as a mix of spices may be added. Depending on the local cuisine, it may also contain meat, fish, vegetables, pasta, and dried fruits. Fifth: Biryani: also known as biriyani or biriani, is a South Asian mixed rice dish with its origins among the Muslims of South Asia. It is popular throughout the subcontinent and among the diaspora from the region. It is generally made

with spices, rice, and meat. Sixth, Halim in Arabic word: دلیم, Urdu, Turkish :Dalımaşı, Persian حلیم, Bengali: , Hindi: दलिया) is a stew popular in the Middle East, Central Asia, and Indian subcontinent. Although the dish varies from region to region, it always includes wheat or barley, meat and sometimes lentils. Popular variations include keşkek in Turkey, Iran, Azerbaijan and northern Iraq; Hareesa in the Arab world and Armenia; Khichra in Pakistan and India; and Hyderabad Haleem in Telangana, India. Seventh: Murgh Musallam: Murgh Musallam literally means whole chicken. The dish was popular among the royal Mughal families of Awadh now state of Uttar Pradesh in India. It also means well done. Ibn Battuta described Murgh Musallam as a favourite dish of Muhammad bin Tughluq. The dish was also served in the Delhi Sultanate. Eighth: Mughlai paratha: Mughlai paratha is a popular street food in Kolkata, India and Bangladesh It can be soft fried bread enhanced by a stuffing of keema (minced meat), egg, onions and pepper; or a paratha stuffed with the same or similar ingredients. Ninth Malai: Malai is a South Asian cooking ingredient. It is made by heating non-homogenized whole milk to about 80 °C (180 °F) for about one hour and then allowing cool down. A thick yellowish layer of fat and coagulated proteins forms on the surface, which is skimmed off. The process is usually repeated to remove most of the fat. Malai is a major ingredient in malaikofta dumplings and in sweet dishes like malaipedha, rasmalai and

malaikulfi. In recipes for malaikofta, the fried dumpling balls, koftas, are made with potatoes and paneer. Keep collecting the malai in the same container and refrigerate it. The flavour becomes even richer when vegetables are added to it. An example of this would be methimatar malai where the main constituent is green peas. Tenth Korma: It is a characteristic Moghul dish which can be traced back to the 16th century and to the Mughal incursions into present-day Northern India, Pakistan and Bangladesh. Classically, a korma is defined as a dish where meat or vegetables are braised with water, stock, and yogurt or cream added.

Dhaka has evolved a vibrant cuisine based heavily on the influence of the Mughal courts, popularly called Mughlai (or Moglai) cuisine and characterized by rich sauces and a generous use of meat (especially beef). These food traditions continued in the courts of the Nawabs of Bengal. Though defeated by the British in 1757, they continued as puppet rulers of Bengal until 1880, with their courts, manners and cuisine maintained by doles from the English. After Dhaka's culinary evolution to Mughlai cuisine, which primarily used beef as its main meat course due to the influence of the Mughal rulers and governors, the primary meat changed from beef to mutton or lamb. This happened due to the fact that after the Mughals left Bengal their cooks remained and found out that using beef would not be very popular as they set up food carts, hence they used mutton or lamb

as a substitute and this spread into the roots of some of Bengal's famous recipes such as 'Kosha Mangsho'.

Similarities in Non Religious Festivals and Celebrations

The non-religious festivals like Jashen Nawruz and Mehregan are celebrated in both of Iran and Indian Subcontinent especially in the northern areas of Pakistan such as in Chitral and Gilgit Baltistan. The Jashen Nawruz is considered as an Intangible cultural heritage of humanity by the UNESCO. The word 'naw' means new and 'ruz' means days. The people of Iran and the Indian subcontinent have been celebrating these festivals for last thousand years to welcome the season of the spring. During the times of Medieval India in Akbar shah kingdom (1542-1605) the Iranian festival (Nawroz-19 days) came in vogue again by the king's order due to his interest in solar date. Everything is decorated with expensive colorful and golden cloth and curtains. Jahangir inherited the throne. He reigned for 22 years. In his kingdom he wrote in Farsi which later was known as Tozak-e-Jahangir. He has written about 17 years of his kingdom such as First Nawroz, Second Nawroz...!! Shah Jahan the son of Jahangir sat on Takht-e-Tawoos (the throne of peacock) in Nawroz festivals. Iran also celebrates its Independence every year. Similarly, Bangladesh has some festivals other than religion including Bangla Naba Barsha (Bengali New Year) and Nabanno

(new crops in the autumn), Borsha Baron (Welcoming Rainy Season) etc. Besides, Bangladesh celebrates Independence and Victory days every year on 26 March and 16 December every year respectively. In the similar manner, Pakistan and India celebrate their independence day every year on 14 August and 15 August respectively.

Conclusions

Iran and the sovereign nations of Indian Subcontinent have many similarities in their rich cultural heritage including religious identity-faiths beliefs, language and literature arts and crafts, wonderful design of architectures and buildings, cuisines and foods, styles and fashions, entertainments of music and movies, festivals and celebrations and in many other fields of human cultural entities. Since the ancient period, over the ages and reigns of many empires and religions, these elements of culture have been assimilated into the human civilizations of both of Iran and Indian Subcontinent. The present generation of the people of Indian Subcontinent has been carrying forward a rich mixer of this Iranian and Indian cultural trait that is acting as a directing force of their way of day to day living of the life. This distinct trait has also brought numerous similarities in the cultural practices of present generations including their religion, arts, literature, habit, fashion and style, economy, politics and in many others between the nations of Iran and the Indian Subcontinent. Many families of scholars and

sufi orders and exponents of important genius of jurisprudence had migrated to the Indian Subcontinent after the advent of Islam and had built up their thoughts in Persian language, which has been playing a catalyst role in many respects to construct the norms, values, customs and conventions of the society in present day Indian Subcontinent. Even if anybody use to visit the famous shrines of great religious and religious Persona-Greta anywhere in the Indian subcontinent, it is unlikely s/he will not hear the tunes of Persian music there. Therefore the Persian culture has become a part and parcel in the cultural life of people here in the Indian Subcontinent. It is evident now that the people of Iran middle-east and Indian subcontinent has a proven record of their cultural unity since the ancient period. Let the sovereign nations of Iran and Indian Subcontinent find the ways to walk together in every respect of their lives as tuned in their history of cultural similarities.

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Indo-Persian Language and Literature

A Tapestry of Indo-Iranian Hues - and their Role in Preserving India's Cultural and Traditional Identity

Prof. Azarmi Dukht Safavi¹

In today's rapidly changing scenario of global cultural perceptions, one may wish and seek to preserve and safeguard the indigenous identity of one's tradition and civilisational values. India and Iran, both ancient civilizations, share a fairly large number of historical, racial, cultural and linguistic denominations. It seems only natural that they should be partners in carving a niche in the world for this particular cultural fragmentation.

But in order to do so, first they have to explore and bring to light its various hues and aspects to define their relevance today. To achieve this goal, a study of Persian sources, particularly those of Indo-Persian language and literature, becomes inevitable. The massive information available in the written word – earlier in the ancient registers of languages and later on in Persian writings throw light on the antiquity, variety and similarity in these cultural ties. All too often, the study of literature is carried

1-Director of Institute of Persian Research ,Aligarh Muslim University

out without paying careful attention to its other equally important aspects besides sheer aesthetics. It is true that great literature is basically concerned with universal truths. However, great literary works also reflect the life and mind, hopes and aspirations, fears and problems, cultural ethos and society of its time. Literary forms, which are neglected in some respects by scholars of other disciplines, are crucial for understanding the living patterns, societal ethos, and cultural formats. The “study of mentalities”, as the French historians have called it, has opened new vistas in literary studies. We also must look at Persian literature, in the light of the above, to know and ascertain the shared identity between the Indian and Iranian cultures. I wish to quote here from Kyomars Amiri:

«هند یک مرکز مهم زبان و ادب و شعر فارسی بوده است. آشنایی با افق اندیشه و رشحه های خامه فارسی نویسان هند ما را متوجه می سازد که فرهنگ و تاریخ و سبک و زبان این کشور متمدن تبلور وهم آهنگی فرهنگی و فکری بین هند و ایران می باشد که آفریده روابط کهن و تنگاتنگ بین هند و ایران است.»

The coming together of these two ancient and luxurious cultural streams gave rise in India to the mighty flow of a composite literature and culture in different parts of the country. These two traditions which were woven together into the multi coloured cultural fabric of the Indian sub continent had their roots in the hoary past. When they came together on this soil, they acted and reacted

on each other, gained new creative vigour and vitality in this process and left a deep impact on Indian life. In this interaction, the creative spirit of India bloomed and flowered producing new forms and techniques in art, music, architecture, calligraphy and new approaches in .literature

Persian language in India not only served as a medium of literary discourse and poetic thought, but, simultaneously, these Indo-Persian sources became a window towards Indian civilization and culture in all its aspects.

A quick look at these ties in ancient times show that contrary to the popular belief, India and Iran had cultural relations much before the advent of Islam in the Indian subcontinent. This is borne out by a comparative glance at the Vedas and Avista, particularly the Gathas of Zarthusstra. If read together, one can not but realize how close are the language and content of the Vedic Samhitas with the Avestan Gathas. How this twinship of languages spreading over such vast stretch of land as India and Iran combined, may hint at some sort of movement of population, either this way or that way, without which it is rather impossible to explain the commonness of the idiom in these two countries at that early stage of world history.

Avesta, the oldest known language of Iran (8th century B.C.) specially the Gathas and the Vedic Sanskrit, particularly that of the Samhitas, bear close resemblance.

This is shown in their vocabulary:

Avestan	Sanskrit	English
Zasta	Hasta	Hand
Ratum	Ritu	Season
Gam	Gam	to go
Hura	Sura	Wine
Aspa	Asva	Horse
Vis	Visa	Poison
Tat	Tat	That
Putra	Putra	Son
Mano	Manos	Mind

So far as thought and the underlying religious ideology, chiefly religious, or concepts are concerned they too had a necessary relationship in the two cultural formations. Similarities may be found between the Avestan Ahuramazda and the Asura Mahan in the Rigveda, Agramanyo and Indra and Mitra. The Vedic pair of Indra and Varuna, however falls apart of each other in the Iranian context. Subsequently they become hostile to

each other, resulting into the Avestan dualism of good and evil, represented by Ahuramazda and Agra Manyu. This antipathy was resolved and eliminated and the original state of things restored in the works of Dara Shikoh, particularly his *Sirr-e-Akbar* and *Samudra Sangam مجمع البحرین*, both important works on Hindu religious thought and philosophy. He characterized eulogistically that the great mystery of *اسرار اکبر* is the crux of the Veda enunciating how the Supreme Being as Indra assumes the form of each and everything in the world. Similarly, the Ahura Mazda of the Gathas gets restored in Persian literature to his original personality of Varuna. The teachings of Ahuramazda to Zarthusht as embodied in the Gathas may be traced in *Sirr-e-Akbar* to its pristine purity in the Upanishad.

