Chapter IV
ORIGIN AND DEVELOPMENT OF TAJIK LITERATURE

Tajiki literature spans two and a half millennia, though much of the pre-Islamic material has been lost. Its sources often come from far-flung regions beyond the borders of present day Tajikistan and Iran, as the Tajiki/Persian language flourished and survives across wide swaths of Central Asia. Tajik scholars consider all of the major literary works produced in Persian until the twentieth century as Tajiki literary works, regardless of the ethnicity and region of the author from where they belonged. For instance, Rumi, one of Tajik's best-loved poets, wrote in Tajik/Persian but lived in Konya, now in Turkey and then the capital of the Seljuks. The Ghaznavids conquered large territories in Central and South Asia and adopted Tajik/Persian as their court language. There are thus Tajiki literatures from areas that are now part of Afghanistan, Pakistan, India, Turkey, Azerbaijan and of course areas of Central Asia.

Surviving works in Tajik language (such as Old Tajik or Middle Tajik) date back as far as 650 B.C., the date of the earliest surviving Achaemenid inscriptions. The bulk of the surviving Tajik literature, however, comes from the times following the Islamic conquest of Central Asia circa 650 A.D. After the Abbasids came to power (750 A.D.), the Tajiks and Iranians became the scribes and bureaucrats of the Islamic empire and, increasingly, also its writers and poets. Tajiks wrote both in Arabic and Tajiki languages; Tajik predominated in later literary circles. Tajiki/Persian poets such as Sa'di, Hafiz, Rumi and Omar Khayyam are well known in the world and have influenced the literature of many countries.

Very few literary works remain from ancient Tajiki/Persian sources. Most of these consist of the royal inscriptions of Achaemenid kings, particularly Darius I (522–486 BC) and his son Xerxes. Zoroastrian writings mainly were destroyed in the Islamic conquests of Central Asia. The Parsis or the Zoroastrians who fled to India, however, took with them some
of the books of the Zoroastrian canon, including some of the Avesta and ancient commentaries (Zend) thereof.

We have evidence of Pahlavi Literature it can divided to three parts: first Pahlavi version (translation) of Avesta which is generally named as 'Zend-Avesta', secondly Pahlavi texts on religious subjects and last being Pahlavi texts on non-religious subjects. Some major Pahlavi books from the first groups are 'Vendidad', 'Afringan-i Gahanbar', 'Yasna' and 'Visperad', in the second categories about different zoroastrian religious subjects such as cosmogony, cosmology, eschatology, creation of the world, ceremonies, rituals, Andarz, Pandnamak, Patit etc. includes the books 'Shayast ne-shayast', 'Zand-i Wahman yas', 'Matigan-i gujastak Abalish'. The category has Pahlavi texts on non-religious subjects including 'Karnamak-i Artaxshir-i Papakan', 'Yatkar-i Zariran' and 'Matigan-i Hazar Datistan'. Some works of Sassanid geography and travel also survived albeit in Arabic translations. No single text devoted to literary criticism has survived from pre-Islamic Tajikistan. However, some essays in Pahlavi such as "Ayin-e name nebeshtan" and "Bab-e edteda'I-ye" (Kalile va Dimna) have been considered as literary criticism (Zarrinkoub, 1959). Some researchers have quoted the Sho’ubiyye as asserting that the pre-Islamic Tajiks had books on eloquence, such as Karvand.

**Tajik Literature During the Medieval Period**

While initially overshadowed by Arabic during the Umayyad and early Abbasid caliphates, modern Persian soon became a literary language again for the Central Asian lands. The rebirth of the language in its new form is often accredited to Ferdausi, Unsuri, Daqiqi, Rudaki, and their generation, as they used pre-Islamic nationalism as a conduit to revive the language and customs of ancient Persia.

In particular, says Ferdausi himself in his *Shahnama*:

بسمه رنگ بردم در این سال سی

عجم زنده کردیم بدين پارسی
Chapter IV Tajik Literature

“For thirty years, I endured much pain and strife, with Persian I gave the Ajam1 verve and life”

Tajik poetry and prose re-emerged due to the efforts of these writers and it also influenced the Arabic literature in return.

Tajik Poetry

So strong is the Persian aptitude for versifying everyday expressions that one can encounter poetry in almost every classical work, whether from Persian literature, science, or metaphysics. In short, the ability to write in verse form was a pre-requisite for any scholar. For example, almost half of Avicenna's medical writings are in verse. Even today Tajiks are very fond of poetry and frequently quote couplets in their daily conversations.

Works of the early era of Persian poetry are characterized by strong court patronage, an extravagance of panegyrics, and what is known as "exalted in style". The tradition of royal patronage began perhaps under the Sassanid era and carried over through the Abbasid and Samanid courts into every major Central Asian dynasty. It is not only the kings who used to patronage poets and other artists, princess, vassals of the kings also provided patronage to them. The Qasida was perhaps the most famous form of panegyric used, though quatrains such as those in Omar Khayyam's Ruba'iyat are also widely popular. Through these courts and system of patronage emerged the epic style of poetry, with Firdausi's Shahnama at the apex. By glorifying the Tajiki/Iranian historical past in heroic and elevated verses, he and other notables such as Daqiqi and Asadi Tusi presented the "Ajam" with a source of pride and inspiration that has helped preserve a sense of identity for the Tajiki people over the ages. Firdausi set a model to be followed by a host of other poets later on.

The thirteenth century marks the ascendancy of lyric poetry with the consequent development of the ghazal into a major verse form, as well as the rise of mystical and Sufi poetry. This style is often called "the Eraqi style", and is known by its emotional lyric qualities, rich meters, and the relative simplicity of its language. Emotional romantic poetry was not something new however, as works such as Vis o Ramin by Asad Gorgani, and Yusuf

1 Arabs were so proud of their literature that to non Arabs they called ‘Ajam’ meaning dumb.

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Zuleikha by Am'aq exemplify. Poets such as Sana'i and Attar (who ostensibly have inspired Rumi), Khaqani Shirvani, Anvari, and Nezami, were highly respected ghazal writers. However, the elite of this school are Rumi, Sadi, and Hafez.

