

Research Article

Inclusive Policy in Baburid Reign for Bhakti Literature and Culture: A Study through Literary Perspective

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ABSTRACT

The Baburid reign of sixteenth to eighteenth centuries is considered to be the special development period of socio-political and cultural history of India. Culturally, medieval period marks the beginning of new stage in the growth of India's composite culture. The growth of a composite culture reached its highest point under the Great Mughals in the sixteenth and seventeenth centuries. The Mughals built an empire which once again brought about the political unification of a large part of the country. Akbar, the greatest Mughal emperor, followed the policy of Sulhkul (peace with all) that is also inclusive policy. Akbar separated religion from politics and rejected the Islamic theory of state. He raised the policy of religious tolerance to the height of secularism. He strengthened the process of national state by associating with Rajput. His successors, Jahangir and Shah Jahan, scrupulously followed his religious policy. During this time, notable advances were made in the development of languages and literature. This paper does comparative analysis of the systems of social, religious and philosophical views of medieval India; the scientific substantiation of Bhakti doctrine in the creation of free-minded people in the Indian society and the emergence of popular literature under the impact of Bhakti literary processes. This paper discusses inclusive policy in Baburid reign for Bhakti literature and culture through literature perspective.

Keywords: Inclusive policy, Baburid reign, Bhakti literature, Culture

INTRODUCTION

The Baburid reign of sixteenth to eighteenth centuries is considered to be the special development period of socio-political and cultural history of India. Culturally, medieval period marks the beginning of new stage in the growth of India's composite culture. The growth of a composite culture reached its highest point under the great Mughals in the sixteenth and seventeenth centuries (Mukhija, 2005). The Mughals built an empire which once again brought about the political unification of a large part of the country. Akbar, the greatest Mughal emperor, followed the policy of Sulhkul (peace with all) that is also inclusive policy. Akbar separated religion from politics and rejected the Islamic theory of state. He raised the policy of religious toleration to the height of secularism. He strengthened the process of national state by associating with Rajput. His successors, Jahangir and Shah Jahan, scrupulously followed his religious policy. During this time, notable advances were made in the development of languages and literature. The great poets, literary scholars of Tazkira and Sufism as well as scientists from central Asia, especially from Uzbekistan, took a special role in the development of local, Persian and Turkic literature.

The period saw two great religious movements. The Bhakti movement spread throughout the country. It disapproved religious narrow-mindedness, superstitions and observance of formal rituals. The Bhakti saints condemned caste inequalities and laid stress on human brotherhood. The other was Sufi movement. The Sufis or the Muslim mystics preached the message of love and human brotherhood. These two movements played a leading role in combating religious exclusiveness and narrow-mindedness and in bringing the people of all communities together. Under the auspices of Baburid rulers, Bhakti doctrine and literature was developed to protect the interests of the people, which had ideological closeness to the views of central Asian Sufi teachings. The Bhakti literature rose to the new level of form and content and played a decisive role in the process of mating between the Muslim and Hindu cultures for inclusive policy.

Bhakti doctrine was formed in the seventh century in the South India (Seth, 2002) and in the fifteenth century (Mishra, 2010) came to the North India. The Bhakti doctrine says 'All people are equal before the Creator' and 'be merciful and faithful to the Creator'. This is the way to reform the system of various religious and philosophical views of Hinduism, Buddhism, Jainism, Sikhism, Islam, Christianity religion and Siddh and Nath sects. The main purpose of Bhakti doctrine and literature is to glorify human being and bring harmoniously developed generation as a force to fully support the members of the lower layers (castes) of the Indian society. It promoted the ideas of mercy, fidelity, equality and tolerance through literature and fostered a society who had a new outlook of Bhakti, in contrast to the traditional one in Indian society.

