



CENTRAL CHARACTERISTICS OF PERSIAN VERSE AND POETRY OF AMIR KHUSRAW AND MIRZA BEDIL

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Abstract. The paper aims to explore the comparative points between the two poets of India i.e. Amir Khusraw and Mirza Abdul Qadir Bedil, the former lived during Saltanat period and the latter in the Timurid. The two greatest Persian poets of India, Amir Khusraw and Bedil, who never visited Iran or had any genealogical connection with. Both born and brought up entirely in the Indian socio-cultural environment and were ethnically Turks and having no literary background.

Besides, that four centuries separate Amir Khusraw and Bedil, but still we find striking similarities between the two. Bedil unlike Khusraw was never attached to any Amir or King, but he too, closely observed and was well aware of the changing socio-political situation of his period. Both were Sufis by heart and their poetry reveals sufistic mysteries. Besides, as poet too their creative perusal and their aspiration to comprehend the classical tradition of great masters of the past for further innovations appear identical. This is the reason, why both the poets had greatest impact on the literary traditions of the following periods. The paper also looks into the general characteristics of the Persian poetry i.e. spirituality, liberalism and tolerance, ethics and sorrow.

Keywords and expressions: Amir Khusraw, Mirza Abdul Qadir Bedil, Saltanat period, Timurid India, Turks, Sufis, spirituality, liberalism and tolerance, ethics, sorrow.

Аннотация. Мақола Ҳиндистоннинг икки буюк шоири - Амир Хусрав ва Мирза Абдулқодир Бедил ижодининг қиёсий таҳлилига бағишланган. Биринчиси султонликлар даврида, иккинчиси Амир Темур даврида яшаган. Форс адабиётининг икки буюк шоирлари - Амир Хусрав ва Мирза Абдулқодир Бедил Эронга ҳеч қачон бормаган, бу мамлакат билан ҳеч қандай қондошлиги бўлмаган, ҳар иккови ҳам ҳинд муҳитида туғилиб ўсган ва келиб чиқиши туркийлардан бўлган ва адабиётдан ҳеч қандай таълимга эга бўлмаган.

Ундан ташқари Амир Хусрав ва Бедил ўртасида 400 йиллик фарқ мавжуд бўлишига қарамасдан улар ўртасида ҳайратланарли даражада ўхшашлик бор. Бедил Хусравдан фарқли равишида ҳеч қачон Амир ёки шоҳларга боғлиқ бўлмаган, лекин у ҳам ўз даврининг ижтимоий-сиёсий ўзгаришларини доим кузатиб ва яхши ўрганиб борган.

Ҳар иккиси ҳам суфий бўлиб ўз шеъриятида суфизмнинг мистик жиҳатларини очиб берган. Бундан ташқари, уларнинг ижодидаги яна бир ўхшашлик ижодда янгиликларга интилишида ўзларидан авалги мумтоз даврнинг етук устозлари анъаналарини яхши ўрганганлар. Шу боис бу шоирлар кейинги давр адабий анъаналарига жуда катта таъсир кўсатганлар. Мақолада форс адабиётига умумий тавсиф ҳам берилади, хусусан ундаги маънавий олам, либераллик ва бағрикенглик ва ахлоқий қадриятларга тўхталиб ўтилган.

Таянч сўз ва иборалар: Амир Хусрав, Мирза Абдул Қодир Бедил, Султонликлар даври, Ҳиндистон, Темурийлар, турклар, суфийлар, маънавият, либераллик и бағрикенглик, ахлоқ, ғам.

Аннотация. Статья посвящена сравнительному изучению творчества двух поэтов Индии - Амира Хосрова и Мирзы Абдул Кадыра Бедия. Первый жил в период салтаната, а второй - в период Тимуридов. Два величайших персидских поэта Индии - Амир Хусрав и Бедил, которые никогда не посещали Иран и не имели с ним каких-либо генеалогических связей, оба родились и выросли в индийской культурной среде, были этническими турками и не имели литературного образования.

Кроме того, четыре столетия разделяют Амира Хосрова и Бедия, но все же мы находим поразительное сходство между ними. Бедил, в отличие от Хосрова, никогда не был привязан к



какому-либо Амиру или Царю, но он тоже внимательно наблюдал и хорошо знал меняющуюся социально-политическую ситуацию своей эпохи.