In the didactic genre one can mention Sanai's *Hadigatul Haqiqah* as well as Nezami's *Makhzan-ul-Ashrār*. Some of Attar's works also belong to this genre as do the major works of Rumi, although some tend to classify these in the lyrical type due to their mystical and emotional qualities. In addition, some tend to group Naser Khosrow's works in this style as well; however the true gem of this genre is Sadi's *Bustan*, a heavyweight of Tajik/Persian literature.

After the fifteenth century, the Indian style of Tajik/Persian poetry took over. This style has its roots in the Timurid era and produced the likes of Amir Khusro Dehlavi.

**Tajik Prose**

Tajik prose is also varied and rich as poetry. The most significant prose literature are Nizami Aruzi Samarqandi's "Chahar Maqāleh" as well as Zahiriddin Nasr Muhammad Aufi's anecdote compendium *Jawami ul-Hikayat*. Shams al-Mo'ali Abol-hasan Ghaboos ibn Wushmgir's famous work, the *Qabus Nama* (A Mirror for Princes), is a highly esteemed Belles-lettres work of Tajik literature. Also highly regarded is *Siyasatnama*, by Nizam al-Mulk, a famous Khurasani vizier. *Kelileh va Dimna*, translated from Indian folk tales (*Panj Tantara* written by Vishnu Sharma), can also be mentioned in this category. It is seen as a collection of adages in Tajik/Persian literary studies and thus does not convey folkloric notions.

**Biographies and Other Historical Works**

Among the major historical and biographical works in classical Persian, one can mention Abolfazl Beyhaghi's famous *Tarikh-i Beyhaqi, Lubab ul-Albab* of Zahiriddin Nasr Muhammad Aufi (which has been regarded as a reliable chronological source by many experts), as well as Ata al-Mulk Juvayni's famous *Tarikh-i Jahangushay-i Juvaini* (which spans the Mongolid and Ilkhanid era of Tajikistan and Central Asia). Attar's *Tadkhirat al-Awliya* ("Biographies of the Saints") is also a detailed account of Sufi mystics, which is referenced by many subsequent authors and considered a significant work in mystical hagiography.
LITERARY CRITICISM IN TAJIKI

The oldest surviving work of Tajik/Persian literary criticism after the Islamic conquest of Tajikistan / Central Asia is *Muqaddame-ye Shahname-ye Abu Mansuri*, which was written in the Samanid period. The work deals with the myths and legends of Shahnama and is also considered as one of the oldest surviving examples of Tajik prose. It also shows an attempt by the authors to evaluate literary works critically.

Criticism in the Samanid Period

During much of this period, commentary on poetry would take the form of either slander or excessive praise, that is "sophistry or exaggeration of trivial errors in the poetry of rivals." The sarcastic remarks occasionally encountered in the poetry books relating to rival poets are slanderous in nature and not genuinely critical. Conversely, when poets wrote favorably about each other, they merely exchanged flattery. Shahid and Rudaki admired one another and Rudaki was praised by Kasarī, Daqīqī, Farrukhī, and Unsurī; Unsurī and Ghaza'īrī, however, belittled each other's works.

Criticism in the Seljuq period

During the Seljuq period, with the growing influence of Arabic literature a more technical style of literary criticism (naqd-i fannī) became predominant. *Tarjumān al-Balāghah* by Muhammad bin Umar Radīyamī "illustrates seventy-three types of rhetorical figures with Tajik/Persian poems cited as examples in each case." Rashīd al-Dīn Muhammad bin Muhammad Vatvat in his *Hadā'iq al-Sīhr* gives "different definitions of rhetorical figures." Kaykavūs Iskandar in his *Qābūs'namah* says this of prose style: "In Arabic letters rhymed prose is a sign of distinction, whereas it is disapproved in letters written in Tajik/Persian, and much better omitted. Let all the language you use be elevated, metaphorical, mellifluous and terse."

One of the most well-known classical works on literary criticism is *Chahār Maqālah* ("Four Essays") by Nizāmī Arūzī Samarqandī, in which the author treats the "definition, essence, and purpose" of poetry.
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Criticism in the Mongol Period

During this period, the compilation of *tazkirāt* (anthologies sg. *tazkirah*) produced "criticism of taste (*naqd-i zawqi*)" which really represented a return to the ad hominem attacks and rival name-calling which characterize much of what passes for literary criticism during most of central Asian history. "As with earlier periods, the practitioners of the criticism of taste belittled their predecessors in order to aggrandize themselves." Muhammad Awfī wrote two of the most notable: *Jawāmiʿ al-hikāyat* and *Lubāb al-albāb*. Dawlatshah Samarqandī's *Tazkirāt al-shu`arā*" can be called the first true anthology of Tajik poetry."

Criticism in the Safavid Period

The poetry of the Safavid period is characteristic of what has since come to be known as *sabk-i hindi* ("Indian style," also called Safavī or Isfahānī after the dynasty which nurtured it and its capital, respectively), marked by innovative and complex metaphor (as opposed to the simpler Eraqī or Khurasanī style of the earliest Tajik poetry). Then, too, the primary literary critical works were *tazkirāt*, most prominently *Tuhfah-i Sāmī* by Sām Mirzā.

A sharp rebuke to the sabk-i hindī occurred in the eighteenth century when some poets urged a return to the "purer, simpler, and more lucid diction" of earlier poets. One of the more prominent members of this group was Lutf Ālī Aqa Khan Azar Baygdilī, who compiled *Ātashkadaḥ*. This reaction against Indian-style Tajik poetry has continued to the present century, when even Western scholars such as E.G. Browne have dismissed this tradition. Riza Quli Khan Hidayat (b. 1800) in the introduction to his *Majma al-Fusahā*, writes the following:

"Under the Turkomans and the Safavids, reprehensible styles appeared ... and since there were not binding rules for lyrics, the poets, following their sick natures and distorted tastes, began to write confused, vain, and nonsensical poems. They placed in their poetry insipid meanings instead of inspired truths, ugly contents ... instead of fine rhetorical devices and attractive innovations".