An important issue in the range of research in the field of literature is studying of Bhakti literature, widespread in India during the reign of Zahiriddin Muhammad Babur (Sharma, 1990) and his descendants. The novelty of the topic lies in the fact that the works of Bhakti poets who lived in the era of Baburids, particularly during the reign of Akbar, Jahangir, Shah Jahan and Aurangzeb and wrote in Braj and Awadhi and modern Hindi (Tsvetkov, 1987), is to be studied in conjunction with Baburids. A detailed study of the contribution of Babur and his descendants to the development of the spiritual and educational thinking of the Indian people, the inviolable principles of the social and philosophical views of Bhakti doctrine of this time, inseparable connection of Bhakti literature to the ancient Sanskrit epic, examining the leading role of the human being concept in literature, non-traditional works of Bhakti poets, a mutual proximity of Bhakti literature with Sufi literature, in particular, the central Asian Tariqats of Chishti and Naqshbandi evolved in India (Lal, 1977) is considered to be the issue of research of this paper.

The purpose of research is to conduct scientific study based on the sources of the literary heritage of Bhakti developed during the reign of Babur dynasty in India, as well as the works of Bhakti poets who created the legacy through contribution of Babur dynasty in the development of Bhakti literature, the comparative analysis of the systems of social, religious and philosophical views of medieval India; the scientific substantiation of Bhakti doctrine in the creation of free-minded people in the Indian society and the emergence of popular literature under the impact of Bhakti literary processes. The objective of the research is to study poets – representatives of Bhakti literature of the sixteenth to eighteenth centuries who wrote during the reign of Baburids and lived during the reign of Akbar, Jahangir, Shah Jahan and Aurangzeb, and their literary heritage. The subject-matter of the study is (sagun) and (nirgun) Bhakti literature, as well as the Bhakti movement through Bhakti poems of Anandghan, Ramalingam and Sant Rajab, poets who worked in line with these trends and tendencies and their relationship with Baburids, the artistic reflection of Bhakti ideas in the works of these poets and the study of the Indian national values.

METHODOLOGY OF THE RESEARCH

Comparative – historical, typological, hermeneutical – methods as well as the method of comprehensive analysis of art work are used in the process of researching the literary heritage and doctrine of Bhakti. The leading role of Bhakti literature existed during the reign of Baburids and is studied through the literature sources of Turkic, Sufi, palace, literature and literature of Siddhi, Nath and Jain. This is to study reflection of Bhakti ideas in the works of Bhakti poets and their role and place in the development of medieval Indian society. It is to verify the inextricable link of Bhakti literature with the ancient Indian epic based on the identification of subjects, images and motifs used in the works of Bhakti poets. It was for the first

time that Bhakti literary heritage in Hindi was classified into trends and tendencies of poets, through philosophy like Anandghan, ekla chalo – be independent and nij anand – enjoy yourself, Ramalingam – jyoti ke sadhak – fan of candle beam and Sant Rajab – gurubhakti – devotion to the mentor to study the creativity of poets who were in close relations with the rulers of Baburids. It is to explore in the works of Bhakti poets that the enrichment of the ancient times Indian national values and traditions of Bhakti ideas of the Middle Ages, by displaying strong position of Baburs in society to celebrate customs and tradition of national values by declaring various national holidays.

FOUNDATIONS OF BHAKTI LITERATURE OF BABURIDS PERIOD

A comparative analysis shows that Indian society had different philosophical and social views and teachings, particularly, of the Hindu, Jain, Buddhist, Sikh, Islam and Christianity, as well as the views of Siddh and Nath sects (Sharma, 1998; Mohammad, 1998; Ashrafyan, 1960, 1969; Guseva, 1968; Lister, 1996). Based on the reliable sources and comparison of religions like Buddhism and Jainism, it is seen that Hinduism doctrine of teachings of *karma*, *dharma*, *gyana yoga* (Guseva, 1968) as the essence of the Bhakti teachings is the root of the critical relationship. The transformation of bhakti into independent doctrine was in course of critical attitude towards Hinduism, the doctrine of dividing people into layers, castes. It is now that the Bhakti doctrine turned fully to reform the then contemporary society. It was proved that the religious and philosophical views of that time were the ruling ideologies of Bhakti doctrine which showed ways of freedom of religion to the people. For this study, we have relied on the literary heritage of Bhakti poets whose works have not yet been studied to justify the emergence of democratic and popular literature influenced by Bhakti doctrine of literature. Rabindranath Tagore (Chelishchev, 1986), who noted the democratic features of Bhakti, wrote ‘Bhakti is an idea aimed at the liberation of the human mind from religious fanaticism, and it is the most important condition for the progress of human thought, the development of social and cultural life’.