Оба были суфиями и их поэзия раскрывает мифические идеи суфизма. Кроме того, как поэт, их творческое стремление постичь классические традиции великих мастеров прошлого для дальнейших нововведений кажутся идентичными. По этой причине оба поэта оказали наибольшее влияние на литературные традиции следующих эпох. В статье также рассматриваются общие характеристики персидской поэзии, то есть духовность, толерантность, этика и тоска.

Опорные слова и выражения: Амир Хусрав, Мирза Абдул Кадир Бедил, период Салтаната, Индия Тимуридов, турки, суфии, духовность, либерализм и терпимость, этические мотивы.

The history and tradition of Persian poetry in India is not inferior to any other centre of Persian literature i.e. Iran or Central Asia. In spite of the fact that Indian Persian poetry has its distinct literary and stylistic character, nonetheless it is not devoid of the fundamental characteristics of Persian poetry i.e. sufistic themes, which includes monotheism and mortality of being. This paper while dealing with the comparative study of the two leading Indian poets Amir Khusraw's and Mirza Bedil's poetry, vis a vis also looks at these fundamentals characteristics of Persian poetry as treated by these two poets.

Amir Khusraw Dehlawi and Mirza Abdul-Qadir Bedil Azimabadi are two great Persian poets of India, where neither of them visited Iran or had any genealogical connections to the place. Both these poets were born and brought up in an Indian socio-cultural environment with their ethnic background being Turkish. They both have no literary background, and are sons' of soldiers who sacrificed their life on the battlefield. Bedil (1644-1720) was born near Azimabad in Patna and belonged to a family of soldiers. Since he was inclined to mysticism and travelled to many places, he finally settled in Delhi. He largely lived during the period of Aurangzeb in Delhi, and is considered as the last great Persian poet of India.

Interestingly, Amir Khusraw and Bedil were four centuries apart, yet they share many similarities. Firstly, unlike Khusraw, Bedil was not attached to any Amir or King, however, like Khusraw he closely observed and was aware of the changing socio-political situation of his period. Secondly, both these Sufis by heart and disposition, reveal in their poetry their profound understanding and experimentations of the Sufi way. Thirdly, the most important similarity was their creative perusal and aspirations to comprehend the classical tradition of great masters of the past for further innovations, which appear identical. Since both the poets had great innovative qualities while composing poetry and had a deep understanding of their predecessors' style and their creative uniqueness; they therefore, wrote poetry, which they made major innovations in style vis a vis enriched the Persian poetry and paved new ways and opened new horizons for the poets of later period or those who followed them.

Amir Khusraw and Bedil resided in the capital their entire life and observed the unfolding of the contemporary socio-political condition very closely. While they did not express frequently their innate opinions about the events of the time, their poetry however, reflects their association to the situation.

Bedil is known to be the most significant poet after Amir Khusraw in India. According to Niaz Fatahpuri, some of the best literature by Bedil was discovered in profusion. Bedil has no doubt reproduced some of the most salient features of Great Persian poets. Anand Ram Mukhlis, a student of Bedil and a prominent poet in his own right says 'Bedil has adorned the page of time with verses of all kinds and very subtle figures. Everywhere the people talk about him and he is



known in all the lands. It is a fact that, after Amir Khusraw of Delhi no poet was born in India who could match Bedil'.

While evaluating the poetry of Amir Khusraw and Bedil from a comparative perspective, it is important to look at the literary traits and trends of Persian poetry in general. This would initiate a better comparison on poetry and the poetic treatment of the two poets, paying particular attention to three key general characteristics of Persian poetry - spirituality, liberalism and tolerance, ethics and sorrow. Before a comparison is made between Khusraw and Bedil, it is firstly important to explain these three general characteristics of Persian poetry.