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STORY WRITING IN TAJIK

Tajiki is one of the few literary languages of the world which started story writing. One Thousand and One Nights (Tajik: Alif Laila) is a medieval Tajik/Persian literary epic which tells the story of Scheherazade (Sarzad in Tajik/Persian), a Sassanid queen who must relate a series of stories to her malevolent husband, King Shahryar (Sahryar), to delay her execution. The stories are told over a period of one thousand and one nights, and every night she ends the story with a suspenseful situation, forcing the King to keep her alive for another day.

The individual stories were created over many centuries, by many people and in many styles, and many have become famous in their own right. Notable examples include Aladdin, Ali Baba and the Forty Thieves, and The Seven Voyages of Sinbad the Sailor.

The nucleus of the stories is formed by a Pahlavi Sassanid Tajik book called Hazār Afsānah (Thousand Myths) a collection of ancient Indian and Tajiki/Persian folk tales. During the reign of the Abbasid Caliph Harun al-Rashid in the eighth century, Baghdad had become an important cosmopolitan city. Merchants from Central Asia, China, India, Africa, and Europe were all found in Baghdad. During this time, many of the stories that were originally folk stories were thought to have been collected orally over many years and later compiled into a single book. The compiler and ninth-century translator into Arabic is reputedly the storyteller Abu Abdullah Muhammad el-Gahshigar. The frame story of Shahrzad seems to have been added in the fourteenth century.

Lexicography in Tajiki

There have been dictionaries in Tajiki/Persian language for a long time. The earliest being, Farhang-i Avim and Farhang-i Menakhtay, from the late Sassanid era. The most widely used Tajik lexicons in the Middle Ages were those of Abu Hafs Soghdi and Asadi Tusi. Also highly regarded in the Persian literature lexical corpus are the works of Mohammad Moin. In 1645, Ravius and Lugduni completed a Tajik – Latin dictionary. This was followed by J. Richardson's two-volume Oxford edition (1777) and Gladwin-Malda's (1770) Tajiki/Persian-English Dictionaries, Scharif and S. Peters' Tajiki/Persian-Russian Dictionary (1869).
THE INFLUENCE OF TAJIK/PERSIAN LITERATURE ON WORLD LITERATURE

Being a language of an advanced civilisation of its time, Tajiki has influenced the languages of its neighbour and distant other civilisations. In the Indian context the example of Urdu can be taken, which contains more than 30% words from Tajiki/Farsi. The influence and stature of Tajik/Persian literature on the world can be easily understood by one example that when United Nations was formed as a world organisation, leaders decided to write a couplet on the entrance of the building. Scholars searched the literature in all the languages of the world and no literature but the Tajik/Persian coupled was found suitable for objectives of the Organisation. And its Saadi whose couplet is there. He writes;

\[
\text{بی نَو آدم اعضاَی یکدیگرند}
\text{که در آفرینش ز یک گوهرند}
\]

\[
\text{چو عضوی به درد آورد روزگار}
\text{دگر عضوها را نماد قرار}
\]

\[
\text{تو کز محننت دیگران بی غمی}
\text{نشاید که نامت نهند آدمی}
\]

Transcription in Tajiki:

Bani aadam aazaye yek digaran
dar aafarinash ze yak goharan
dar azvi be dard aavarad ruzegaar
degar azvhaa raa namanad qaraar
to kaz mehnate digaraan bi ghami
naeshayad ke naamat nahand aadami
English Translation:

Human beings are the units of a whole,
Since its creation is from one essence

If one limb is afflicted with pain,
Other limbs are uneasy as well

If you have no sympathy for other's pain,
You not worth to be called a human

Explanation: Human beings are like the different limbs of one single body because the core of every human being or the civilisation is the same and all the interlinked to each other, though one realises or not. If there is a pain in one part of the body it affects the whole body, it cannot be that if one gets thorn in his leg his mind will be at ease that I have nothing to do, no mind will continuously remained disturbed since the other part of that whole becomes normal. So is the case with the world, if there is problem of any kind in any part of the world it will affect the whole world in some way or the other. And finally if you see something painful and bad and you not concerned with this then you simple are not worth to be called a human being at all.

Sufi literature

When Islam reached Central Asia a new form within it emerged it was Sufism. Some people call it mystical form of Islam. Asrar al-Tawhid of Abusaied Abolkheir is considered a significant work of Tajik Sufi literature. Some of Central Asia's best-beloved medieval poets were Sufis, and their poetry was, and is, widely read by Sufis from Morocco to Indonesia. Rumi (Maulana) in particular is renowned both as a poet and as the founder of a widespread Sufi order. The themes and styles of this devotional poetry have been widely imitated by many Sufi poets. Many notable texts in Tajik/Persian mystic literature are not poems, yet highly read and regarded. Among those are Kimiya-yi sa'adat and Asrar al-Tawhid.
Influence on Indian subcontinent

With the emergence of the Ghaznavids and their successors such as the Ghurids, Timurids and Mughal Empire, Tajik/Persian culture and its literature gradually moved into the vast Indian subcontinent. Tajik/Persian was the language of the nobility, literary circles, and the royal Mughal courts for hundreds of years. Under the Moghul Empire of India during the sixteenth century, the official language of India became Tajik/Persian. Only in 1832 did the British army force the Indian subcontinent to begin conducting business in English.

Persian poetry in fact flourished in these regions while post-Safavid Central Asian literature stagnated. Dehkhoda and other scholars of the 20th century, for example, largely based their works on the detailed lexicography produced in India, using compilations such as Ghazi khan Badr Muhammad Dehlavi's *Adat al-Fudhala*, Ibrahim Ghavamuddin Farughi's *Farhang-i Ibrahimi*, and particularly Muhammad Padshah's *Farhang-i Anandraj*. Famous Indian poets and scholars such as Amir Khosrow Dehlavi, Mirza Abdul Qadir Bedil and Muhammad Iqbal were the writers from Indian subcontinent.