The teachings of Buddhism and Jainism expressed a critical attitude (Lister, 1996; Guseva, 1968) towards Hinduism and also for the first time spoke of the roots of reform concept. Bhakti doctrine which was also critical of the religious fanaticism in Hinduism, to its caste system, promotion of the interests of human, has showed for the first time public nature of Bhakti doctrine. On this basis, scientific and theoretical analysis of the main slogan of Bhakti, the concept of reform, social nature of Bhakti doctrine was disclosed. Bhakti doctrine was directed towards a fundamental change in person, that is, the reform of the human soul (Sazanova, 1983). So the philosophical foundations of this doctrine are inextricably linked to human spirituality. That is why, in this research, the concepts of compassion, loyalty and tolerance are analysed as the leading ideas of Bhakti doctrine.

LITERARY PROCESS AND BHAKTI LITERATURE

The comparative analysis of seven kinds of literature, that is, Court, Turkic, Siddhi, Nath, Jain, Sikh and Sufi literature existed during the formation of Bhakti literature, had leading position in Bhakti literature and in the literary process. The study revealed that the court literature, from the pen of writers and poets who lived in the sultanate of Babur, composed works written in Persian, Hindi and Turkic languages. Next, Jansahitya (Sharma, 1998), that is, folk literature includes works of members of Siddhi and Nath sects. The Nath literature (Sharma, 1998) has ideological proximity with Bhakti literature, and the poets of Nath sect put forward the idea of equality into Bhakti literature for the first time. The comparative analysis shows that the Nath doctrine is based on yoga and knowledge, and the Bhakti doctrine is based on the ideas of mercy and loyalty.

Further, Bhakti and Sufi literature (Sharma, 1977; Lal, 1977) is considered to be the largest literary heritage of this era. Tariqat of Naqshbandi and Chishti (Lal, 1977), who came to India from the Middle Asia, had won many supporters among the people. Samples of Sufi literature were first created in the eleventh to twelfth centuries in Farsi and Hindi, and later in the sixteenth to seventeenth centuries (Lal, 1977), the Sufi literature as well as Bhakti literature flowered in India. On the basis of a comparative analysis of the samples taken from Indian Sufi literature, the works of Kashmiri poetess Lalleshvari and poet Sheikh Nuriddin (Akhtar, 2010; Nizamuddin, 1998) show close outlook with Kabir, the representative of Sant Bhakti literature who had ideological similarity between the Sufism and Bhakti doctrine.

Jain Bhakti literature was studied on the basis of Jain Bhakti poetic creativity that lived in the sultanate of Babur and worked under their direct patronage. The close relationship between the representatives of Baburids and Jain Bhakti poets (Mishra, 2010) is found in the era of Akbar and Jahangir. In particular, Akbar awarded the title of 'Jagadguru' (Mishra, 2010) ('Mentor of the world') to the poet Jain Bhakti Hirvijaysuri who lived in the palace of Akbar Shah and attracted the attention of the Shah. Even Vijaysensuri was awarded with the title of 'Sawai Hirvijaysuri' (Mishra, 2010) ('Smarter than Hirvijaysuri') for winning over 366 Brahmins in discussions and dispute in the palace of the Shah in Delhi. Sidhichandrasuri was awarded with the title of 'Khashaf ham' (Mishra, 2010) ('the best') for his promptness and sharpness of mind in religious and philosophical reflection and debate. The names of Jain Bhaktas like Hirvijaysuri, Vijaysensuri and Bhanuchandrasuri are put in the list of the palace scholars in the work 'Ain-i-Akbari' by Abulfazl. Shah Jahangir awarded Vidjaydevsuri with the title of 'Jahangir Mahatapa' (Mishra, 2010) ('the Great Jahangir'). The other representatives of Jain Bhakti like Satyavijayji, Anandghan, Yashovijay, Vijayanandsuri and Vijayprabhusuri lived in the palace of Jahangir and worked under his protection.