The first fundamental character of Persian poetry lies in spirituality. Though this term lacks a clear definition, however, it can broadly be defined as a quality of an individual whose inner life is oriented towards god, the supernatural, or the sacred. Spirituality is considered primary and pure, directly related to the soul in its connection with the divine. It is therefore the search for 'the sacred' where 'the sacred' is meant to set apart from the ordinary and the worthy of veneration. As a result, it is also considered as the course of reformation, which aims to achieve the state of turning away from everything except god, and in Sufi tradition this stage is pursued through a spiritual guide. Spirituality, follows the belief of one god (tawheed) who is unique, inherently one, omnipresent, and beyond any duality. To demonstrate this belief, Fakhruddin Iraqi (1213 – 1289), a leading Persian mystic poet says:

غیرتش غیر در جهان نگذاشت
لاجرم عین جمله اشیا شد

Ghairatash ghair dar jahan na guzaasht
La-jaram 'ain-e jumla ash'ya shud
(His pride did not allow any the other, indeed anyone else is none)

This belief leads to a stage of realization of unity where the soul is separated from the temporal and worldliness are connected with the eternal. This existential realization and belief in god leads to a spiritual stage of love for god i.e. ishq-e haqiqi. This love is a means of communion with the ultimate beloved, the immortal, thus love being perpetual and undying. Hafiz Shirazi(d.1390), the leading Persian poet calls it the 'eternal flames of heart':

ازان به دیرمغانم عزیز می دارند
که آتشی که نمیرد همیشه در دل ماست

A-zaan be-dair-e moghanam aziz mi darand
Ke aateshi ke namirad hamesha dar dil-e ma-ast
(They keep it dearer than the fire temple; it is the fire, which inflames eternally inside my heart.)

The second fundamental characteristic of Persian poetry is liberalism and tolerance. This is considered above any form of radical or narrow nationalistic, ethnic, racial or religious prejudice. Furthermore, Persian poetry does not limit itself to the partial outlook of aesthetics, but in its universality. This is clarified by Foghani, where he says:

یک چراغیست در این خانه و از پرتو آن
هرطرف می نگری انجمنی ساخته اند

Ek chiraghist darin khane o az partawe aan
Har taraf mi nigari anjumani sakhte-and



(There is a lamp in this abode and wherever you see people have set assemblies, they are seeking its light)

Mortality of the being is the universal fact, and thus its realization is sorrow, which is a general mood of Persian poetry. Sai'b Tabrizi defines it as:

از نسیمی دفتر ایام برهم می خورد
از ورق گردانی لیل و نهار اندیشه کن

Az nasimey daftar-e ayyam bar'ham mi khurad

Az waraq gar'dani-e lail-o-nahaar andesha kun

(The gentle breeze which upsets the passing days, thus realize the turning pages of day and night.)

Schopenhauer, a leading modern western philosopher has quoted the book of Ecclesiastes (1:18) in the Bible while propounded the idea that the human wisdom is attached to the stage of sorrow and that intelligent people suffer more than unintelligent people ; as the Bible says: "He that increaseth knowledge increaseth sorrow" and so had illustrated Khayyam:

خاکی که به زیر پای هر حیوانی است
زلف صنمی و عارض جانان است
هر خشت که بر کنگره ایوانی است
انگشت و زیری و سر سلطانی است

Khaki ke be zir-e pay-e har haiwani ast

Zulf-e sanam-o aariz-e jaanaani ast

Har khisht ke bar kungra-e aiwani ast

Angusht-e waziri-o sar-e sultani ast

(The dust which comes under the feet of every living being; is indeed locks and cheek of a dead beloved. Every brick which is placed above the wall of a palace is in fact the finger of a minister or head of a king.)

The third characteristic is the content of sorrow vis.a vis spirituality in Persian poetry, which is generally attributed as a result of the Mongol attacks on Central Asia, Persia, Abbasid Caliphate and the devastation caused by this onslaught. However, from research carried out it can be suggested that Indian Persian poetry also borrows influences from the Indian philosophy, especially Buddhism and Upanishads, in addition to Persian poetry.. The infidelity, betrayal, and deceit of the worldly life have added to this grief and is cursed by the poets. Salik Yazdi was a famous Persian poet of Mughal-Safavid era who migrated from Yazd (Iran) during the reign of Shah Jahan, he goes to the extent and says:

مرد عاقل به طلبگاری دنیا نرود
کین عروسی است که شو کشته و شوهر خواهد

Mard-e-aaqil be talab-gari-e-dunya na-rawad

Kin arusi-st ke shu kushte wa shauhar khwahad

(A wise man does not go to pursue the material world, because it is like the bride who has killed her husband and looking for another husband.)

The final characteristic of Persian poetry is of ethics and moral values with the aim of conveying the message of universal humanism. This has been perpetuated because the Islamic principles is confronted with the inherent Iranian mannerism to an extent, and especially favoured by the Sufi poets. .