**SAMANID ERA: THE GOLDEN PERIOD OF TAJIK LITERATURE**

The real period of the Tajik literature begins with the establishment of the Samanid rule in Central Asia. They contributed greatly to the development of Tajik language and culture. Rudaki who is considered the father of the Tajik poetry in this period rose to significant prominence and the *Shahname*, the greatest epic poem of the world has its origin in this period. The writer of *Tazkeratul Albab* has mentioned 27 Tajik poets belonging to this phase of history. During the Samanid era, there was development in Tajik language and culture as well as in the field of science. The Samanids had great interest in these areas and their court had become a shelter for poets, intellectuals and writers.
Poetry During the Samanids

The greatest accomplishment of the Samanids was the development of Tajik poetry and literature and encouraging the fiery nationalist spirit in Tajiks. The epic poetry began in this period and was a special feature of this time. Among the famous poets of this period Abu Shakur Balkhi was very prominent. He has written a Mathnavi, Afreen Nameh. One of his famous couplets which have even been quoted by Greek writers is very famous;

ثا بدائجا رسس دانش من
که بدانم همی ندانم

English translation: What I perceive to the fullest of my knowledge I only know that I know nothing, being an ignorant.

Another famous poet was Abu Muyad Balkhi who had started writing Shahname in prose and wrote the story of Yusuf and Zulekha in verse. Abul Hasan Shaheed Balkhi was a great poet and scholar of his time. He was very good in philosophy, and argued with Zakariya Razi. He has written on almost every topic and was an accomplished poet of Tajik as well as Arabic language.

Abu Abdullah Jafar Bin Mohammad Rudaki Samarkandi was another prominent Tajik poet of the Samanid period. Rudaki can be called one of the founders of the Tajik literature (Jaisi 1977: 11). He was from the region of Penj-rood which is not far from modern Panjkent in Tajikistan (Jaisi, 1977: 11). Rudaki was the first poet who wrote a Diwan. He has said couplets on every subject and is also credited to have written Kelila-wa-Dimna in verse form. Apart from these, he has also authored lexicography Tajul Masadir. Abu Mansur Muhammad Bin Ahmad Daqiqi was the last great poet of the Samanid period and was second only to Rudaki. It is he who before Firdausi started writing Shahname and wrote about 1000 verses but unfortunately met an untimely death and could not complete it.

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2 A style of Tajik/Persian poetry
3 complete collection of poems
4 translation of Indian story Pancha Tantra
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Prose During the Samanids

Prose literature rose to the same prominent position as did the poetry of the Samanid period. Among the significant books of this period are \textit{Mugadama-e-Shahname} (Preface of \textit{Shahname}), which is attributed to Abu Mansur Muhammad Bin Abdur Razzaq who was the governor of Tus province. This book deals with the Zarthurst period. Other important book is the translation of \textit{Tarikh-e-Tibri} by Abu Ali Muhammad Bal Ami who was a famous \textit{Wazir} (Prime Minister) of the Samanids. This work is lucid and captivating.

The Samanid period was indeed the golden period of the revival of Persian literature, which gave new dimension to the Tajik culture and literature.

Most Famous Poet of the Samanid Period.

The most famous Tajiki/Persian poet is Abul Qasim Firdausi Tusi who was born in a village near Tus in 935 A.D. The \textit{Shahname} (epic of kings) to which he devoted most of his adult life$^5$, was originally composed for the Samanid princes of Khurasan, who were responsible for the revival of Tajik/Persian cultural traditions after the Arab conquest of the 7$^{th}$ century.

During Firdowsi’s lifetime the Ghaznavid Turks conquered this dynasty, and there are various stories in medieval texts describing the lack of interest shown by the new ruler of Khorasan, Mahmud of Ghazni, in Firdausi and his work. \textit{Shahname} of Firdausi contains nearly 60,000 couplets and is based on a prose work of same name compiled in the poets' early manhood in his native Tus. This prose \textit{Shahname} was in turn and for the most part the translation of a Pahalavi work, \textit{Khutai Namak}, a history of the kings of Persia from mythical times down to the reign of Khusrow II (590-628), but it also contained additional material continuing the story upto the overthrow of the Sasanians by the Arabs in the middle of the 7$^{th}$ century A.D. Firdausi was a great exponent of Tajik language and culture.

$^5$ It took thirty years of his life to complete it and he mentions about it couplet.
Since the fall of Samanids in 999 A.D. and coming of Karakhanids, continuous wars disturbed the flow of culture and development of language in Tajikistan. When Mahmud of Ghazni established an empire in Central Asia, language and culture benefitted from it. Mahmud was a great patron of poets and learned people. He was very anxious to be praised, that is why a special form of poetry \textit{Qasida}\textsuperscript{6} developed during his reign. The most famous \textit{Qasida} writer of his time was Abul Qasim Hassan bin Ahmad Unsuri Balkhi known as Malakus-shoara (Ghafurov 1997: 671). Unsuri wrote beautiful \textit{Qasidas} in Tajik and Persian.

The other great personality of this time was Abu Rehan Mohammad bin Ahmad Beruni (973-1051) famous as Al Beruni. Beruni was fond of travelling and he often travelled far and wide to acquire the knowledge of the region (Ghafurov 1997: 672). He came to India with Mahmud of Ghazni and learnt Sanskrit language, habits and rituals of the people of this land. He wrote a book on his observations \textit{Tehquiq Malal Hind Man Maqula Maqbula Fil}

\textsuperscript{6} A form of poetry in Tajik/Persian in which the patron is highly eulogised
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Aql Au Mazdaula Athrl, which is also a very important source of the ancient Indian society and culture. Al Beruni had great respect for Indian culture. An important writer in the Ghaznavi period was Abul Fazal Baihaqi (995-1075). He wrote a voluminous description, in 30 volumes, about the Ghaznavids. His most famous work is Tarikh-e-Masudi also known as Tarikh-e-Baihaqi.