The study describes largely Bhakti literature, that is, Krishna bhakti (Sazanova, 1983) based on the work of poets – Govindsvami, Chhitsuami, Krisnadasa, Nandadas (Hargulal, 2001, 2003; Yamadgani, 2003; Chaudhari, 2006) – who lived in the sixteenth to eighteenth centuries. Through their poetry in the form of Ashta Chhap are studied little here. The Krishna bhakti, Ram bhakti and Vaishnav bhakti literature are inextricably linked to the ancient Indian epic of ‘Ramayana’ and ‘Mahabharata’. Here, the Bhakti movement has important role to change the consciousness of Indian society by analysing the images and motifs of poetry as well as poets, artistically depicting epic events. The Bhakti poetess, Mirabai (Pallav, 2007) and the poet, Ramalingam, representatives of Nirgun Bhakti literature, are explored on the basis of poets, Dadu Dayal, Rajab and Malukdas (Vanshi, 2006; Pandya, 2004) creativity.

Most of the poets who had created their own special kind of path of Bhakti lived not only in the three or four generations of Babur (Akbar Shah, Jahangir, Shah Jahan and Aurangzeb), but also had a close relationship with them. One of these poets was Anandghan (seventeenth century) (Vanshi, 2006), the poet of Jain Bhakti. In Bhakti doctrine, he founded his own way of faith (ekla chalo) or ‘be independent’ or ‘go alone’ and nij anand, which is also called ‘enjoy yourself’. This path in Bhakti is called eklveer panth or ‘unique path’ or ‘the only way’. Anandghan, meaning ‘rich bliss’, the username of the poet was selected in connection with the chosen path by him as it is assumed that each person chooses his own path and must pass it. The reason for this is that each person has his own way of life and his way of faith. The idea of Anandghan which he introduced to Bhakti doctrine says that nobody can live someone else’s life, one has to live his own life and all the achievements of this life will belong to him. These views are so close to the thought of Confucius which says ‘it is doubtful to seek the right path with the person from whom you can gain knowledge together. It is also doubtful to establish oneself in this way with the person from whom one can seek for righteous path together. It is also doubtful to put on the balance of right and wrong things with the person with whom one can establish oneself in the right way together’.

Poet Malukdas (sixteenth to seventeenth centuries) is considered to be a poet who had a peculiar ideology and his own special path of Bhakti, like no one else in Nirgun Bhakti (Vanshi, 2006). This poet lived a long life. He saw the reign of Akbar Shah, Jahangir, Shah Jahan and Aurangzeb. He says, ‘True sant is not associated with a mentor or with any sect, his real mentor is the Creator’. Malukdas like Kabir exalts the human soul and puts forward the idea that the ultimate truth can only exist in the human soul so chose the path of Bhakti ‘service to others’. The slogan of Malukdas raised the idea of equality, and he lived his life and created his works under this motto. Aurangzeb treated Malukdas with special respect, and he always consulted with him about unknown issues of the Hindu religion. In

particular, in one of his conversations with an 84-year-old Malukdas, Aurangzeb asked him, 'Grandpa, if you believe that Allah is the one, then who Hindus have found so many guises of Allah, isn't it godlessness?'. Then, Malukdas replied, 'Yes, there is no doubt that Allah is the one, but God exists in the dust particles also, particles in us, so if we cannot see God directly, but that is not bad to see him in birds, animals, nature, in all of us. In my opinion, thus, the people are divided into classes and castes in the name of Allah'. Malukdas's poems were collected by his students and published as a collection, 'Malukdasgranth' ('Poetry of Malukdas').