Having discussed some of the key characteristics of Persian above we can now analyse the poetry of Amir Khusraw and Bedil based on these fundamental characteristics of Persian poetry. This paper will in particular discuss the poetry of Khusraw and Bedil on the ground of their spiritual and Sufi poetry

Like a true sufi poet Amir Khusraw was above any form of prejudice, bias and fanaticism. Nur' Siphir is a clear representation of his qualities. It reveals how closely he observed, interacted and loved people from different groups, religions, creed and professions. Khusraw's compassionate and sympathetic attitude was not limited to his fellow countrymen, but to humanity in whole. The principle message of Sufism is the message of love which is considered as the essence of all creeds. Thus Sufi beholds everything with the passion of love. Khusraw describes this as:

نزدیک اهل بینش کور است و کور بی شک
عاشق که بیش چشمش زنگی صنم نه باشد

Nazdeek-e ah'l-e beenash kur-ast-o-kur bi-shak
Aashiq ke pish-e chashmash zangi sanam nabashad

(Those who are the men of insight know about those who cannot see the beloved in the bell are indeed blind)

He further says:

ز عشق آراست لوح آب و گل را
بدان جان زندگی بخشید دل را

Ze eshq aaraast lauh-e aab-o-gil ra
Bedan jan zindagi bakhshid dil ra
(He adorned the world through love; and through it only enlivens the heart.)

Khusraw again mentions in his masnavi titled Mat'laul-anwar:

دل بی عشق را من دل نگویم
تن بی سوز را جز گل نگوی م

Dil-e be-ishq ra man dil na-goyam
Tan-e be-soz ra juz gil na-goyam

Like Khusraw, Bedil also expresses his views on Sufism through poetry as below:

در بزم گاه عشق بوس را مجال نیست
تا شعله گرم جلوه شود دور جسته است

Dar bazm'gaah-e eshq hawas ra majaal nist
Ta sho'la garm-e jalwa shawad dood jasta ast
(Inside the assembly of love, lust has no place; as the flame is kindled in self-display, the smoke jumps away)

The Greek philosopher Pluto says that "The madness of love is the greatest of heaven's blessings" and further adds that "Love is the pursuit of the whole." Khusraw says:

عقل درد سر است ازین معنی
عارفان عاشق جنون باشند

Aql dard-e sar ast azin m'ana
Aarefan aashiq-e jonun bashand



(Wisdom becomes head-ache in the sense that the Gnostics long for madness in love.)

In Sufi tradition love is divided in two segments, one is called as Ishq-e-majazi (unreal love) means love with the mortal being which according to Sufis though is illusionary phase but it is also the first stage to ascend to the ishq-e-haqiqi (real love) i.e. the love with the ultimate beloved who is immortal and omniscience.

Bedil explains of his being in the state of complete consummation in the love of his beloved and that he is not in a position to bear the agony of severance after union.

من و تاب وصال و طاقت دوری چه حرفست این
اسیری را که عشقت خواند بیدل دل کجا دارد

Man-o taab-e wisal-o taqat-e duri che harfast in

Asiri ra ke eshqat khwand bedil dil koja darad

(How can I have the nerve for union and strength for separation, when an imprisoned is being called Bedil (without heart), how can he have dil or heart.)

Bedil is a true sufi poet. While pursuing the love of god, he detaches the self from the contamination of all kinds of worldly attractions. He says:

دل اگر در جهد کوشد مفت احرام صفاست
هم بقدر صیقل است آب وضو آئینه را

Dil agar dar jeh'd kushad muft ah'raam-e safaast

Ham beqadr-e saiqal ast aab-e wazu aayine ra

(If the heart attempts, it can very easily have the pilgrim's attire of purity; as per the degree of its polish, the mirror has water for ablution)