A resemblance between the titles of the Kayanian kings in ancient Iran like “Kaykhusra” is found with the titles of ancient names of Kavi in Rigveda. The conception of thirty three gods, the performance of yajna or yasna, the recitation of mantras or ‘manthras’, the offering of ‘ahuti’ or ‘azuiti’, a belief in the cosmic order and a common herpic lore are some of the distinctive features of the religions of the Vedas and the Avesta. Mention may also be made of the sacred thread that the followers of both the Vedic and the Avestan religions are invested in their seventh or eighth year.

The extensive empire of Chankya and Chandra Gupt

had many common features with the Persian empire of the Hukhamanshi monarchs. The wooden castles at Patliputra bear close resemblance to the Achaemenid's palaces as mentioned by scholars of both India and Iran.

Iranian format of folktales, Dastan, Qissa and anecdotal literature were greatly influenced by the Panch Tantra which was taken to Iran during the Sasanian times. Also, the tradition of animal anecdotes, a particularly Indian and Sanskrit tradition, was promoted by Persian writers through translations such as Nakhshabi's Tooti Nama.

The seed that was sown so early in history flourished to become a full blown blossom in the medieval period. A constant interaction between Indian and Iranian scholars, Poets, Ulemas, mystics and men of knowledge gave birth to a unique syncretic society of an Indo-Iranian identity. Great Persian scholar Prof. Amir Hasan Abidi said: For Indians Persian does not signify just as a language, but a whole culture which blossomed on the banks of our sacred rivers like Ganga and Jamuna, Narmada and Godavari, Jhelum and Gomti." He has thus associated the spread of Persian and the syncretic culture it promoted to different parts of India – North, South, East and West.

Movements of human groups with specific cultural traits from one region to another and their encounter with groups of cultural traits equally rich has seldom failed to

add new dimensions to them both, but what happened in India as a coming together of the Indians and Iranians is something remarkable and unique and make a perfect unity. What I wish to point out here is that this synthesis was not merely due to the political, social, economic and other material reasons. Of course they played their own very crucial part. But the chief architect and main motivation of this cultural synthesis was the similarity of temperaments and mentalities between these two great nations = the Indians and the Iranians. This similarity may be epitomized in three chief traits: (1) spiritualism or mysticism as against materialism; (2) humanism or humanistic concerns and (3) a love for beauty. These may even be interpreted in the famous philosophical Kantian triangle of 'Truth', 'Love' and 'Beauty'. These fundamental similarities mark the traditional identity of both Indian and Iranian cultures and society and its offshoots – in past and in present. And Persian literature has been a witness and a record keeper of this identity. This is the common and the shared heritage which we must seek to protect and safeguard, even promote, in these times of *فرهنگی* cultural invasion.

Let us have a brief look at each one of them as they are represented in Persian language and literature produced on the Indian sub-continent:

1-Spiritualism / Mysticism

Dr. Tara Chand has said:

“Indian Culture comprehends ideas of different orders. It embraces in its orbit beliefs, customs, rites, institutions, arts, religions and philosophies- eternally seeking to find a unity for the heterogeneous elements which make up its totality. The complexity of Indian life is ancient because from the dawn of history India has been the meeting place of different civilizations, some of them have brought with these valuable deposits which enriched the ancient soil, out of which grew even more luxuriant cultures.”

It may be fairly said that the commingling of Iranian mysticism or عرفان with Indian spiritualism and mystic thought and Bhagti proved to be one such valuable addition that enhanced the sphere and depth of Indian culture, thought and society.

From times immemorial to the present day man has always sought to seek equilibrium between the two co-eternal substances soul and matter. Besides formal religion, this quest has been carried forward by many informal, philosophical, devotional and other methods or ideas, sometimes conforming with religion at others beyond that. The aim is to rise above the mundane reality, and the law of causation of this materialistic existence and transport ideally with the Divine or the Ultimate Truth, attained by discerning knowledge or گیان or معرفت.

For the Sufis, Yogis, Saints, mystics, Dervshes, and سالک this quest may be mystical and based on a de-

liberate and conscious effort by traversing the mystical path or سلوک with the guidance of a مرشد or Guru; but even for an ordinary man sometimes this material world may not be enough, may not provide him with the satisfaction and he may yearn, however unconsciously, to seek something beyond it. In the modern parlance, may wish to have something like a “personal God”. راه معرفت or path of gnosis may also have many strata, like Jami said in the لوائح. So a common man may also be a seeker – no matter at what a primary level, and he may also crave for spiritual satisfaction. It has been said that mysticism and Sufism were a religion of intense devotion, love is its passion, poetry its worship and passing away in God its ideal.

It is a well-known fact and I do not wish to elaborate upon it here that for centuries in India and Iran both, this yearning and the spiritual and mystical thought have been an integral part of their social and cultural ethos.

From عطار، to منصور حلاج، معروف بلخی، رابعه بصری، بایزید بسطامی، سنائی، تکارام، تلسی، کبیر، and Jami in Iran and from فرید گنج شکر، رحیم، دادو، گرو نانک، فرید گنج شکر in India, this mystical and spiritual strain of thought has been handed down to the common people for hundreds of years. When India became a meeting ground for this mystical / spiritual sentiment, the impact was stupendous.

It should be pointed out here that Indian mystical thought was not new to the Iranians. As we know, In-

dia and the Persian Gulf has close commercial relations. With trade, undoubtedly ideas were exchanged. It stands to reason that when Indian steel and sword, mentioned by even Firdausi in his Shahnameh, and spice and gold reached Persia and Iraq, Indian philosophical ideas should have travelled there too and vice versa. As Jean Perier said 'The black eyed and olive coloured Hindus were brushing their shoulders against those of the Muslims in the cities of the Caliphate.' The Eastern dominions like Khurasan, Afghanistan, Sistan and Baluchistan were familiar with Buddhism. Later on during the medieval period when Iranian Tasawwuf made India its home it was further exposed to and intermingled with Indian mysticism and the Bhagti movement. A copious literature of this intermingled mystic thought came into existence in Persian which, today embodies an Indo-Iranian identity. Majmaul Bahrain of Dara Shikoh is a remarkable study of the comparative Hindu and Muslim religious thought at a mystical level, finding many points of resemblance between the two. This great grand son of Akbar, that great believer in the unity of people, rejected all conflict and discord, because to him, the entire world is one magnificent reflection of that one Reality: He says:

«هر گاه همه اوست، تو کیستی، چاره ای غیر از این نیست که خود را نیز از او
بدانی و در بند من و تو نمایی—»

خواهی که دلت ز وصل گردد گلشن

خود را تو به جستجوئی دلبر افگن

عاشق هم از اسلام خراب است و هم از کفر

پروانه چراغ حرم و دیر نداند

The Sufi teachings, because they had many-things in common with the Bhakti marg, exercised a special appeal for the general masses. Sufi Khanqahs had a massive role in educating people in religious toleration, good behaviour and co existence by establishing an interconnected net work through out the country. They also served as schools of poetry and mystical writings, attracting may poets and writers, side by side with the royal court and the courts of the nobles. Besides Khusrau and Hasan Sijzi, the names of Sharaf bu Ali Qalandar, Jamaluddin Hansvi, Hamiduddin Nagori are worth mentioning. Like many Iranian poets, these Indian poets promoted harmony in the form of transcendental love. Due to the impact of Bhagti, Hindu philosophy. عشق حقیقی. and its mystical ideas, Sufi poetry in India had a special discipline and became deep rooted in the minds of millions of people. Although emanating from established sufi orders, it was more meditative in nature and more profound and suggestive because of local influence and impulses. The yogi practice in the Hindu mystical stream alongwith its attitude of other worldiness, denouncing of normal human ambition for a better life and materialistic comforts and to reduce one's requirements to a minimum found an important place in it. The impact of this

interaction of thoughts and feelings found its way not only in the Sufi poets alone but permeated the writings of almost every poet whether Sufi or non-Sufi. They identified Ram with Rahim and basked in the effulgence of that one Reality, indifferent to ritualistic differences: Persian was the chief transmitter and promoter of this :message of oneness and unity

در حیرتم که تفرقه کفر و دین کجاست
از یک چراغ کعبه و بت خانه روشن است

An entire spectrum of this common mystical and spiritual thought is available in the verses and writings of Persian poets and writers in India, both Muslim or Hindu: Swami Bhupat Rai, Beghum Bairagi said

هر سری شایسته سنگ و سزای دار نیست
در فضای عشق جانان بوالهوس را کار نیست

He composed a mystical masnawi in the tradition of Maulana Rum:

چشم خونباران روایت می کند
دل طپیدن ها حکایت می کند

Farid Ganj-e-Shakar was one of the precursors of this mystic tradition. His duBaiti or Dohas are a charming mixture of Punjabi and Persian with the same mystic nuance:

وقت سحر وقت مناجات هی

خیز در این وقت که برکات هی
 پند شکر گنج به دل جان شنو
 ضایع مکن عمر که هیبهات هی

And Guru Nanak himself:

اک ارج گفتم پیش تو درگوش کن کرتار
 حقا کبیر و رحیم تو بی عیب پروردگار

An Iranian scholar has written

عقاید و احساساتی که شعرای فارسی گوی هند در شعر خود اظهار می‌دارند مستقیماً یا بطور غیر مستقیم تحت تاثیر عقاید و احساسات صوفیا و عرفا و شعرای ایران می‌باشد. البته توام با آن، شاعران هندی با فکر بودائی و فلسفه باگتی هندوان نغمه‌های شیرین نی شری کرشنا هم کاملاً آشنا بودند. باهم آمیختگی و مخلوط شدن عرفان ایرانی با فکر صوفیا و درویشان هندی شعر و فکر شان که منع «وحدت روحی» و رای هرگو نه تبعیض و تفرقه ساخته است را آنان برد. مولانا بودند که فرمود

تو برای وصل کردن آمدی
 نی برای فصل کردن آمدی

Bu Ali Shah Qalandar's verse remind one of Maulana:

شدم غرق وصال او نمی دانم کجا رفتم
 منم محو جمال او نمی دانم کجا رفتم
 هم خسرو و هم فوجم هم باده و هم جامم

هم فردم هم نردجم، هم بحرّم و هم موجّم

of the Iranian mystic thought are visible in the poetry of famous Maharashtra poet Tuka Ram: Says he:

First among the great names is Allah,

Never forget to repeat it

He is one, thou are one, thou art one.

A great Bhakt, Sufi, Saint and poet who represent the Indo-Iranian tradition of Bhakti and Iranian Tasawwuf was Kabir. An intrepid path finder, a pioneer of the unity of all religions, Kabir is a symbol of what India always stood for. Prof. Hasan Askari writes:

“The expression of Kabir’s teaching was shaped by that of Iranian Sufis, like Attar, Rumi and Sadi.”

He used both Sanskrit and Persian terms and also ریخته and Hindi Bhasha. Ahmad Shah the translator of Kabir’s بیجک found over two hundred Persian words in his work. Like Rumi he has come to the conclusion that love is the essence of all:

And Rumi:

از محبت مس ها زرین شود

از محبت تلخ ها شیرین شود

ای طیب جمله علت های ما

شادباش ای عشق خوش سودای ما

A necessary outcome of this mystical sentiment was to rise above all prejudice and conflict, leaving behind religious bigotry, rituals and other paraphernalia: All great mystics have rejected prejudice against any religion or its followers. For them all are seekers of one Truth, their path, may differ:

صد کتاب گر هست جز یک باب نیست

Rituals are to be discarded:

جبه و دستار و قلب بی صفا

شانه و مسواک و تسبیح ریا

خویش را گوی منم شیخ زن

دام اندازی بروی مردو زن

We have a vast treasure of learning, lore, poetry and prose in Indo-Persian literature promoting unity and harmony among people.