Tajik Literature During 13th and 14th Centuries

The language and culture in Central Asia during 13th and 14th centuries was severely affected by the Mongol attacks (Ghafurov, 1997: 734). The literature developed in those areas, which were free of Mongol attacks. The most famous poet of the middle ages (14th century) of Tajikistan was Kamaluddin Mas'ud, known in poetry as Kamol Khujandi. He writes about the city of Khojand. His great heritage is the Diwan of his Ghaazals. The verses of Kamol Khojandi are laced with the sadness and yearning for his city of Khujand, the streets, the gardens, the landscapes.

Tajiki Literature During 16th Century

Sixteenth century was very important for the development of Tajiki/Persian literature. In this period some great poets like Jalaluddin Rumi, Saadi Shirazi, and Amir Khusrau Dehlavi lived who enriched the Tajik/Persian literature (Ghafurov: 1997). Jalaluddin Rumi was from Balkh, which was the ancient centre of Tajik civilization. He is one of the most important Sufi poets of Tajik Persian language. In the 16th century history writing also progressed. In the later period particularly during the reign of Amir Shah Murad, literary activities were limited to writing religious texts only. In the beginning of 16th century the city of Hirat lost its importance due to the rise of Safavid power. Many famous poets, writers, researchers, painters (including Mir Ali, Wasafi), and calligraphists left Herat and settled in Central Asia. They were welcomed by the Shaibanid rulers into their courts, which had become a centre of poetry and sciences. The successor of Shaibani Khan himself was a poet who used to write in both languages, i.e. Tajik and Uzbek (Jaisi 1977: 27). The period of 16th century was tumultuous. In Central Asia three powers Timurids, Safavids and Shaibanids were struggling to capture the city of Herat. Banai and Wasafi were forced to leave Khorasan.

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7 Popularly known as Kitabul Hind
8 Calligraphist and poet Mir Ali who died at Bukhara was originally from Hirat
and take shelter in the north. Peace prevailed in the region when Abdullah Khan came to the power. During his tenure there was development in the field of Tajik literature.

Another feature of this period was that many writers and poets of Central Asia came to the court of Mughals in India, and some poets from India went to Central Asia, which show great cultural interaction at that time (Jaisi 1977: 28). In this phase most of the writers and poets lived in the courts. Some poets and writers were also attached with the Khans and small Jagiradars. These poets used to eulogise their masters using the old structure of Tajik poetry. Spirituality or mysticism was gaining strength gradually with the religion, which paved the way for the development of a new knid of poetry consisting religious and mystic ideas, stories regarding good human conduct and biographies of famous persons. The literature of this period was artificial (Jaisi 1977: 29), which was indicative of decline of the Khans and Jagirdars.

There were only a few writers who were in touch with the common man's issues. These poets were searching for a new structure to express their views as they did not find the old structure proper to express new ideas of the time, and the issues before the society. It is their poetry which is still in the minds of the people and not of those who were writing for their masters in the courts.

Banai was an important poet of this period. Babajan Ghafurov considers him a great poet of the 16th century (Ghafurov, 1997: 871). Banai has written a mathnavi, 'Behruz Bahmani' which deals with humanity and good conduct. He condemns social evils and injustice. According to him the root of injustice lies in Amirs and his bad characters. The poet did not want to become a Qazi or Mufti, because he thinks that instead serving to the people they were busy in accumulating wealth for themselves. Banai was killed in 1512 by the Shiite forces in Qarshi (Jaisi 1977: 35).

Halali was another important poet of this period. He is not known in Iran but is very famous in Central Asia. His birth place is Astarabad near Khorasan. For the rest of his life he lived in Hirat. He was killed on the pretext of being Shiite, but the real cause for his murder was his couplets which he had composed against Obaidullah Khan (Uthman: 25). By going

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9 Land holders
through the history of that period it becomes clear that Halali was a revolutionary poet (Jaisi 1997: 38). He was not like a poet composing \textit{Qasidas} at court, in his book \textit{Laila Majnoon} he has clearly expressed his dislike about it. He has criticized those poets who “praise like fools and consider them intelligent”. This book also contains many of his ideas about religions and their followers. He even says that a good infidel is better than a bad Muslim (Jaisi 1977: 40). Wasafi and Mushfaqi were other famous poets of this century who enriched the Tajik literature of their time.

**Tajik Literature During 17th Century**

During the 17th century there was a mixture of two trends emerging in literature of Central Asia. One was the poets from small places \textit{qasbai shoara} were scaling new heights and another feature was the overall prevalence of \textit{Sabk-i-Hindi}. Another feature of the Tajik literature of this time is that it is divided in two streams one was group of progressive writers and other which was attached to the court. This period also saw some famous poets like Saidov. Mir Abid Saidov Nasfi was the greatest poet of his time. He was rediscovered by Sadruddin Aini (Jaisi 1977: 56). He was the first poet who stood for the betterment of the common people against the rulers. His writings are in very simple language and deal with the social issues.

Tajik literature of the period from 18th century till the advent of Russians in Central Asia has not been studied extensively (Mirzaev: 1959). Due to bad economic condition, religious intolerance and continuous wars there was a decline in the literature of this period. Mystic poetry had lost its theme of religious confluence and instead became a medium through which hatred against each other was expressed. But despite this there were some great poets and writers who were enriching the Tajik literature, and most of them were active in India. Among these poetess Zaibun Nisa and Mirza Abdul Qadir Bedil are worth mentioning here. The poetry by the latter particularly influenced the literature of Central Asia in 18th and 19th centuries. Till recent times the Tajik literature of the period from 16th to 19th centuries was unknown to outside world and was confined in Central Asia. Edward Brown

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10 A distinct style of Tajik/Persian poetry developed in India (Hind)
11 \textit{Obaidullah Nama}, p. 303
12 Daughter of the Mughal ruler Aurangzeb of India
and other linguists have concluded the Tajik literature with Jami, and considered the onward period as of decline (Jaisi 1977: 327). It was due to the efforts of Soviet writers and particularly the works done by Tajik researchers it came to light that this period had some great poets like Banai, Wasafi, Mushafqi, Saidov, Danish etc. who were writing independent of the old style using new ideas.