The great mystic Mansoor Hallaj (858 – 922) while advocating wah'datul-wajood or pantheism says 'the essence of god's nature is love. Before creation, god loved himself in absolute unity, and through this love he revealed Himself to Himself.' A discussion carried out by Nicholson on the poetry of Ibnu'l-Farid, claims that 'Love and beauty are aspects of the self-manifestation of the invisible soul underlying all phenomena, and since that soul is the one real being there can be no essential difference between the lover and the object of his love. The mystic who has attained to the sukru'l-jam (intoxication of union) has no thought of beside-ness, i.e. for him nothing exists except his unconditioned self, which is God.' He further says that no religion is more sublime than the religion of love and longing for God. The great sufi thinker Ibne Arabi goes to the extent and says that "God is visible in everything for the one who has a faultless insight." The attainment of this stage of a sufi is highlighted by Khusraws :

ما و عشق یار اگر در قبله گر در بتکده
عاشقان دوست را با کفر و ایمان کار نیست

Ma wa ishq-e yaar agar dar qibla gar dar but'kadeh

Aasheqaan-e dust ra baa kufr-o imaan kar nist

(It is the love of the beloved which takes us to the kaaba or the temple

Lovers do not bother about the infidelity or being faithful)

He further says:

خلق می گوید که خسرو بت پرستی می کند
آری آری می کنم با خلق و عالم کار نیست

Khalq mi guyed ke Khusraw but'parasti mi kunad

Aarey aarey mi kunam, baa khalq-o aalam kar nist



Bedil too detests the bindings and compulsions of Masjid or monastery in the way for the love of the God, and longs to free his self from all these religious dogmas and demonstrations. He says:

اگر از دیر و ارستیم شوق کعبه پیش آمد
تگ و پو نفس یارب کجا ها می برد مار

Agar az dair-o arastim shauq-e kaa'ba pesh aamad

Tag-o puye nafas yarab koja-ha mi barad ma ra

(When we got freed from the monastery, love for Kaa'ba fascinated us. O God, where this striving for the self is leading us.)

While explaining the indifference of a true lover of God from the worldly affairs and the fictitious identities created by people he further says:

بی نیازی از تمیز کفر و دین آزاد بود
از کجا جوشید یارب اختراع ننگ ها

Bi-neyazi az tamiz-e kufr-o din azaad bood

Az koja joshid ya Rab ekh'tera-e nang-ha

(Indifference made no distinction between infidelity and faith; O God! From where the fake honor came into existence?)

To outline the concept of wahdatul-wajood (Unity of Existence) i.e. Oneness of Being or the Indian philosophy of advaita, (i.e. the identity of the true Self, Atman, which is pure consciousness, and the highest Reality, Brahman, which is also pure consciousness) sufis and saints sought the use of holy books like the Quran, Upanishads and the Bhagwat Geeta. to demonstrate this, verses from the Quran and Bhagwat Geeta are extracted below.

In a verse in the Quran (15:29 Al-hajar) says:

فاذا سویتہ و نفخت فیہ من روحی

“(when) I have fashioned him (in due proportion) and breathed into him my spirit” ;

In the SrimadBhagvad Gita references have been made twice as

“I am the Super soul situated as the controller within the hearts of all souls, and I am the single cause of the birth, sustenance, and annihilation of all beings. ” (X, 20)

In reference to the above Khusraw describes it as:

هستی من رفت و خیالش بماند
اینکه تو بینی نه منم بلکه اوست

Hasti-e man raft o khiyalash bemand

Inke to bini na manam balke ust

(My existence has disappeared and only his remembrance is left, whatever you see is not me but him).

Khusraw further says:

عاشقی ام که گر آواز دهی جان مرا
دوست از سینه ام آواز بر آرد که منم

Aasheqi-am ke gar aawaz dehi jaan-e mara

Dust az sin-e-am aawaz bar aarad ke manam



(I am the lover whom if you call o my dear; my beloved would say from inside my heart it is me).

While Bedil was aware of this notion, he however believed in a different concept, being wahdatus-shohood (unity of consciousness), which was strongly propounded by Mojaddid Alfe Sani, a thinker and theorist. To explain this, the the Qu'ranic verse mentioned below interprets and advocates the duality of creator and creation. Bedil says:

خیال وصل تو پختن دلیل غفلت ماست
کتان چه صرفه برد در قلمرو مهتاب

Khiyal-e wasl-e to pokhtan dalil-e ghaflat-e ma-ast

Kataan che sarfe barad dar qalam-rawe mahtaab

(It is a sign of ignorance to cherish aspiration for union with you. What gain can linen draw from the realm of moonlight.)