Poetry and literature can be used both for germinating hatred, estrangement and discord as also for inculcating love and harmony. I am happy to say that Persian literature produced on the Indian sub continent like the sufistic treatises, malfoozat, Tazkiras even historical accounts like Chach Nama, Tarikh-i-Firozshahi of Shams Siraj Afeef, Jawamiul Hikayat of Aufo contain accounts

of a tolerant attitude towards all communities. Khusrau's poetry is a most remarkable presentation of this toleration and respect for other religions:

هر رگ من تارگشته حاجت ز نار نیست

کافر عشقم مسلمانی مرا درکار نیست

Khwaja Nizamuddin believed that:

هر قوم راست دینی راهی و قبله گاهی

Bakhtiar Kaki said:

گفت هر جا طلبی هست چه مسجد چه کنشت

کردم از عشق سوالی که بگو حق بکجاست

Hasan Sijzi preached respect and toleration towards the religion and has versified many anecdotes. In one anecdote he says that a kind hearted and generous non-believer is better than a cruel believer. In Fawaidul Fawad, he admires the unflinching faith of the Brahmins by narrating that if he was forced to lose everything he had, he would still feel happy if his zunnar is left to him.

During the Mughal period, this mystic ideology was further strengthened by the energetic efforts of the Mughal kings, specially Akbar, to blend the Hindu Muslim cultural tradition. Abul, Fazl, Faizi, Khan Khanan and others were involved in promoting harmonious policies. Sanskrit books and scriptures when translated into Per-

sian, Khan Khanan, himself a poet of Brij Bhasha patronized poets of that language, including Tulsi Das the revered versified of the Ramayan. Poets like Urfi went on to say:

مسلمانان به زمزم شوید و هندو بسوزاند
چنان با مردمان عرفی بسر کن کز پس از مردن

Urfi did not like to confine divine instruction either to this or to that religious belief. He says that a moth in search of a lamp does not care whether it is found in Kaaba or temple:

پروانه چراغ حرم و دیر نداند
عارف هم از اسلام خراب است و هم از کفر

Mullah Shaikh Sadullah who versified Ramayana in Jahangir's reign, extolls Sita and her piety beautifully:

چوجان اندر تن و تن جان ندیده
تنش را پیرهن عریان ندیده

Mullah Shaikh Sadullah who versified Ramayana in Jahangir's reign, extolls Sita and her piety beautifully: Surpassing communal prejudices, Persian poets composed beautiful verses about various Hindu festivals, admiring and enjoying them:

Tughra Mashhadi:

درا چو گلین ساختن باغ ارم خوار آمده
 شد وقت هولی باختن با رنگ و بو پرداختن
 نموده هر طرف طرفه گلستان هولی
 رسیدچون زره لطف در جهان هولی
 دسپهره:

گشت دوبالا نشاط عیش یکی شد هزار
 باز دسپهره رسید با همه فرخندگی

Qasim Kahis has famous « ابیات » . Similarly, Hindu poets wrote verses about Muslim festivals like Idd and even Muharram: Raja Ram Mauzoon, said about Muharram:

ای آب خاک شو که ترا آبرو نماند
 محروم رفته از تو لب تشنه حسین

A Hindu poet composed a Qaseeda entitled:

بعنوان « قصیده شعله بار در منقبت حیدر کرار صاحب ذوالفقار »

شاه عرب علی ولی نائب رسول
 کو را عطا نموده خدا ذوالفقار تیغ
 گیرد بکف چو خسرو دلدل سوار تیغ
 خورشید تیغ خویش کند در بغل نهران

The shared mystic sentiments, as also the Persian mystic terminology and ideas, found their way in the poetry of local Indian languages with a message of universal love and harmony: syas Bulleh Shah – the famous Sufi from Pujab; extolling pantheism or وحدة الوجود

کھوں آپ گرو کہیں چیلی ہے

کھوں مجنوں ہے کھوں لیلی ہے

کھوں بنیا ٹھاکر دوارہ ہے

کھوں بیراگی جٹ دھارا ہے

کھوں محبط کا در تارا ہے

.....

نا میں ہندو نا میں مسلم نا میں ملا قاضی ہو

نا دل دوزک منگے میرا نا شوق بہشتن راجی ہو

"ہو" دا جامہ پہن دے آیا اسم کماون جاتی ہو

A charming combination of the Sufi imagery and the pathos of Indian folk geets mark such compositions. Tales of love like the Iranian Shirin Farhad have been lovingly composed by Punjabi poets like Hafiz Barkhurdar, Kishan Singh Arif and others. On the other hand, Indian folklore like Sassi Pannoon, Heer Ranjha, Waris Ali Shah's Heer Ranjha has distinct imprint of Persian mystical masnawis.

Bengali, Marathi, Gujrati, Hindi, Deccani and of course Urdu were imbibed with this shared mystic thought: Dr. Dalvi had written:

(Tr.): “Due to the Khanqahs of the Sufis in Puneh, a feeling of love and brotherhood was inculcated in the heart of people of different religions and communities. Sufistic terms were borrowed from Persian and Sanskrit words were used in the Sufi masnavis of Deccani Urdu.”

Nazir Akbrabadi, a bilingual poet of Persian and Urdu, has composed many verses in praise of Hindu festivals, and religious personalities like Shri Krishna, a figure of mystic dimensions:

سر پر مکٹ براجے ہے پوشاک تن میں لال

ناچیں ہیں اس بہار سے بن ٹھن کے نندلال

Ghalib enthusiastically calls the Holy city of Benaras the Kaaba of Hindustan.

ہما نا کعبہ ہندوستان است

عبادت خانہ ناقوسیانت

2.Humanism: Sadi’s famous ایبات will put this in the right perspective:

بنی آدم اعضای یکدیگراند

کہ در آفرینش ز یک گوهراند

چو عضوی بدرد آوردگار

دگر عضوها را نماند قرار

تو کز محنت دیگران بی نمی

نشاید که نامت نهست آدمی

Another common trait between the Indian and Iranian mentality that translates itself into both our cultures is an involvement with humanistic concerns. The term 'Humanism' is definitely not being used here as applied to that particular philosophical movement of 14th century Europe. It is used here in a much broader and greater sense that cannot be confined with in any "ism". It means that basic concern with human welfare, that harmonious thought encompassing every aspect of man's life and society, love for humanity, quest for freedom, compassion, justice, رواداری, contentment, عفو و درگزر, شفقت, and a benign and positive attitude towards the adversities of life. These humanistic ideals have been well-grounded in the traditional Indian and Iranian culture and celebrated by their thinkers, scholars, writers and poets:

مباش در پی آزار و هرچه خواهی کن

که در شریعت ما غیر از این نگاهی نیست

.....

خلل پذیر بود هر بنا که می بینی

بجز بنای محبت که خالی از خلل است
 آسایش دو گیتی تفسیر این دو حرف است
 با دوستان تلافی با دشمنان مدارا
 می‌آزار موری که دانه کش است
 که جان دارد و جان شیرین خوش است

India has always been a land of peace, congeniality and brotherhood. Its great religious books like the Bhagvad Gita, Ramayana and Maha Bharat, its Saints, Savants, great holy men like the Budhdha, Guru Nanak, Rama Nand, Kabir and others have always preached the humanistic values and promoted love among the mankind, shunning differences, conflict, violence and hatred. These teachings inculcated in people a certain stoicism that even the inadequacies of their ordinary life did not drive them to despair as they believed in the ultimate redemption. Forbearance, indifference to worldly comforts and material gains, respect for goodness and sacrifice and toleration for fellow human beings were shared by and dear to both the Indian and Iranian people alike. Their coming together and long, close interaction on the Indian sub-continent gave birth to a great humanistic culture which has been reflected beautifully in Persian language, literature and poetry:

فی الواقع سیر در شعر فارسی هند. سیر است در جهان هم دلی و انسانیت
 و گذشت و جوانمردی و بشر دوستی و صمیمیت. شعرا و صوفیای این

سر زمین از شاعران انساندوست ایران مثل فردوسی و سعدی و حافظ و رومی الهام پذیرفته اند. از مسعود سعد سلمان شروع کنیم تا بیدل و غالب و اقبال.....

This most important aspect of this poetry is its message of love and compassion:

Baba Lal Yogi's advice to Dara Shikoh was:

همین است سرمایه پنج گنج
میازار کس را و از کس مرنج

(To live and let live is the be all and end all of a man's life)]

Another poet beautifully extols co-existence, peace, forgiveness and benevolence:

هر که مارا رنج داده راحتش بسیار باد
هر که مارا یار نبود ایزد او را یار باد

Gulab Rai, a Hindu poet of Persian preaches justice and compassion:

جز نام نکو اگر همه چیز
نابود شود همین یقین دار
جمشید و سکندر و فریدون
در نیکی و خیر بود هشیار

جانان تو وفا مکن به مسکین

کن مهرو وفا مشو ستمگار

Shams Siraj Afeef in his تاریخ فیروز شاهی admonishes the rulers to be loving and just to all people, to shower gems of their bounties upon the masses and bring the strangers within the fold of their love:

بیگانگان در دایره یگانگی گوهر خویش نمایند و از کثرت شفقت لذت
عاطفت عقده دوستی بر دوستی افزایشند

Hasan Nizami Nishapuri writer of the famous Tajul Maasir narrates how Sultan Aiback instructed his nobles to win the bruised hearts of the domestics, soldiers and tenants by making good promises and making things easy and convenient for them. He also ordered them to treat the nobles and plebeians on equal footing and listen attentively to the prayers of the oppressed ones and abstain from precipitancy, anger, prejudice and passion.

Sufi Saints believed not only in religious duties but also in the importance of serving the humanity. Shaikh Sharfuddin Yahya Maneri wrote to one of his disciples that prayers, fastings, and worship are good but they are not as good as making others happy. As Sadi has said:

عبادت بجز خدمت خلق نیست

به تسبیح و سجاده و دلخ نیست

In yet another letter he says that there are many paths

leading to the creator but the shortest is to console the afflicted and to give comfort to people's hearts. He also asked Sultan Firoz Shah Tughlaq to display the same kindness, generosity and justice to the non-Muslim and the oppressed as to Muslims.

Shams Siraj Afeef says that a king must be as affectionate to his people as a mother to his child:

نگه کن که چون مادر مهر سنج

بر آن طفل خود چندبرداشت رنج

Sufis Hagiological discourses like those of Moinuddin Chishti, Chiragh Dehli and others are replete with the lessons of humanitarianism, expressing love for the needy, afflicted and grief stricken irrespective of their caste, creed and culture.

Akbar's famous letter to Shah Abbas Safavi, beginning with the informal «برادرم شاه عباس» must also be mentioned here. This young king had so much concern for the common man that he advised the great Persian emperor known for his hot temper to be kind to his people:

Needed real motivation!