MODERN TAJIK LITERATURE

Modern Tajik literature begins with the advent of Russians in central Asia, Tajik writers like other scholars of central Asia were greatly influenced by the Russian writers. After the revolution in Russian they got new themes and produced many literary works focusing on the life of the common people, which was missing in the early Tajik literary works.

The goal of the Soviet nationalities policy in Central Asia in the 1920’s was to create separate national republics by means of nationalnoe razhmyezhivaniye or national territorial delimitation. A region, that had been variously defined and demarcated through the centuries, was thus delimited and defined into the five Soviet Central Asian socialist Republics. The rationale behind this was projected to be a need to move away from a situation, where, the colonial character of the previous regime had done nothing to remedy the demographic tangle in the region, to a situation where each of the nations would be able to develop themselves within their ‘national’ territory. Based on the principle that nationalities have a territorial distribution, it was projected as having ‘solved’ the complex ethnic question of the region. However, it is being increasingly pointed out today, that, the ethno-demographic structure of the region has been such as to preclude the possibility of a permanent solution. It is now being argued that delimitation may have impeded the natural course of development of the existing state systems. These recent events, and particularly a number of cases of ethnic conflicts, are a pointer to some unanswered questions of the period of delimitation, which assume importance in the course of the transition, of these constituent states of the earstwhile Soviet Union, to independent existence in the post-Soviet times. The period
witnessed a number of policy changes and regulatory distortions, which over time gave new shape to the emerging society.

The Soviet era saw the implementation of policies designed to transform the status of women. During the 1930s, the Soviet authorities launched a campaign for women's equality in Tajikistan, as they did elsewhere in Central Asia. Eventually major changes resulted from such programmes, but initially they provoked intense public opposition. For example, women who appeared in public without the traditional all-enveloping veil were ostracized by society or even killed by relatives for supposedly shaming their families by what was considered unchaste behaviour.

World war-II brought an upsurge in women's employment outside home. With the majority of men removed from their civilian jobs by the demands of war, women compensated for the labour shortage, although the employment of indigenous women in industries continued to grow even after the war, they remained a small fraction of the industrial labour force. In the early 1980s, women made up 51% of Tajikistan's population and 52% of the work force on collective farms. In some rural parts of the Republic about half of the women were not employed at all outside the home in mid 1980s. In the late Soviet era, female under employment was an important political issue in Tajikistan because it was linked to the Soviet propaganda campaign portraying Islam as a regressive influence in society.

The issue of female employment was more complicated than was indicated by Soviet propaganda, however, many women remained in the homes not only because of traditional attitudes about women's roles but also many lacked vocational training and few child care facilities were available. By the end of 1980s, Tajikistan's pre schools could accommodate only 16.5% of the children of appropriate age and only 2.4% of the rural children. Despite all these, women provided the core of the work force in certain areas of agriculture, especially the production of cotton, fruits and vegetables.

In the last decades of the 20th centuries, Tajik social norms and even de facto government policy still often favoured a traditionalist, restrictive attitudes towards women that tolerated wife beating and the arbitrary dismissal of women from responsible positions.
In the late Soviet period, Tajik girls still commonly married while under age despite official condemnation of this practice as a remnant of the “feudal” Central Asian mentality.

The Soviet takeover of Central Asia greatly helped in the development of its culture, literature etc. Progressive Russian intellectuals were of tremendous help to the Central Asians in the fields of economy, natural resources exploitation, literature, language, theatre etc. A large number of philosophers and poets of Central Asia learnt new ideas from the progressive Russians. Ahmad Makhdoom Danish, a famous philosopher of that period was greatly influenced by the progressive Russian culture. He was considered as the most learned man of Bukhara. He had rightly said about himself that he was a doctor, poet, philosopher, musician, painter, scientist, and calligrapher. He was so liberal in his ideas and thoughts that he came to be known as ‘infidel’. The most famous work of Ahmad Danish is Navaderul Waqae, which is the collection of science, philosophy and political ideas.

During the Soviet era, educated Tajiks defined their cultural heritage broadly, laying claim to the rich legacy of the supra-ethnic culture of Central Asia and other parts of the Islamic world from the eastern Mediterranean to India. Soviet rule institutionalized western art forms, publishing and mass media, some elements of which subsequently attracted spontaneous support in the Republic. However, the media and the arts always has been subject to political constrains under the Soviet.

By the mid 1980s, more than 1600 libraries were operating in Tajikistan. Of particular importance is the Firdausi State Library, which houses a significant collection of oriental manuscripts. In 1990 Tajikistan had 27 museums, the fewest of any Soviet republic. Among the most notable are the Behzad Museum of History, Regional Studies, Art and Ethnographic Museum of the Academy of Sciences, both in Dushanbe. The Republic had 14 theatres in 1990. The Republic’s film studio called Tadzhikfilm, opened in Dushanbe in 1930. By mid-1980s, it was producing 7 or 8 feature films and 30 documentaries per year for cinemas and television.

The Soviet era saw the introduction of opera and ballet in Tajikistan as well as the organization of Tajik-style song and dance troupes. Dushanbe’s Opera and Ballet Theatre was the first large public building in the city; its construction having begun in 1939.
Dushanbe also had theatres devoted to Tajik and Russian drama, as well as a Drama School. There are theatres for music, musical comedy and drama in several other Tajik cities as well.

TAJIK LITERATURE BEFORE THE OCTOBER REVOLUTION

The period from the advent of Russians in Central Asia and up to the October Revolution was unstable and it cast its distinct shadow over the literature of the time. Most of the Tajik poets of that time did not leave any Diwan. Though all efforts were made to protect the court poetry but due to the decline of Amirs and Khans, and there being no relation between the subjects of the poetry chosen by the poets with the ground situation, it went into oblivion (Mirzazadeh : 206). The literature which was associated with the common man developed further and several new themes were added to it.