Despite these differences, Khusraw and Bedil are similar in a way that they both call for self-realization which is nothing but the dwelling or shadow of the ultimate or his spirit, thus the self-realization is the realization of the ultimate beloved. Hazrat Ali is frequently quoted by sufis in this regard, who say that

من عرف نفسه فقد عرف ربه

(The one who has realized the self, he has realized the creator).

Khusraw echoes:

آنکه خود را شناخت نه تواند
آفریننده را کجا داند

Aanke khud ra shanakht na tawanad

Aafrinande ra kuja daanad?

(One who cannot recognize the self, how can he/she recognize the creator).

Similarly, Bedil says:

کدام رمز و چه اسرار خویش را دریاب
که هر چه هست نهان غیر آشکار تو نیست

Kudaam ramz o che asraar-e khish ra daryaaft

Ke har che hast nihan ghair aashkar-e to nist

(No mystery or secret exists here, better you find yourself, as whatever is hidden within you is also what is evident of you).

Khusraw is known for his attachment to the royal courts of the Delhi Sultanate and his lavish lifestyle. Similatlly, Bedil is also known for his connection with the nobles of his time. Many writers and critics have argued that due to their associations, they cannot be considered as a Sufi or Sufi poet.. The greatest Sufi thinker and theorist in the sub-continent, Sheikh Ali Hujwari writes in his magnum opus Kashful-Mahjub that "wealth and poverty are both divine gifts; but wealth is corrupted by negligence and forgetfulness and poverty by covetousness." Another Sufi thinker Al-Jaozi writes that "if a person owns loads of gold and silver and if his possession and expenses do not despoil his inner-self, his riches then possession can do no harm to him. Some of the prophets like Solomon and David were very wealthy however their wealth and position could not become an obstruction in their way of the Almighty." Khusraw indeed was the one who in spite of



belonging to the noble background and being attached with the kings did not defile his inner-self as he himself asserts:

مراد اهل طریقت لباس ظاهر نیست
کمر به خدمت سلطان به بند و صوفی باش

Morad-e ah'l-e tariqat lebas-e zahir nist

Kamar be khid'mat-e sultan be-band-o sufi bash

(Those who follow the path of the God do not look for the dress to exhibit; rather be ready to serve the king and remain be a sufi.)

Conclusion

The tradition of Persian poetry spans over around one thousand five hundred years and has passed through many stages of its evolution. During this period, many traits and trends evolved under the influence of changing cultural and socio-political scenario and became part and partial of Persian literature. Many poets too emerged and enriched Persian poetry through their genius and creative brilliance and acumen; and a few of them were indeed capable of laying a milestone during the course of this creative journey. Great Persian poets of India, Amir Khusraw and Mirza Bedil were surely among those who not only proved their imaginative and ingenious luminosity but left their enduring mark on the trends of the succeeding poetry and poets, and yet their original style was inimitable. They both also not only integrated all the finest elements and traits of Persian poetry of their previous masters but gave a turn to it through their own inventive vividness.



К ПРОБЛЕМЕ ФОРМИРОВАНИЯ «ЛИТЕРАТУРНЫХ ОБЩНОСТЕЙ» В ИНДИИ (ЮЖНОЙ АЗИИ) В СРЕДНИЕ ВЕКА

АБДУГАНИЕВА НАСИБАХОН

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Аннотация. Данная статья посвящена исследованию проблемы формирования «литературных общностей» в Индии (Южной Азии) в средние века.

При изучении истории литературы Зарубежного Востока обнаруживается определенная закономерность в формировании литературных единств и общностей. Средние века можно гипотетически рассмотреть, как время непосредственно формирования литературных комплексов, которые представляют огромный материал предысторий литературных направлений.

Одним из факторов, способствовавших созданию своеобразных «литературных объединений» являлся язык, первоэлемент литературы. Возникшая, как корректив к западноевропейско-центристским представлениям об истории литературы, концепция «особых литературных общностей», по-нашему мнению, очень ценна и для востоковедов, особенно, для индологов. Как мы попытаемся показать в данной статье, эта концепция в применении к индийскому материалу может получить более широкий, обобщенный смысл, чем тот, который был первоначально вложен в нее. Говоря конкретнее, «особая литературная общность» не должна непременно быть общностью «национальных литератур». Иными словами, «особая литературная общность» – понятие более универсальное, чем понятие «национальная литература».