For hundreds of years Persian poetry and literature have served as the messengers of love and compassion in India – love for fellow human being and compassion for the destitute. These poets admonished the king that

cruelty and injustice bring down the kingdom very soon – as Urfi said “like the water that tumbles down from the hill, or as the great Shaikh remarked:

چرا مردم را می‌آزاری ؟
مگر سر حکومت کردن نداری؟

Such a doctrine of love and co-existence formulated by poets like Bu Ali Shah, Amir Khusrau, Urfi, Naziri, Iraqi, Dara Shikoh, Ghani Kashmiri Bedil was further advanced by the twentieth century poet Iqbal who said that “nation” does not mean association to a particular race or geographical region, what it means is the unity of purpose:

ملت از یکرنگی دلهاستی
روشن از یک جلوه این سیناستی

Love for Humanity can not be separated from a quest for *آزادی بشری* and aversion to repression. This freedom of spirit has been exposed and expressed in myriad ways in the Indian and Iranian and then the Indo-Iranian culture. Even mysticism was an expression of the freedom of the human spirit. Persian literature found a way, however subtle or symbolic it may be to show their discontent with the repression in the society.

For this, symbolism and allegory used as camouflage became a significant trait of Persian poetry. There is an

extra ordinary proliferation of fables, anecdotes, tales, legendary folklore, epics, ghazals, masnawis filled with symbolism and allegory that celebrate the value of human freedom. It is interesting to note that even the beautiful Sarv (cyress tree) has a permanent quality attached to it by آزادگان the poets i.e. ‘Sarv-e-Azad’ – the Independent Cypress. From a metaphorical use of animals to the sufistic teachings and the allegories of Khusrau, Bu Ali Qalandar, Iraqi, Bedi, Iqbal and Ghalib, Indo- Persian literature bears testimony to this very important aspect of our composite culture: It provided the people with a unique support system that has, during times of chronic political upheaval and economic devastation, sustained their morale and upheld and directed their attention towards a wider perspective. We can venture to say that without such a mental refuge, people might have floundered and collapsed. It was a support system that could provide people with mental sustenance.

Persian poetry took it upon itself to become the alter – ego, to give expression to people’s feelings, thoughts and hopes, to assert their conscious and sub conscious desire of achieving the ideal of freedom. An observation by the English Playwright Harold Pinter on Samuel Becket is an excellent expression of this tendency in Persian poetry:

‘What we hear is an indication of what we do not hear. It is a necessary avoidance, a sly anguish

and a smoke screen we communicate too well
in what is unsaid.'

In Persian poetry the unsaid has been said with a number of chosen motifs, metaphors, moods, images, symbols and nuances.

Ghalib is ready to demolish the world to be free of its constraints:

خوشم که گنبد چرخ کن فرویزد

اگرچه خودهمه برفرق من فرویزد

To Iqbal this world is not enough for man:

آنچه در آدم بگنجد عالم است

آنچه در عالم نگنجد آدم است

3. Love of Beauty:

As far as the long tradition of seeking and crating beauty is concerned, it speaks for itself in a thousand ways in both the cultures. From ancient to the modern times, the Indo-Iranian cultures have been inspired and dominated by beauty – spiritual as well as in the concrete form. From Ajanta and Allora, temples in South India, Persipolice and Isfahan to their shared heritage of Taj Mahal, Fatehpur Sikri, Mughal miniatures, musical ragas, calligraphy, Urdu language and the Sabk-i-Hindi – it is a spectrum of many hues. Fort, fortresses, mosques,

minarates, arches, blue tile work, engravings of lapis lazuli, many Gurdwaras, Fort of Maharaja Ranjit Singh represent this cultural harmony and their shared journey in capturing beauty. Qawwali tradition, Patiala and Multan Gharanas of Indian music are representatives of an Indo-Iran identity. Its different aspects need separate discussions and need not be elaborated upon in this short presentation.

These shared values and similarities in the mentalities so impressed the foreigners i.e. the Iranians – visitors, travelers and dwellers - that they fell in love with India and all that was Indian and paid glowing tributes to its culture, its people, its flora and fauna:

زهند دیده بد دور عشرتستانست
 دل شگفته و طبع کشاده ارزان است
 زهی جهان مروت که گرغریب اینجا
 هزار سال بماند عزیز مهمان است

As a matter of fact Persian verse and writings have become a great source of information about medieval India. Abdun Nabi Fakhruzzamani calls India *اماندارالامان* and says:

این مثل میان عالمیان اشتهار دارد هرکس که یک نوبت سیر هندوستان
 نمود وقتیکه به ایران رفت، در آرزوی این خاک مرار می میرد

Amin Ahmad Razi's words carry valuable informa-

tion:

وقتیکه به هندوستان رسیدم ملکی بغایت آبادان و معمور. و از برای آسایش در ناهیت بی نهایت مطبوع چندان خوبی که در آن دیار است در هیچ مملکتی نیست. مسافر حاجت زاد سفر ندارد. در هر منزل هر چیز یافت میشود

Abdu Nabi says:

یکی از خوبی های هندوستان آنکه هرکس در هر محل به هر طریق که زیست کند هیچ کس را قدرت آن نیست که نهی آن امر نماید

Masood said:

ز همین آرزوی لوهاور

جان و دل در دلم نمی‌آید

لاهور را بجان برابر فریده‌ایم

جان داده ایم و جنت دیگر خریده‌ایم

Muhammad Sadiq Isfani :

موکب رسیدم چون به فیض لا یزالی

به بنگاله پی عشرت سگالی

بهشتی دیدم از گلها نگارین

گلش چون چهره حوران نگارین

The influence and impact of these two cultures on each other is immense and deep. Volumes may be written, and have been written, about its variety and antiquity. A common identity has been carved over the cen-

turies at the chore of which lies the similarity of their mentalities. A common bond had developed which was so strong that it made Khusrau, descendant of Turkish forefathers declare:

فلک گفت هرچه از زمین کشور آمد

از آنجمله هندوستان سیر آمد

Can, today, our vociferous declarations of love for our country be more passionate or since than Khusrau?

Let us keep the torch burning.

India and Iran: The Two Eyes of Humanity Viewing Civilization

Abhay Kumar Singh, PhD¹

***“Where the mind is without fear, where knowl-
edge is free....”***

Rabindranath Tagore

After the onset of Globalization, in 2003, H.E. Dr. S. M. Khatemi wrote, “The incompatibility of modern civilization with our tradition-bound civilization is one of the most important causes of the crisis in our society.” In 1929, when contemporary industrialisation and scientific growth were causing a state of unsettlement Dr. S. Radhakrishnan had written, “The unity of civilization is not to be sought in uniformity but in harmony..... The faith of the future is in co-operation and not identification, in accommodation to fellowmen and not imitation of them, in toleration and not absolutism.” “In the first triumphs of scientific progress it tended to cast aside philosophy, despise thought, and almost succeeded in slaying religion. Though we are more learned and sci-

1-Coordinator Head, Indo Iranian Studies Centre
Professor, Department of Ancient History and Culture
MJP Rohilkhand University

entific than our ancestors, we cannot say that we are less brutal and more humane.”

Here, we wish to survey the approaches of the great civilizations of India and Iran and present a case or claim that their age-long interaction produced benefited cultural patterns that contributed to world. Our cultures still serve the cause of Humanity, and thus, should be guarded from the ills of globalization.

India and Iran-the eyes of Humanity

The beautiful face of Humanity possesses much charm due to its two lovely eyes for granting appeal and kindness to her demeanour. The eyes reflect the heart of Humanity. They are expressive of the intrinsic virtues of Humanity, like love, kindness, peace, as well as, the internal feelings of Humanity, such as her expectations, outlook and approach. They are critical of the external stimuli and ongoing world, and thus, are reflective and reactive to it. They assess only for the sake of justice. In the course of history, these two eyes of Humanity have shown her the path lest Humanity may stumble or go astray! These two eyes are India and Iran.

The major characteristics

The salient characteristics in India and Iran, both can be counted as follows: (1) The attitude of tolerance and receptivity which allowed the development of a humanistic approach during the wide and long-lasting

interaction with peoples of different races, cultures and nationalities since the dawn of history; (2) The respect for knowledge and experience and which enriched on account of this interaction, and was recorded in epics and historical literature and also generated philosophy and sciences; (3) The realization about providing good governance that became a royal priority for reasons of justice and ethics; (4) Along with this sense of responsibility, there remained consciousness of Divine presence and participation; (5) The primacy of social and cultural construction that led towards building a creative attitude.

Common Origin: Formation of the two nations of Iran and India

The rise of civilization in both the lands is approximately at the same time, caused by large scale migrations in the region. In the words of Late Professor Suniti Kumar Chatterji, “From the records of the Assyrio-Babylonians and the Hittites and some Asianic peoples, it would appear that this particular branch of the Primitive Indo-Europeans known to present-day investigators as the Aryans or Indo-Iranians first emerged into history, i.e., were found moving among the more advanced dwellers of Asia Minor and Mesopotamia and taking part as a new racial and linguistic element in the events of the area, from after 2500 B.C. They were getting to be known to the earlier peoples of the regions from about 2200 B.C. This branch of the Indo-Europeans is believed

to have crossed from their original homeland in Southern Russia through the Caucasus Mountains into Mesopotamia, and probably they were at first slowly infiltrating themselves, rather than coming down as invaders or conquerors in appreciably large numbers.”

The Kassites conquered Babylon in 18th century BC and were absorbed by the local people. The Kassites are known to be the people of Luristan in western Iran who explored and spread in the nearby regions, centuries ago. The Mittanis settled in North Mesopotamia in 15th-14th cent BC. They “appear to have called themselves Marya (=‘Men’), a word which is found in the Vedic speech also in the same sense.” They worshipped gods who were found as important deities in the Vedas and the Avesta. Of the Primitive Indo-Europeans, the Hittites contributed to the development of language and religion of the later-day Indo-Aryans of India.

The theory of the common Indo-European origin of the Aryans was proposed by Sir William Jones who based it upon linguistic similarities in the Indo-European languages. Accordingly, the Indo-Aryans who developed the civilization in India were connected with the Iranian tribes. “The Persians and the Medes, Parsa and Mada, the Mada-Parsva tribes, ... were the two largest and the most important Iranian tribes, who virtually became one, after they were united by the first Achaemenian princes and emperors; were found in Vedic

India also (1200—800 B.C.)” Taking cue from Harit Krishna Deb’s suggestion, Chatterji elaborated that the “Madas (or Medians) and Mandas of Western Iran and Mesopotamia and their Indian counterpart or branch the Madras of North Panjab.... retained close connexions with each other.” Several close connections between the Indo-Iranian and Indo-Aryans are noticed. The Old Persian name Kambujiya was a personal name in Iran and a tribal name on Indian frontier, where the Kamboja tribe lived.

The divergent view points

However, deriving support from linguistic arguments a theory of Indo-Iranian religious schism developed over the past two centuries supposing conflicts between the peoples of ancient Iran and India. Noted Pahlavi scholar, Martin Haug by giving “a definite form to a system still fluctuating, converted Mazdaeism into a religious revolution against Vedic polytheism, found historical allusions to that schism both in the Avesta and in the Veda, pointed out curses against Zoroaster in the Vedas, and, in short, transformed, as it were, the two books into historical pamphlets.”