Poet Dadu Dayal (sixteenth century) from Rajasthan established a new path of Bhakti, 'path of Dadu' (Dube, 1983). Akbar Shah often met and invited mentor, Dadu, to the palace to take part in various discussions and debates. In his time, Dadu was such a mentor who nurtured and trained largest number of students. Information about Dadu Dayal is based on assumptions that Dadu had a penchant for Bhakti doctrine outlook. He says, 'I'm a man of the world, the Creator is my family'. Dadu Dayal paid special attention on the way of improving the soul through the value and the role of the mentor. In his philosophical views, he criticised passion for material world. He said world of maya is misleading and false, true is God, the Creator. So study of deceptive and deceitful world is useless.

Another representative of Nirgun Bhakti is Sant Rajab (seventeenth century), a person of peculiar worldview, who lived during the reign of Baburids' representatives like Jahangir, Shah Jahan and Aurangzeb. Rajab is one of the most beloved disciples of Dadu Dayal. That is why his mentor, Dadu's views impacted strongly on his outlook. The Bhakti path of Rajab can be expressed as, if Surdas's whole world consists of Krishna, for Tulsidas consists of Ram, then Rajab's world consists of the mentor. So he went on to the path of guru bhakti, that is, devotion to the mentor. The world, the altar, the existence and faith of Rajab belongs to the mentor. His reflections on the mentor and himself as student can be explained by the example of candle and moth. The candle does not want any moth to approach and get burnt, but the moth because of being fool, flies back to the candle and burns its wings. Likewise, the student does, even if fired, should not stay away from the mentor. Rajab always criticised those people who dissembled, boasted, bragged and lived hypocritical faith and life. Poet Ramalingam (eighteenth century) is a representative of Sagun Bhakti, who founded an unconventional path of Bhakti associated with the worship of the candle beam. Bhakti path of Ramalingam is called (Jyoti ke sadhak) 'fan of the candle beam'. The worship and faith of Ramalingam is for the beam of the candle.

Thus, it is established that Bhakti literature developed during the reign of Baburids and the representatives of this dynasty made a great contribution in its development. Each Shah of Baburids was in constant communication with Bhakti poets (Sharma,

1990; Sazanova, 1983) of his time, belonging to different directions of Bhakti doctrine. They were also appointed to the prestigious royal positions. The support for Bhakti literature began during the reign of Akbar Shah, and this tradition was maintained by his descendants like Jahangir, Shah Jahan and Aurangzeb (Vanshi, 2006). Akbar Shah in his sultanate practised the teachings of principles of Bhakti doctrine like equality, compassion, loyalty and tolerance. Thanks to Baburids for creating good conditions for the creativity and building confidence in Bhakts and Sants and paid deep respect to them.

CLASSIFICATION OF BHAKTI LITERARY HERITAGE

Bhakti literature has been divided into Sagun and Nirgun, depending upon the creativity of the poets. It has also been justified by raising the issue of human being concept in Bhakti literature, change in human being consciousness and rise of spirituality to extend the concept of perfect harmoniously developed human being. It is seen that there are leading images in the literary heritage of each period, particularly, in the Vedic literature, there are the gods and goddesses; in the epic, there are gods, goddesses, humans and animals; in the literature of Buddhism and Jainism (Guseva, 1968, 1977), there are man and mentor; in fairy tales and fables, there are humans and animals; ancient drama has artistically crafted image of a human being.

Paying attention to the fact that the main idea of Bhakti and Sufi literature is to bring up the perfect harmoniously developed human being, it was proved that in the artistic interpretation of such images, in Bhakti literature, gods and goddesses are perfect harmoniously developed human being like guru bhakt, sant (Pandya, 2004); likewise in Sufi literature, Pir and Sufi are the conception of man which is the supreme truth. The issue of 'Bhakti women and their life and work' (Gokulnath, 1999; Sazanova, 1979a,b) was substantiated by the information given by the several of Bhakti women who appeared due to the impact of Bhakti ideas on their minds. Bhakti women were historical figures, among them there were women, not very well known in the community, but reached a high level of Bhakti in their life, as well as outstanding Bhakti poetesses, who testified to the practical result of Bhakti doctrine of equality and tolerance. Bhakti poetesses can be found in all national literatures of India, including poetess belonging to different paths of Bhakti.