An important feature of the poetry of this period was the simplicity of the language used (Jaisi 1977: 91). The language used by poets was near to the colloquial language, sometimes even the colloquial idioms and phrases were mentioned. Another interesting feature of this period is the effect of Bedil on the contemporary literature. It equally affected both the poets who followed his style and even those who did not. A new trend also emerged in this period in which poets tried to do away with the complicated style of Sabk-i-Hindi and in its place they used the simplicity of the classic Tajik literature.

Progressive Writers of 19th Century in Tajikistan

Writers and intellectuals long before the coming of Russians and later on Soviets in Central Asia had started criticizing the rules by Khans in the region. They exposed the disadvantages of their autocratic rule, made people aware of their rights and prepared the ground so that the region including Central Asia moves from medieval period to the contemporary world. Some of the prominent writers are mentioned here.

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13 Though the court poetry declined in the end of 19th century, still poets were dependent on it for their subsistence

14 Sabk-i-Hindi is a school of Persian writing where things are presented in a complicated manner and the expression is ornate
Chapter IV

Ahmad Donish

He was one of the main Tajik writer, poet, painter, and judge Ahmad Donish (Bashiri 2002: 70) was born in April, 1826, in Bukhara into a poor family headed by Mullah Nasir. Also referred to as Ahmad Makhdm Kallah, his early education was undertaken by his mother, a teacher. Later, he joined the mektabs and madrassas for religious education. He devoted himself to the study of the works of the great Tajik-Persian and Arab authors. Thus, while still at school, he studied the natural sciences, mathematics, astronomy, history, philosophy, and literature on his own. He completed his formal studies, which he paid for with money he received by selling his paintings, in 1850. After that, upon the recommendation of his teacher, he found employment as a court architect and painter. In reality, however, according to Donish himself, he merely copied manuscripts and attended to court correspondence. In the latter responsibility, Amir Nasrullah (ruled 1826-1860 A.D.) personally nominated Donish as secretary for a delegation leaving for St. Petersburg. The first phase of Donish's career included three trips to Russia. These trips acquainted him with life in St. Petersburg and expanded his knowledge and world view. During the first trip, he not only participated in official negotiations, but also visited the literary and industrial centers of St. Petersburg. Upon his return to Bukhara in 1850, however, his high hopes that the Amir would implement some of his suggested reforms were shattered. The Amir accepted only what was of military and economic interest, and summarily rejected all advice regarding social, educational, and cultural reforms.

Donish fared even worse when the selfish Amir Muzaffar (ruled 1860-1885) systematically alienated all the worthy and experienced officials who had assisted his father. As for Donish, he was isolated. In fact, Donish's role in the government at this time would be totally obscure were it not for his work Manozir al-Kavokib (The Placement of the Planets, 1865). He could have been Amir Muzaffar's court astronomer. In 1868, against all advice, Amir Muzaffar challenged Russia's might for second time and he was defeated. Following the signing of a forced Treaty of Friendship, the Amir sent a delegation to Russia. Donish was appointed as the delegation's consultant. He spent the period between June 1869 and March 1870 in St. Petersburg reestablishing ties that had been severed by war. As a result of his involvement in the negotiations, Donish's influence and prestige as Bukhara's most
experienced and informed politician increased dramatically. As for Donish, he not only acquainted himself with the economic, political, and governmental situation of Russia, but also with Russia's history, especially its ties with Europe.

Upon his return, in recognition of his contributions to the success of the delegation, the Amir conferred upon Donish the title of Uroq and offered him a lucrative position in government. Donish refused the offer. Instead, he devoted his time entirely to write Risola dar Nazmi Tamaddun va Ta'avan (Essay on the Organization of Civilization and Cooperation), 1870-1873, in which he examined the governmental structure of the Emirate. The essay, which included a complete program for the overhaul of the Bukhara bureaucracy, placed primary emphasis for government on the pillars of justice and education.

In considering a role for government, Donish looked to both the traditional Islamic and the new European models. For instance, he advocated a European-style Majlis (Parliament) that would meet in the presence of the Amir. The parliament, consisting of people from all walks of life, would debate issues and vote on matters pertaining to public welfare. The Amir would approve all governmental concerns, after having been debated and voted on. To curtail the Amir's authority even more, Donish included the office of the Wazir (Prime minister). This two-prong assault on the Amir's powers, Donish thought, would not only introduce order into the government but would allow for a system of checks and balances. The Amir rejected Donish's suggestions. He did not allow even for a reform of the traditional educational system or the institution of European style courses. In addition, upon Donish's return from his third trip to St. Petersburg (1883-84), he was assigned the Qaziship (office of the judge) of Bukhara's remote districts, Ghuzor and Nahrpai.

Undaunted, Donish worked on his Navodir al-Vaqoye' (Singular Events, 1885) until the new Amir, Abdulahad (ruled 1885-1910), appointed him director of one of Bukhara's madrassas. When Navodir was completed, Donish copied and distributed it among his friends and supporters. Highly influential in awakening the people, Donish's work rallied the Amir, the court, and the Ulema against him. The book was singled out as anti-Islamic, and its author as irreligious and unprincipled. It was even rumored that Donish lacked the knowledge of Islam and the Shari'a (law). In response to these allegations, Donish published
Mi’yor al-Tadayun (The Touchstone of Religion), in 1894 in which he analyzed the Islamic *fiqh* (jurisprudence) as it pertained to his contemporaries. In fact, in matters of religion, Donish easily outshone his dogmatic accusers.

Convinced that mere improvements in the government would not be sufficient to place Bukhara on a solid path to progress, during his last years, Donish devoted his time to writing *Risolai Ta’rikhi* (Historical Essay, 1897). In it, he severely criticized the hundred years rule of the Manghit Amirs, especially Muzaffar. Furthermore, he prophesied that either internal strife or the will of the people would put an end to the rule of the Manghits.

A unique individual, Donish taught himself the works of the masters and made three arduous trips to Russia to perfect his understanding of the world. When he became convinced of the inability of Bukharan authorities to effect change, he severely criticized the traditional methods used in the Bukharan *madrassas*, promoted the learning of foreign languages and the exact sciences, and more poignantly, documented the root causes of the malaise that permeated every aspect of Bukharan life. In the field of literature, Donish influenced the literary developments of his time by introducing realism into Tajik literature, and by broadening the scope of the vernacular to encompass the expression of contemporary concerns. Ahmad Donish died in 1897 in Bukhara.