As early as in 1887, James Darmesteter had refuted the proposals of Haug. “The only evidence in favour of the old hypothesis of a religious schism is reduced to the evidence of a few words which might a priori be challenged..... the history of the world is not

a chapter of grammar.” He declared that “so far as the Vedic religion and the Avesta are concerned, there is not the abyss of a schism between them. Nowhere in the Avesta is the effort of any man felt who, standing against the belief of his people, enforces upon them a new creed, by the ascendancy of his genius, and turns the stream of their thoughts from the bed wherein it had flowed for centuries. There was no religious revolution: there was only a long and slow movement which led, by insensible degrees, the vague and unconscious dualism of the Indo-Iranian religion onwards to the sharply defined dualism of the Magi.”

Late Kshetreschandra Chattopadhyaya mentioned about the number of “deep-seated agreements in the religious outlook” of the two communities. “The differences that are discernible in the religions of the two communities can be easily explained through natural development, which was necessarily different in the two cases.” Finally, he proclaimed, “In fact, Indians and Iranians were always friendly neighbours in antiquity, ever ready to learn from each other. Consequently an Indo-Iranian religious clash should be considered a pure myth.” (italics ours).

The two eyes but one perception

“The Achaemenian empire was the first great political and cultural achievement of a people of Indo-European race and language,” observed Prof. Chatterji. The

Persians of Parsumash were mentioned for the first time in the reign of Huban-immena (692—688 B.C.). The dynasty was named as the Achaemenids after the founder father Achaemenes who had a small kingdom. Credit is due to the policy of audacity with discretion, pursued by the son and successor of Achaemenes, named Teispes (675—640 B.C.) who recognized the overlordship of the Medes. He avoided being drawn into the struggle between the great powers and built a kingdom which he divided between his two sons: Ariaramnes (c. 640—590 B.C.) and Cyrus-I (c. 640—600 B.C.) of Parsumash. The successors of Ariaramnes were relegated to a lower position in political affairs, while Cambyses-I of Parsumash rose to power mainly due to his connections with the Median rulers through bonds of matrimony, having married the daughter of Astyages, King of Media, and his overlord. From this union was born Cyrus the Great (559—530 B.C.), who established his capital at Pasargadae in Iran.

The spatial dimensions of the Achaemenid Empire were attained by the efforts of two emperors —Cyrus (II) and Darius (I). Ecbatana was chosen by Cyrus (II) as the capital of united Iran after his victory over Astyages. Established in Persia, Cyrus (II) at first expanded the territory towards the west and reached up to the coast of the Mediterranean Sea, annexing Lydia, Armenia, Asia Minor and the Greek colonies. Thereafter, he campaigned in the East, supposedly up to the river Indus. According

to Herodotos, India, became the twentieth and the last satrapy and paid the highest tribute, about 360 talents of gold dust, to the Emperor. Darius (I) restored the Empire to its glory. “When Darius came to the throne in 522 BC he inherited the greatest empire yet seen on earth. He.....reorganised the government of the 312 subject nations into 20 provinces, or satrapies, dividing power between the local officials so that each administrator kept others in check.” At that hour, the Achaemenid Empire stretched from the Mediterranean to Indus.

Governance over vast and diverse lands needed administrative arrangements to enhance efficiency; and suitable methods for consolidation of the empire. The institutional and infra-structural improvements answer for the former need and the policy innovations and reforms to the latter. Establishment of communications and strategic capitals are the examples of the infrastructural developments while the revenue and religious policies may be cited under the reforms. Darius (I) introduced a legal code, improved communications, standardised weights and measures. He even planned a canal to facilitate trade.

The population of the empire differed in culture, race, social habits, economic prosperity, and every other way. The Mediterranean end was alien and unfamiliar with Indus end. There was a need to establish contact between the East and West, and achieving this task was the major contribution of the Achaemenids. Upon the meeting

ground of the Achaemenid Empire, subject peoples interacted by way of employment in royal armies, as builders and artisans, as traders and philosophers or as explorers and officials. The administrative organisation of the Achaemenids was universal and uniform thus, inducing unity to a good extent.

Cyrus (II) treated his adversaries (King Astyages of Media, King Croesus of Lydia, King Nabonidus of Babylon) with great generosity, presenting an example of his sensibility. Victory over Media was not destructive, rather forged a close union of the Medes and Persians yet kept the Persians as higher than equals. By 546 B.C., Cyrus (II) conquered Lydia, King Croesus received reprieve. When conquering Babylon in 539 B.C., Cyrus (II) treated Nabonidus with mercy and took generous steps to win over the people. Cyrus (II) presented himself as the liberator and legitimate successor of Babylonian throne, and not as a conqueror. He organised the return of the 40,000 Jews from their 'Babylonian captivity', back to Palestine under leadership of Zerub-babel and care of Persian officials. The Jews were allowed to rebuild their temple at Jerusalem.

A ruler with such qualities was ever an ideal to the Indian mind. In mythical legends, an emperor's policy tempered with mercy and justice, was praised. Kindness to the defeated and liberation of the captives were known as great acts. Cyrus could well stand among the ideal rul-

ers of the Indian conception. Truly, the Indian ideal and the Iranian reality matched well, and thus, began their compatibility.

Inspiration and Emulation

“The Mauryan imperialism was an upshot of the Achaemenian imperialism and Ashoka build his policy on that basis” wrote Professor Ram Prasad Chanda. He added, “Ashoka’s Dharmavijaya or conquest of the world through Dharma is not a missionary movement, but a definite imperial policy – it is Mauryan imperialism perfectly pacified.” Persian achievements in administering the large empire must have been an appreciated factor for Indian emperors, too. Darius (I) had reformed his administrative organisation and strengthened communications in the empire. Darius (I) extended the satrapy system to the entire Empire “dividing power between the local officials so that each administrator kept others in check.” Drawing a comparison with the Mauryan administration, we can surely trace the Persian ideas and institutions modified according to Indian conditions by the able Maurya emperors, Chandragupta and Ashoka. It cannot be said that Mauryan administration was wholesale borrowed, but the direction and course of the administrative set up was like the Persian one; and this was possibly because the rulers were aware of the Achaemenid experience of handling their organisation of a large and newly established empire.

The titles taken by the Achaemenid kings that appealed to the sentiments of the people, revealed a changed approach. Cyrus the Great, while in Babylon took the title as ‘King of Babylon, King of the Land’. Darius (I) took for himself the title of ‘Kings of kings’, accepting other subject-rulers. The Maurya emperor Ashoka also appears to have been inspired by such values and followed the policy of benevolence and humility—even a step ahead of the Achaemenian monarchs. He took pleasant title of Devanampiyee Piyadasi laja’ and appealed directly to the masses through his edicts.

Similar Experiences and Perceptions: Honour, Discipline and Welfare

People figured as important in the Achaemenid policy. Diversity was vast and the unification of the Iranians was a tardy process. The reason is to be sought as much in the composite character of the population, as in the physical, geographical and climatic conditions in which and the assimilation of population took its long course. Cyrus (II) treated his conquered “subjects generously and left their institutions largely intact. In place of massacres and deportations Cyrus introduced tolerance and the rule of law.” Cyrus (II) was not just a warrior but a more humane emperor, who treated his subjects generously and introduced tolerance and the rule of law. He was not only “a world conqueror and effective organizer, but the first to display that spirit of tolerance which

is typical of the Iranian character.” In his empire, “each people were to keep its own language, its individuality, its institutions and its religion, and to enjoy the benefits of the State of which it formed part.” Cyrus (II) was able to unite his conquests in a single domain stretching from India to the Mediterranean. “The Persians called him ‘father’, the Hellenes whom he conquered regarded him as a ‘master’ and ‘law-giver’ and the Jews as ‘anointed of the Lord’.” “Persian domination in most of the countries of the Empire was tolerable; it was a regime which combined firmness with goodwill.” Unlike the regimented and uniform civilization of the Romans, the Achaemenid state was an empire of a diversity of civilizations. Recent archaeologists studying the Achaemenid Empire emphasise “the absence of large-scale Persian colonization, and the persistence of local cultural traditions.”

In India, Chandragupta conquered and welded the Mauryan Empire, however, Ashoka consolidated his vast empire by accepting a paternal role towards his subjects: educating them of good values and ethics, and mitigating the strictness of governance with compassion and piety. He laboured for the general upliftment: moral, social, economic. Consolidation by ‘sambhao’; reforms through persuasion on ‘dhamma’; and control with an anxious paternal outlook, were the preferred means adopted to achieve the objectives. He used the Achaemenid form of issuing edicts appealing to his people.

Cyrus (II) and Darius (I) belonged to the Achaemenid dynasty and ruled at a short interval of time. Both of them can be treated as the founders of the Achaemenid Empire. If Cyrus (II) was the real founder, it was Darius (I) who restored the empire to its limits again, almost re-conquering it entirely, once the Achaemenid dynasty was uprooted in revolts at the death of his predecessor king. Both have the credit of consolidating the empire. Cyrus (II) had begun the work by way of his policy of assimilation. Darius (I) completed the consolidation of the Empire by a more coherent administrative set up. He laid down laws, supervised their implementation and provided means of efficient rule. Although both the kings believed in the rule of the nobility, Cyrus(II) rested his power upon a college of princes, but Darius (I) relied more on his military power, the Immortals, his administrative hierarchy and his system of espionage that was like “eyes and ears” to him. While Cyrus (II) excelled in generosity, there was no match to Darius (I) for his foresight. Cyrus (II) had respect for diversity and let it flourish in his empire, Darius (I) preferred uniformity and did not hesitate to implement regimentation. He shifted the disturbing population from the rebel areas to new settlements at the outskirts of Susa.

Both, Cyrus (II) and Darius (I), followed the policy of benevolent imperialism but they implemented it according to their own definitions and interpretations of it. If ‘alliance’ was the watchword of Cyrus (II), for Darius (I)

it was ‘sovereignty’. Cyrus (II) was liberal and granted autonomy to the subjected nations; Darius (I) changed the approach of the state towards integration and attempted to supplant a sense of nationalism among the population. Cyrus (II) paid attention to the eastern parts of the empire for support, while Darius’ concern was the revenue that he received from there. Both, Cyrus (II) and Darius (I) wanted developmental activities in the empire, but only Darius (I) was innovative and could contribute. Cyrus (II) had no time for urban development, but Darius (I) constructed remarkable communicational roads. He also used the art and architecture for strengthening his reign. Both planned exploratory projects, but again it was Darius (I) who was more successful. It seems that both were complementary to the other king, and that was a blessing for the Achaemenid Empire.

Darius (I) was a valiant soldier and his success rested upon the support of the army. “The over-liberal policy of Cyrus had proved ineffective; a mere eight years after his death the Empire had to be reconstructed on a different basis.” Darius knew consolidation better than conquest. But Darius (I) could not be as careful in his victories, as was Cyrus (II). Several reasons may be adduced to explain the change in the approaches of the two emperors, and for the difference in their definitions of “benevolent imperialism”; but the differences in their “greatness” also remains a fact of history.