Among the Bhakti poetess, the works of Mirabai (seventeenth century), a Krishna Bhakti poetess, (Sharma, 1981; Tsvetkov, 1979) is studied. She lived in the territory of Baburids and was engaged in poetry. Mirabai's Bhakti is based on the 'madhura bhao' (Sazanova, 1992) (madhurya bhao), attitude of lover. The two images of the ancient epic, Mahabharata, where women had a special significance in the life of Krishna–Radha (Sazanova, 1979a,b) and beloved life companion, Rukmani (Sazanova, 1983). During Bhakti time, a third image, the image of Mirabai, comes

into picture. It is proved that in Krishna Bhakti poetry the rivalry of Radha and Rukmani was interpreted as the rivalry of Radha and Mirabai. Krishna Bhakti is a Sagun Bhakti, which developed in close connection with the epic Mahabharata, and is seen in the work of Ashta Chhap poets like Govindsvami, Krisnadas, Chhitsuami and Nandadas (Mishra, 1949) who created the richest literary poetry heritage of this period.

POETICS AND NATIONAL VALUES IN BHAKTI LITERATURE

Bhakti literary heritage is the free expression of ideas and thoughts of Medieval Age literature. This period was particularly convenient for propaganda and dissemination of Bhakti ideas, in particular, through doha – couplet, tripad – three-line poems, chaopad – quatrain, panchpad – five-line poems, satsai – seven-line poems, ashtapad – octave, vinai and rameyni (Yamadgani, 2003; Chaudhari, 2006; Sazanova, 1979a,b). The period of Bhakti was more refined and consolidated by the creativity of Bhakti poets. The image of the Indian national values in the literary heritage of Bhakti is very important issue. It is said that the national values, customs and traditions of the Indian people are formed on the basis of the epic like Ramayana and Mahabharata and Bhakti poetry.

In the culture of Braj, there is an image of Bansuri, that is, flute, associated with the name of Krishna. In poetry of Krishna Bhakti, Bansuri and the cow is considered an attribute of Krishna. In the artistic works of Krishna Bhakti literature (Sazanova, 1983), there are various symbols of Indian culture, which created symbolic meaning of works. In particular, the cow was a leading symbol of Braj culture (Mohammad, 1989) of the era. Presentation of Krishna in the form of cow grazing shepherd, reinforced the sanctity of the domestic animal like a cow in Indian society (Yamadgani, 2003), because in Bhakti literature, the cow is a constant companion of Lord Krishna, and in Braj, cow is praised as a sacred animal, nursing people.

Poets of ‘Ashta Chhap’ describe the flute as a musical instrument having a worldly and at the same time the mysterious meaning. Shepherd Krishna played the flute to raise a herd of cows in one place. In another case, the flute expresses the mysteries of man’s inner world. The pipe is understood as the mysterious flute of internal games of Radha and Krishna. For example, if seven times Krishna played the flute, it was tantamount to pronouncing the name of Radha. gupis felt jealous of Krishna (Hargulal, 2001; Chaudhari, 2006) to this inner flute and considered it their own rival. It is said that ‘the sound of the flute stole gupis’ consciousness (Chaudhari, 2006). They forgot their home care and lost in intensified passion for Krishna’. In particular, poets of Ashta Chhap (Mittal, 1949) wrote the verses, then shifted to music and performed the songs themselves. This ensured the development of musical art in the highest degree. The execution of kirtankar hymns

by Bhakti poets shows that the musical art of the period was enriched with new knowledge and various kinds of music.

Thus, the antiquity of Indian national values and culture was revealed through the creativity of 'Ashta chhap' poets, the story of Braj culture, Indian customs and traditions and national values. Owing to Bhakti literature, Braj language developed and rose to the level of a literary language in poetry and prose. The poet wanted to express to the reader the thought of the poem and used the category of *raca* and *alankara* (Grinser, 1978), where it does not require use of *dhvani* category (Grinser, 1978), sound system.