Ashoka, the Great started his career as a young ambitious king to whom the sword and valour were prime objects, but he matured into a paternal and merciful emperor to whom moral force became the main weapon and dhama-vijaya the desired victory. In his early career he can be ascertained to be akin to Darius' severe attitude and firmness, while in later career he appears to be Cyrus-like in approach. Combining both the facets does not make up Ashoka's personality, because he far superseded those emperors in his vision. Learning from their experiences and his own, Ashoka had a higher dream for his Empire and for Humanity at large. His innovative skills and ingenuity to adapt new methods to changed needs speaks high of his calibre and ability. Be it the 'court art' or the 'dhamma sans Buddhism' or the new offices of the 'dhama-mahamattas' or the unique use of benevolent royal edicts, Ashoka had marvellous measures for exposition of his vision for effective results.

Lastly, it may be said that it was again a matter of great wisdom for a traditional nation of the ancient days to look out for stimuli from other nations, understand that nations situations, appreciate its working and learn from its experiences. The inspiration of the 'destroyed Persian court' was more alive and influencing to Indians than of the 'existing Hellenistic Greeks' i.e., ruling Seleucids or Graeco-Bactrians. The ability of the Mauryan kings in giving importance to Persia as a source of inspiration for selecting the direction and course of their own Mauryan

Empire is commendable. It establishes that Persia was an esteemed source for its progress, high achievement and constructive approach.

The two eyes and their world vision

Preparing the World Vision: Tolerance, Goodwill, Peaceful Coexistence

Religious toleration was another important aspect for the Indian and Iranian kings and subjects, both. “The Achaemenid period saw the rise of.....the faith preached by Zarathustra,which became the state religion of Darius, Xerxes, and Artaxerxes I.” “Achaemenid kings, while appreciating the advantages of Zoroaster’s teachings as a new established religion, nevertheless did not reject the cults of the ancient tribal gods.” The Achaemenids were not staunch in religious outlook. Racial groups were allowed to retain their own religions. The lack of dogmatic religions in the Achaemenid Empire permitted the different faiths and sects to flourish side by side without rivalry. Pierre Amiet notes that “confident of Mazda’s supremacy, the Achaemenids were content to allow subject peoples to follow their own lesser gods, and many cross-bred cults grew up around alien deities and figures of folk religion.” “The Achaemenids none the less worshipped Egyptian, Babylonian, Greek and other alien gods.

On the Indian side, multiplicity of religious ways and

divergent and challenging philosophical thoughts existed and flourished side by side, even before the advent of urban civilization. Acceptance of diverse faiths was well settled. As believed by many scholars, there was certain difference of opinion regarding certain gods in the Avesta and the Vedas; yet it hardly affected the cultural dialogue between the two cultures. The great Ashoka beseeched people to be *bahu-sutras*, and to respect and talk high about the faith of the others in order to earn more respect for one's own faith. Here, again, we find a convergence of the Indian and Iranian ethical sensibility and human sensitivity.

The creative genius of Iran and India produced concepts and symbols that had lasting appeal on all people. If Indian contributed with auspicious symbols and religious concepts, the Persians developed their own concepts and motifs. Regal attributes like sceptre, crown and the royal throne and symbols of imperial power namely, the epithets, royal coinage, edicts and proclamations, the royal court developed to add the prestige to sovereignty. The 'seat of power' or the *simhāsana* (throne) matured in Indian concept, thus.

Employment of public welfare projects particularly on water management had Persian influence. Ancient Indian kings like Emperor Aśoka and Khāravēla had devised a policy of public welfare, including providing water to the people. The Śakas who came to India must

have known the Persian and Bactrian water management during their sojourn in those regions. Later on, they could apply this skill for larger benefit. King Rudradāman's epigraph praised the hydraulic masonry work (constructed by yavandarāja Tushāspa, who is believed to be a Persian noble) as "rājānurupakṛta" or "constructed in a manner worthy of a king". The inscription tells about the artificial Sudarshana lake, initially built by Vaiśya Puṣya-gupta, the rāshtriya of Chandragupta Maurya, and later added with channels and conduits by yavandarāja Tushāspa, the governor of Surāshtra under Aśoka. Rudradāman spent a large sum of money from his treasury on the restoration and Pahlava Kulaipa's son, Amātya Suviśākha, the governor of whole Anārta and Surāshtra, completed the work for the dharma-kirti-yasha of his master. The involvement of foreign (Yavana/Pāhlava) expertise in the engineering work is also explicit. The appreciation for Persian innovations and expertise grew in the receptive Indian minds with long-drawn opportunity for the interaction given by history to the two sides.

Compilation of Truth

At very early age the people of India and Iran acknowledged the relevance of recording human experience for the benefit of the future generations. The Mahabharata in India and the Shahnameh in Persia are two important records that contain knowledge and wisdom in all shapes and dimensions that may be useful for the

civilization to sustain. They speak of justice and truth “haqq”. The golden thread of culture and ethics that runs through the entire text represents the breath that is a requisite with the life force. Culture, not as the outcome of the civilization, but as conceived in India and Iran, culture was the guiding hand that shaped the civilization. The culture was formed with the experiences and experimentation of generations, reflecting and inspiring, over centuries. Culture reflected in living and thought, in parables and poetry, in secular and religious ways, in mysticism and materialism, in folklore and classics, in delicate fine arts and rock-hard valour. It was this cultural strain that could produce several sublime edifices with earthy material on the earth; and raise human prestige to ethereal heights.

Professor Suniti Kumar Chatterji has expounded “Iranianism” in his monograph published in 1972. By ‘Iranianism’ is meant “an Iranian view of the world, or attitude to the world, seen or unseen.” This development was motivated by the love of Truth and by their spiritual ideology, commenced since 900 BC. The characteristic (of Medism or Persism) was first noticed by Herodotus who mentioned of Iranian religious notions and practices, and the Iranian system of training to their young generation which included “hippeuein, kai tokseuein, kai alethizesthai”, i.e., “riding the horse, shooting from the bow, and telling the truth.” “This passionate regard for Truth formed the corner-stone so to say of the ancient

Aryan or Iranian character.” Greek Xenophon noted that “Persians take great care to eschew falsehood, and they are, most of them, the veritable image of goodness.” Pythagoras wrote: ‘Man can resemble God only through Truth: that is why Perisna Magi see in their God the soul of Truth.’ The word arta or ‘truth’ was often a component of the Old Persian names, e.g., Artabazos, Artabanus, Artasuras, and Artakhamas etc.

Further, Professor Chatterji mentioned the salient characteristics of Iranianism as: (i) A fervent sense of a Divine Presence, (ii) The Concept of Dualism, (iii) A moral life of Humata, Huxta, Hvarsta or Nek-pandar, Nek-guftar, Nek-kardar, i.e., Good thought, good speech, good deed; and finally (iv) appreciation of beauty in Nature and love of life.

With the coming of Islam, the concepts of righteousness and faith evolved the Sufi mysticism, where Iranian philosopher Al-Ghazali contributed immensely. “Iranianism began its career in an atmosphere of Truth and Light, and this character never left it through the centuries. This was to some extent strengthened by Islam, no doubt, in which the Godhead was also associated with Light (Nur) as much as with Truth (Haqq).”

In India, as well, the Truth represented the highest of all values. Iranian influences strengthened the ethical and religious aspects in India. If “the greatest event in the Iranian world in the sixth century B.C. was... po-

litical—the foundation of the Achaemenian empire by Cyrus the Great”.... in India, it was “the spiritual empire of the Buddha, and of the Brahmanical sages of the later Upanishads.” India attempted to solve “the fundamental problems of existence”. In early Christian centuries, when the Parthians were rulers “very far-reaching cultural influences came from an Iran (which had already arrived at an independent maturity) to an India (which had also almost fully crystallized her composite culture). “The Iranian Mihr came to India accompanied by his son Raevant.....The Iranian priests.....acquired the status of Brahmanas.... when settled in India came to be known as Maga-Brahmanas, or Sakadvipiya Brahmanas...” India showed reverence to all learned saints and so was the gracious reaction towards the Sufi saints. Vedanta and Tasawwuf were commonly studied and the best exponent of the spiritual integration was in the Mughal Prince Dara Shikoh. The tradition was laid and continues till now.

The Message for the World

India and Iran, the two lovely eyes of Humanity, leave a message of kindness and love to the world they behold. These eyes see human beings as equal and discern for justice. They see divine oneness and celebrate natural diversity. They seek the good and search for knowledge in outside world. These eyes emanate the inner light of Truth as realized within, and look for pristine beauty

outside. Thus the twin could visualise and actuate, the Taj Mahal, the marvel of beauty, leaving it as “a tear-drop upon the cheek of Eternity”.

A Glance at Present and Past of Cultural Relations between Iran and Subcontinent Countries

Mohammad-Hassan Haqyaar¹

Prelude

First and foremost I would like to appreciate the organizers of this seminar which focuses on holding cultural dialogue among nations with glorious pasts and inseparable futures. I assume this is a blessed and necessary step aimed at renovation and training of how to have deep-rooted, broad-scale relations among the nations, not only in the cultural, but also in the political, economic and historical fields.

Let us turn this meeting into an appropriate opportunity for holding intimate, close dialogues on lives of those nations that have throughout long centuries shared comprehensive commonalties and led brotherly lives relying on one another's assistance. It can also serve as an opportunity to get a deeper shared insight about the past and present involvements of the nations that have shared

Coordinator Head, Indo Iranian Studies Centre
Professor, Department of Ancient History and Culture
MJP Rohilkhand University

and quite the same pasts, present days, souls and civilizations. Meanwhile, in order to trace the roots aimed at leading better lives and having better perspectives for the future we need to try harder. I believe this meeting is a great opportunity for acquiring greater cognition about the subcontinent countries and Iran alike, and we hope relying on continuation of such meetings in other regional countries we will leave behind the obstacles and clear the dust that has blurred the glass of intimate relations so that the future generations will have a leading light relying on which they would be able to know and feel proud about the depth of our historical relations.

Beyond doubt we are all engaged with different types of tensions which pose threats against our nations, but we should know it is our shared culture that plays a decisive role in putting an end to those tensions and unrests. Today even the everyday affairs of our nations are intermingled with cultures and thus these cultures can serve as factors at the service of expanding our economic and political relations to secure the mutual interests of the regional nations and governments.

I have therefore tried to shed light on the bright historical and cultural relations between Iran and the subcontinent, whose appropriate representative is India today. I have identified the problems, obstacles and hindrances in the way of expansion of ties, presented the pathological pattern, and offered proposals aimed at elevating the

level of cultural ties between these two old friends.

Background of Relations

The late leader of India and the subcontinent, Jawaharlal Nehru, has said, “Among the various nations and races which have had contacts with the Indian nation and got well acquainted with the lives and culture of the Indian nation, the oldest and longest lasting have been the Iranians.”

According to the historians, relations, interactions and cultural commonalties between Iran and the subcontinent date back to over 3,000 years ago, which means the time when the Arians immigrated to India. Proof for that claim in the ancient times is the existence of shared mythological heroes between the two cultures.

Experts believe the Iranian and Indian tribes have actually had a shared culture and been of the same race. During the course of the third century BC the people who lived in Central Asian tundra deserts abandoned their motherlands due to the harsh climatic changes and emigrated into the south. A group of them moved through the Caucasus towards Europe while another group crossed the Sind River, or passed through the Kheybar Mountain passage to enter India. The third group settled down in the Iranian Plateau.

This whole tribe was called the Aryans and throughout long centuries through marriages and getting inter-

mingled with the aboriginal peoples they lost their shared culture and they each established their own language and traditions. Although there are great differences between the ancient Persian and the Sanskrit languages, but all the same the existence of a large number of shared and similar words in these two languages proves the hypothesis that their roots were once the same.

According to Dr. Mohit Tabatabaie, the Koshanians were the first tribe from the Indian Subcontinent (even before the Safaris) who established greater political relations with the Iranian people and contributed to the expansion of the Farsi language realm in the Indian Subcontinent and Pakistan.

The broad-scale and deep-rooted cultural relations between Iran and India existed even before the entry of Islam into this land, while after Islam's entry to India (in the year 390 AH – 1001 AC) the mighty King Sultan Mahmud Qaznavi further strengthened it.

There is historical proof that the Iranians were after propagating Islam and expanding the realm of Farsi language in India even before Sultan Mahmud Qaznavi entered India with his army.

A visit by Abu Maashar Khorassani of India and his compiling of his important astronomy book in Farsi language, or the visit by Abu Mansur, Movaffaq bin-Ali Heravi in the 4th century (AH) and writing the book

«الابنيه فى الحقائق الادويه» (The Foundations on Realities of Food Seasonings and Medical Herbs), which is among the best ancient Farsi language prose works are best proofs for confirming this hypothesis.

Ever since the 5th century (AH) when the ground was quite paved for propagating Islam in India a group of Iranian clergies, scientists and poets visited that country and began scientific works, teaching, preaching and conducting research projects.

After that the Farsi language gradually became the official language of the Indian scientist, kings and courtiers. Although many Indian kings were of Pashtun, Turkish, Mongolian and Tatar origins, but they all preferred to think, write and rule using the Farsi language and spent hard efforts to promote it at any rate.

The Indian Muslims, both of the Iranian origin and the non-Iranian Indians, have throughout the past ten centuries compiled hundreds of precious books in the Farsi language and translated many more into Farsi, some of which are still being taught in Indian art universities and play important roles in Indian scientific circles.

Those Hindus who had just converted to Islam were very eager to learn the various Islamic sciences and therefore they began learning the Farsi and Arabic languages to enable them to learn the religious sciences from their original texts. Before long hundreds of sources of Islam-

ic jurisprudence, Sufis, men and women of letters, poets and lexicographers were trained in India whose books in Farsi language adorn the world libraries today.

Linguists believe the most reliable Farsi language dictionaries and grammar books have been compiled in India. Only during the course of the 11th and 12th centuries (AH) 17 such dictionaries, during the years of the 13th century eleven, and during the current century so far more than 20 Farsi dictionaries have been published in India.

The number of Farsi language plates and inscriptions in India is probably more than the comparable figure in every country in the world, save for Iran. Hundreds of lines in Farsi language have been inscribed on the doors, walls, mosques, palaces, mausoleums, and monasteries, which prove there was a time when the Farsi language was both broadly spoken and of great importance in that country.

The richest collection of Farsi manuscripts around the globe belongs to the libraries in India. Hundreds of state and private universities, mosque, masonry, and shrine libraries throughout India have collections of both Farsi printed books and manuscripts, which have been collected during the course of the past centuries by the Indian sultans, Maharajas, or Rajas, comprising the richest resource of Farsi manuscripts around the globe.

Farsi was the 2nd official, cultural, and scientific language of India before that country became a British colony. When the British established and governed the East India Company they noticed that the Farsi language was quite deep-rooted in India and without learning it, it would be impossible for them to heed their responsibilities. Therefore, most of the Indian state officials were urged to learn the Farsi language and in order to facilitate the Farsi language learning the Forth Volume College was established in Calcutta in the year 1800 and similar colleges were established in different schools.

But after the British strengthened their pillars of power in India finally in the year 1836 when the Indian people who had by then got quite familiar with the Farsi language they noticed that the colonizers had officially replaced it with the Urdu language in the state offices, while in the year 1875 after the distinction of India's Gurkanian Dynasty the English language was declared as the official language of the Indian nation by the colonizers and their mercenaries.

Yet, the Indian history and aboriginal languages are quite intermingled with the Farsi language and the Indian language is incomplete without it. Farsi is also the religious language for the Indians and if it will become extinct in India thousands of books on religion, Gnosticism, and ethics will be left useless in that country's libraries, which is one of the reasons why the Farsi lan-

guage has still not lost its significance and influence in the Indian societies.

Famous Indian poets and scientists, such as Abulkalam Azad, Jawaharlal Nehru, Allameh Iqbal Laurie, Zakir Hussain, Rabindranath Tagore, Bidel Dehlawi, Amir Khosro Dehlawi, Ebrahim Qawameddin Foruqi, Abul-Hassan Ali Bin-Ismael Jalali Hajviri, Khajeh Moineddin Chashti, Shiekh Bahaeddin Zakaria Multani, Sid Ashraf Jahangir Semnani and Sid Ali Hamadani have played decisive roles in gaining fame of the Farsi language in India.

Presently in some 100 universities and hundreds of seminary schools in India the textbooks are taught in Farsi language.

Taj Mahal mausoleum in Agra, which is a symbol of intermingling of love with arts in the world is indebted to the Farsi culture. Urdu language itself is a good sample for the cultural relations between Iran and the Indian Subcontinent.

A Brief Look at Published Inheritance

Cultural influence of the Farsi language in the subcontinent has a long history and still continues. In this article we will take a brief look at some of its highlights.

Great Muslim scientist Abu Reyhan Biruni visited India during the 5th century, stayed and lived there for a

while, taught Islamic sciences and the Farsi language to the Indians and wrote his famous book ‘Tarikho Ma Lil Hind’ (The History of What is for India) in the year 423 (AH).

In the year 243 (AH) Abolhassan Jebeli translated the book Mujmal ut-Tawarikh (Briefed Historical Books) from the Arabic language into Farsi. In the year 425 (AH) famous Sufi Abolhassan Ali biin-Ismail Jalali Hajwiri whose tomb is now in Lahore, Pakistan, wrote the Book ‘Kashf ul-Mahjub in Farsi.

In early 7th century when the Muslims captured Delhi and named it their capital city most learned Muslim people from Central Asian countries, Afghanistan and Iran came to India, including Sadideddin Owfi Bukharaie, a famous Muslim scientist who compiled the books ‘Luba ul-Albab’, ‘Jamea ul-Hikayaat’, and ‘Al Faraj Baad al-Shiddah’ in Farsi language.

It was also in early 7th century when Ali bin-Hamed translated the book ‘Minhaj ud-Deen wal-Mulk’ in the year 613 into Farsi. Between the years 690 to 725 (AH) Amir Khosrow Dehlawi the poet who composed in Farsi and was alias the parrot of India composed and compiled his precious works in India. Two dynasties of Adel Shahs and Qutb Shahs in southern parts of India, too, contributed greatly to the expansion and promotion of Farsi culture and literature in Dakan region.

In the year 932 (AH) Baber, the grandson of Emir Timor and Genghis Khan defeated Ebrahim Loodi, the last king of the Loodi Dynasty of India and established the Goorkanians Dynasty in the country. Baber's domain included the entire northern parts of India up to the banks of Bangla. Yet, although Baber's mother tongue was Turkish he was very fond of the Farsi language to an extent that he even composed poems in Farsi. After him his son, Hodayun who had spent 12 years of his life under the guardianship of Shah Tahmasb of the Safavid Dynasty and was therefore highly influenced both by the Persian culture and by the Farsi language succeeded his father.

Akbar, the son of Hodayun succeeded his father's throne at 14. He was the king who expanded the realm of Farsi language throughout the Indian Subcontinent.

During Akbar Shah's tenure two renowned scientists, Abolfazl and Feyzi translated several Indian epical works into Farsi.

Nureddin Jahangir who inherited his father's throne, too, like Akbar Shah loved the Farsi literature. He himself compiled the precious book 'Tazuke Jahangiri' in Farsi language.

In the year 1037 (AH) Shah Jahan, too, was a staunch supporter of expansion of the Farsi language and literature in India. He invited many poets and literary figures

to the Indian court house. Most of the poets who had come to the palaces of Akbar Shah, Jahangir Shah and Shah Jahan were from Iran. Such famous poets as Naziri Neishaburi, Orfi Shirazi, Saeb Tabrizi, Kalim Kashani, Qazali Mashhadi, Taleb Amoli, Sarmad Kashani, Qodsi Mashhadi, Noie Khabushani, Mirza Enayat Esfahani and sixty other renowned poets had emigrated from Iran to India and created unique works in the imperial court houses of Akbar, Homayun, and Jahangir Shah and that of Shah Jahan.

Dara Shokuh Baradar, a brother of Owrang Zeib, who was famous as a learned man of letters, composed several books in Farsi language, including the Safinat ul-Owlia and the Sakinat ul-Owlia, whose writing ended in the year 1052 (AH).

During the course of the 11th century three of the most important Farsi dictionaries, namely Farhang-e Jahangiri, Farhang-e Rashidi and Borhan-e Qatea were compiled in India.

In the year 1724 the Asefiyeh Dynasty that was the greatest promoter of Farsi poetry and literature came to power in Dakan province's Heidarabad district. They established the Othmanyeh University, which is India's most significant center for Farsi language studies. Among their important contributions to promotion of Farsi language there are the compiling of the Nezam Farsi Dictionary and the establishment of a Farsi Manu-

scripts Library.

In the year 1785 the books Alamgir Nameh and the first volume of Ferdowsi's Shahnameh were translated into English for the first time in the world.

In the year 1791 the first Hafez Divan was published in Calcutta. In the year 1810 India's first Farsi language daily, called The Hendustani, was published in Calcutta.

There was a time when more than 40 Persian language newspapers, magazines and weeklies were published throughout India. The Farsi language daily Hablol Matin was published in India even before its publication in Iran.

Since the second half of the 18th century when the printing industry came to India up to the present day thousands of Farsi language scientific, historical, philosophical, theological, and literary books have been published in Calcutta, Mumbai, Hyderabad, Lakani, Delhi, Panta, Kanpur, and several other Indian cities and exported to countries around the globe.

Cultural Ties with Pakistan

Atop, we took a brief look at the background of India's cultural ties with Iran. Since 69 years ago there was no such country as Pakistan and the present day Pakistan was a part of the Indian Territory, or a major part of the Indian Subcontinent. Therefore, when we talked about

the historical relations between Iran and the Indian Subcontinent naturally today's Pakistan, too, was included in entire historical eras of those dates.

But as ever since seven decades ago Pakistan has appeared as an independent country in the world map which plays roles as a neighbor of India, Iran and Afghanistan, and therefore we are obliged at least to briefly refer to that country's contemporary era cultural ties with Iran in an article like this.