The national values are manifested strongly, particularly in Krishna Bhakti poetry, especially, in the works of Ashta Chhap poets. In the literary heritage of Bhakti, there are Indian national holidays like Krishna Janmashtami – Krishna's birthday; Radhashtami – the birthday of Radha; Phulmandali – a holiday when all make flowers' garlands; Gangaur – young girls worship goddesses, Gauri and Parvati; Akshay Tritiya – auspicious occasion for new start by holy bath with oils and vegetable oils; Rath Yatra – car festival for taking procession of Radha and Krishna in Braj village; Hindora – riding on swing made of flowers; Pavitra – occasion of receiving the blessing from Vallabhacharya to communicate with the Creator; Raksha Bandhan – sisters tie sacred thread to brother for protection; Holi – celebrating the victory of justice in different colours; Kartik Snan – taking holy bath in rivers in the month of November. The study expressed importance of national holidays for upholding tradition and culture in the society based on the creativity of poets.

If a work of art is a mirror reflecting the values of life, Bhakti poets are people imbibed with these values. Spiritual values are considered to be a priceless treasure of humanity. It is an uplifting power of nation to be regarded as necessity for every era and society. In this sense, Bhakti literature which reached its zenith during the reign of Baburids and raised its progressive ideas about harmonious development of a human being with human values of compassion, loyalty, equality and tolerance which are important in shaping the attitudes and thinking of the modern reader, as well as in matters related to the moral, aesthetic and spiritual values of society. The study of Bhakti literature, the research of advanced ideas and moral ideals expressed in this content has a major role in the prevention of inter-religious and inter-ethnic conflicts, being a major threat in the modern multi-polar society.

CONCLUSION

By the Middle Ages, religious fanaticism and humiliation by another faith led to discontent among the people, which took a shade of sectarianism. Various sects and schools protecting the interests of the people were formed in each faith.

During this division of society, there was a requirement of uniting all people by the same idea. Bhakti movement and doctrine emerged as the response to this requirement. So Bhakti doctrine is a religious and reform movement that emerged against the fanaticism of Hinduism and its caste system.

Its universal ideas of compassion, loyalty, equality and tolerance had firm place in the era to protect the people's interests and form basis for positive changes in every field of the society, to create a new society of people with free faith for Bhakti outlook. It was clear that Bhakti and Sufi literatures caused the development of human being to the level of a perfect harmoniously developed human being. This was possible because of protecting and creating comfortable conditions for the creativity of Bhakti poets, as well as forming close friendly relations with them. In turn, Bhakti doctrine served rulers of Baburids as a reliable ideological weapon in the management of multi-lingual and multi-ethnic Indian society, for holding the policy of equality and tolerance necessary for the prosperity of society and ensuring a peaceful life in the sultanate. Bhakti literature reached its peak of development during the reign of Baburids as a result of the patronage of the rulers of this dynasty. Based on the study of new sources of Bhakti literature, it reflected the role and place of Akbar Shah in the development of spiritually educational thinking of India and contribution of Jahangir, Shah Jahan and Aurangzeb in this process.

The study provides a comparative analysis of the views of Indian experts on the period of Baburids in India and also about its positive attitude towards Bhakti doctrine and poets, the representatives of Bhakti literature. This was possible because most Sagun Bhakti poets like Surdas, Krisnadas; Nirgun Bhakti poets like Rajab, Malukdas, Dadu Dayal; Jain Bhakti poets like Anandghan, Hirvijaysuri, Bhanuchandrasuri, Yashovijayji and others in constant communication led discussions and debate with such representatives of Baburs like Akbar, Jahangir, Shah Jahan and even Aurangzeb. In this regard, it is evident that Bhakti poets were favoured by Baburid for Bhakti doctrine and literature.

The study of Bhakti literary heritage in the Indian literary criticism has not yet reached to its end because each national literature of India has many Bhakti and Sant poets whose works should be investigated fully. It is claimed that the research of their works can serve as an indispensable source for the disclosure of other, unknown to us, and the peculiar features of Bhakti literature.

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