So far as I know the 69-year history of Pakistan shows that the Iran-Pakistan intimate ties have been subjected to tides and neaps from time to time, but these two countries have never broken into any war against each other and they both favor friendly and brotherly relations. The two sides have in case of many crises helped each other and the Farsi culture in Pakistan today is still as it was in the past in the Indian Subcontinent. In Pakistan, like Afghanistan, such poetry books as Golestan, Bustan, Hafez Divan, Tohfath un-Nasayeh and... are even recited in the mosques. Iran Culture Houses are active in large Pakistani cities.

On the satisfactory level of ties between Iran and Pakistan before the Islamic Revolution for instance we can refer to the imperial regime of Iran's ties with Pakistan during the 1965 India-Pakistan War as well as the 1971 crisis which led to the independence of Bangladesh in which Iran offered any possible assistance to its east-

ern neighbor to prevent the outbreak of a war. Also during the course of the Iraq-Iran War Pakistan adopted a relatively neutral status and let Iran use its Karachi Port for transiting any kind of goods. Pakistan also did not participate in any of the western imposed anti-Iranian sanctions and hoisted its flags half-hoist for ten days of national mourning after the demise of the late Imam Khomeini (P).

In the year 1992 after Algeria resigned from being the care-taker of Iran's interests in the United states Pakistan accepted the responsibility and after a year when Iran and Algeria ceased their political ties again Pakistan accepted to be the care-taker of Iran's interests in that country.

Iran and Pakistan, two major neighbors and regional players in West Asia, after their exit from the CENTO treaty established a new regional alliance together with Turkey, called the ECO.

Present Day Relations

During the course of the past 40 years the big world powers and the world powers' information agencies have taken advantage of Pakistan's weak points, particularly in the economic and cultural fields and through paying financial assistance they have intensified their intelligence activities there. This has led to the aliens' penetration into Pakistan's political, religious and even

military affairs.

Such activities have led to the emergence of enmities and antagonist moves between Iran and Pakistan in form of religious and sectarian strife, particularly among such clans as Ahl Hadith and the Salafi Muslims, which never before existed in Pakistan. Such disputes between the Shi'a and Sunni Muslims have thus far left thousands of both sides' dead.

Also both sides accuse each other of making investments against the other one in two neighboring Baluchistan provinces (of Iran and Pakistan) which has led to deterioration of bilateral ties to some extent. Especially when the terrorist Jondollah Group, the Rigi gang and that of Akbar Bagti were launching attacks from Pakistan's soil against Iran, the two countries' relations had sunk to the lowest level. Limitless and unchecked freedom for activities of political and religious parties, such as Sepah-e Sahabe and Lashgar Jangway have also led to unrest, terrorism, and lack of security inside Pakistan.

As we said, throughout Pakistan's history its relations with Iran have been subjected to tides and neaps, but the peaks and lowest points have never reached the zero or 100 level.

Iran and Pakistan, two Muslim friendly neighbors have lots of commonalties, but Pakistan's inclination toward such countries as the United States, Britain, the

United Arab Emirates, Saudi Arabia and Qatar with which Iran has not enjoyed excellent ties, as well as the continual growth of Salafi groups, the anti-Shi'a clans and the notorious Daesh phenomenon have led to increase in launching attacks against Shi'a Muslim and their systematic murder, which has affected the Iran-Pakistan intimate ties lately.

Positive and Negative Vectors

Despite the entire difficulties, there are vectors that encourage Iran and Pakistan to have cooperation in securing mutual interests, including lots of cultural commonalities, the need for blocking the path for penetration of anti-religious and anti-social groups, such as the terrorists which sow the seeds of discord in both countries. Pakistan's high military and nuclear capacities, its neighborhood with Afghanistan, China, India and Iran and its particular geographical position which enables it to provide a substitute path for energy and commercial merchandise transiting from the Central Asian countries and China to the other countries and the need for expanding economic cooperation encourage both countries' merchants and government to make investments in joint military, economic, and cultural projects.

Pakistan's dire need to Iran's energy and electricity exports and cooperation between Iran Sistan and Baluchestan and Khorasan-e Razavi provinces with Pakistan's Baluchistan province are points that encourage

cooperation.

All the same there are concerns that both countries have for each other, which the leaders of the two countries can through diplomacy resolve, such as the extent of Pakistan's expansion of political, economic and especially military ties with the United States and Britain; the two countries' different stands on Afghanistan; Pakistan's lenience about the activities of Salafi groups, Daesh, and other terrorist organizations, coupled with Iran's vulnerability in this field, and the western, European and Arabic countries' support for Pakistan in provision of facilities, information, financial, and training.

Pakistan fears lest Iran will influence its Shi'a population, interfere culturally and religiously in the region and particularly in Pakistan, and Islamabad also is under the influence of the Shi'a Crescent propagations of the West.

Military competition, particularly in the two countries' navies and air forces is quite evident and their commercial completion is seen in both countries' efforts to turn Iran's Chabahar Port and Pakistan's Gwadar Port into transit routes from the Sea of Oman to Afghanistan and the Central Asian countries.

Both countries' Baluchestan provinces are scenes for sectarian unrests and both countries' leaders' concerns about cooperation are partly due to the need for quieting their dissident citizens who favor separatism.

Vectors and Concerns in Ties with Afghanistan

Since I myself am an Afghan citizen, I would like to use this opportunity to refer also to the Iran and Afghanistan's cultural interests in their bilateral ties.

Despite lots of grounds for joint cooperation and many shared prides, there are at least five attractive and powerful vectors which encourage the Iranians and Afghans to spend joint cultural efforts.

- Firstly: The holy Islamic faith, which is a precious cradle and a real destination for joint cooperation and ideals.
- Secondly: Both countries' moderate approaches towards Islam which are free from extremism, or initiation in faith so that both nations are opposed to the Takfiri approach.
- Thirdly: The Farsi language, which is the language of love, politics and brotherhood jointly between the two countries and nations.
- Fourthly: Nowruz, the shared cultural heritage of us has an exalted status in both nations' cultures and is considered as a vector at the service of proximity.
- Fifthly: Our two nations' shared concerns, which very well recognize the enemy in friend's attire,

or terrorism clad in religion and caliphate's cloak. We need to get precise cognition about these concerns and difficulties, which are today manifested in Daesh terrorism whose main aim is not only waging war between the two nations in the name of another Shi'a-Sunni war, but also to divide the Afghan nation in the name of various tendencies that feel antagonistic towards their own citizens of different Islamic tendencies.

Proposals

Since the cultural relations between Iran and the Indian Subcontinent date back to long ago the Indians of Iranian origin, called the Farsian, and generally speaking the Indian Muslims, possess fine buildings, noticeable wealth, and a rich culture which calls for special attention of the Iranian government and cultural officials to the matter.

A major part of the subcontinent's history and civilization, which is a great tourist attraction, is indebted to the Islamic era governments and culture, which is a good reason for preserving that precious cultural inheritance. We need to establish a joint cultural commission comprised of representatives from Iran, Afghanistan and India for the purpose.

The extent of knowledge of we Muslims and the residents of this district of India about the wealth we have in

India is much below both its quality and quantity. Therefore, greater efforts are needed to introduce this wealth and culture first to the regions nations and then to the world nations.

India is a land whose area is 3,590,287 kilometers (the 7th largest country in the world), and with a 1,250,000,000 strong population. The Indians speak over 800 languages, 24 of which are official languages. Thousands of various religions and faiths have followers in India and in those chaotic conditions preserving the identity, prestige, and material facilities of the Farsi and Islamic cultures is a painstaking task. Iran and Afghanistan, as two Islamic neighboring countries that share the pride of being members of those civilizations should offer joint courses and try other means, such as commissioning their cultural attachés to preserve and even revive that rich culture.

In order to preserve the cultural relations between Iran and the Indian Subcontinent countries acquiring deeper insight about the regional countries is needed and after that several delegations of those countries' various tradesmen should visit one another's countries.

Draft Final Statement of Regional Conference on

‘Cultural Commonalties between Iran and Subcontinent: Aboriginal Subcultures in Globalization Era’

Conference on cultural dialogues between Iran and the subcontinent, titled ‘Cultural Commonalties between Iran and the Subcontinent: Aboriginal Subcultures in Globalization Era’ was held in New Delhi on Jan 18 and 19, 2017 (Dey 20 and 30, 1395, Iranian calendar) in the presence of professors and cultural personalities from five countries, namely Iran, India, Pakistan, Afghanistan and Bangladesh.

Thinkers from those countries presented their articles around the four axes of ‘literature, arts, history and culture’ in expert level meetings where they elaborated on viewpoints based on their research works.

The participant in this conference exchanged viewpoints on cultural relations and commonalties between Iran and the subcontinent countries, shared horizons, strategies for achieving mutual understanding, capacities and appropriate ground for holding cultural dialogue between Iran and the subcontinent.

At the end of the conference the attending scientists and elite guests announced their shared viewpoints on the following issues and emphasized that:

1. Long term planning aimed at revival of shared inheritance between Islamic Republic of Iran and subcontinent countries aimed at finding shared grounds and elimination of the obstacles that emerge due to cultural differences.
2. Expansion of ways for mutual understanding of the viewpoints and methods which are sometimes due to lack of cognition of the different habits and traditions which contradict each other.
3. The participants in the conference are all agreed that holding cultural dialogues is useful and beneficial, believing that dialogue has proved useful in practice and provides appropriate capacities for development of political, economic and cultural relations.
4. Under the current conditions of the world and with the emergence of extremist and aggressive mentalities, cultural dialogues among cultural elites can while resolving disputes lead to shared understandings and interpretations aimed at seeking exit from crises and disputes.
5. We, the participants in this conference believe the shared cultural heritage of Iran and the sub-

continent, such as history, literature, arts and shared culture can serve as a foundation stone for friendship and contribution for development and promotion of required ethics and civilization for achieving world peace.

6. Participants in this conference reached consensus on the need for holding cultural dialogues among countries and the effective usage of this type of dialogues through appropriate apparatus, such as establishing Forum for Cultural Dialogues among Iran and Subcontinent and membership of cultural and university centers and elites of these countries in that forum, to ensure continuity of such conferences.
7. Organizing to publish a quarterly under the topic of cultural dialogues and launching a website is among the agreement reached in this conference.
8. Among the other points worth serious attention there is continuity of exchange of delegations and holding conferences.
9. In view of the glorious historical and religious background of Iran, India and subcontinent countries and thanks to the huge human resource of these countries the Culture and Islamic Communications Organization in addition to partnership in sponsoring cultural dialogues announces readi-

ness to begin religious dialogues as a part of such interactions.

10. Based on a proposal by Dr. Ebrahimi, the esteemed head of Culture and Islamic Communications Organization and agreement of the two sides it was agreed to hold the next round of cultural dialogues between Iran and subcontinent next year in Iran. The cosponsors of that conference will be the Iranian cultural centers and universities and the Indian, Afghan, Pakistani and Bangladeshi academic and cultural societies. The Culture and Islamic Communications Organization accepts the responsibility of facilitating for the event and playing an active role in sponsoring these series of conferences.

At the end, the participants in this conference dully appreciate the host country, especially the Indian Council for Cultural Relations and consider holding such conferences in line with achieving mutual understanding for establishing sustainable world peace.