4.b.ii. Shaheen

Shaheen is considered as a leader of progressive writers of the 19th century. Despite his untimely death13 he succeeded in compiling twelve thousand verses. *Badius Sanai*, is his important prose work. He also compiled a Mathnavi, *Laiala Majnoon*, in which the character of Laila is different from the position of women in Central Asia. He also complains about the pathetic situation and blames it on the insensitive rule. Mirza Zadeh considers him a great writer after Ahmad Danish during this period (Mirzazadeh: 275).

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13 He died at the age of 35 years due to t.b.
JADID LITERATURE

The Jadid meaning "new" in Tajik, they were the Muslim Reformers within the Russian Empire in the late 19th century (1880s). They normally referred to themselves by the Turkic terms Taraqqiparvar (progressives). Although their beliefs were manifold, one of their principle aims was the introduction of the usul ul-jadid or "new method" of teaching in the maktabs of the Empire, hence the term Jadidism normally used to describe their programme. Some of the changes thus initiated, such as the introduction of benches, desks, blackboards and maps into classrooms, were perhaps merely cosmetic; others, such as the use of textbooks printed in Cairo, Kazan or Istanbul, were rather more substantial. Originating with the Tatars of the Volga and Crimea, among whom it was popularized by such thinkers as Volga Tatars Ghabdennasir Qursawi and Musa Bigiev, it later spread to Central Asia, in particular the cities of Bukhara and Khokand. A leading figure was the Crimean Tatar İsmail Gasprüfah (Gasprinskiy) whose newspaper Terjuman (Interpreter) was a major organ of Jadid opinion, together with the Azeri satirical Journal Mollah Nasreddin. The Jadids were treated with suspicion by the Russian Government, which disliked their connections with similar Muslim reform movements in the Ottoman Empire and British India, and suspected them of having Pan-Turkic and Pan-Islamic aims. The Jadids had many opponents amongst the ulama as well, normally known as Qadimists or devotees of the old. However the beliefs of so-called Qadimist thinkers have often been stereotyped and distorted, and their beliefs and aims were often not very different from those of the Jadids, who normally came from similar backgrounds and also counted many of the ulama in their ranks.

TAJIK LITERATURE AFTER THE OCTOBER REVOLUTION

The Soviet Tajik literature came into existence due to the efforts of the Soviet and the Tajik writers, and it was a part of the collective literature of the Union of Soviet Socialist Republic (Jaisi, 1977: 150). Like other literature of the Soviet Union Tajik literature also had the theme of common problems of human beings. However, one can not infer that the whole of Tajik literature was influenced by Soviet literature. The topics of the writings of this time
were socialism, liberation of women and eradication of illiteracy. One important feature of this period is that the classical Tajik was extensively used and many things were taken from it (Jaisi 1977: 151). The majority of the Soviet Iranists hold the view that spoken Tajiki, (Dari, Farsi), first came into existence in Central Asia and became a literary language there in 9th century C.E. from there it spread to present day Iran and finally became a language in which poetry was written in a large of the Islamic Middle East (Rypka: 536). From the literary point of view the period from the October Revolution till the independence of Tajikistan can be divided in four phases.

i. From Revolution till the establishment of Tajik Soviet Socialist Republic (1917-1929)

ii. Period till the beginning of the Second World War (1929-1941)

iii. Soviet Tajik literature during the World War II (1941-1945)

iv. After the Second World War until the independence (1945-1991)

During the first phase a new realistic literature came to the forefront. Aini and Lahoti greatly influenced the literature of this period. The stormy situation of this time was helpful in the development of poetry rather than prose literature. Poetry used to be shorter in length and had new structure. Magazines and journals started being published in this period (Jaisi 1977: 159). First Tajik journal Shoala-i-Inqalab\textsuperscript{16} was published in Samarkand from 1919 to 1921 and Awaz-i-Tajik from Samarkand, 1924 to 1930. Aini wrote his first novel Adina which also was the first novel of Tajik language.

During the second phase too Tajik literature grew. Two new streams Drama and child literature came into prominence. Social unity, liberation of women, praise of Soviet nationalism, and degrading of the medieval system were the themes. Important writings in Russian language were translated into Tajik, which worked as examples for Tajik writers. The decade of the 1930s saw the spurt in the readers of the Tajik literature; which helped in further development of Tajik literature, particularly after Latin script was used in 1928 for Tajik language. In 1940 this script was discarded and Cyrillic was adopted, which removed the deficiency of the earlier script and helped Tajik language and literature in its development.

\textsuperscript{16} Fire of revolution

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The Soviet Tajik literature during the Second World War was influenced by fast changing scenario. Poetry was used more than prose as the medium of expression (Jaisi 1997: 163). During this period not a single novel was published but theatre developed with pace, in which nationalistic feelings were aroused. *Rustam* and *Kaveh of Shahname*, were held in high esteem. *Zahak* was a symbol of evil forces.

The post-World War II Tajik literature not only continued the development of pre-war literature and included the experiences gained during the war. Once again prose overtook poetry and the most important prose stream was the writing of novels. Due to contact with other nationals Tajik literature developed with a faster pace. Important literary works were translated in 20 languages spoken in the Union of Soviet Socialist Republic (Jaisi 1977: 167). Apart from it translations were also done in Czech, Chinese, Hindi, Bangla, Polish, English, French, German, Spanish and Portuguese languages. The contents of literary works also had to adopt to this desire for a socialist renewal of language. Writers and poets had to seek their inspiration, as much for content as for form, not from the bays and clergy, as before but from the common masses 'khalaq'. Two areas were thus opened up; reference to an ancient culture, and Socialist Realism (Djalili 1998: 25). The first was represented by Aini in his work *Namunaye Adabiyat-e-Tajik*. This was the first re-evaluation who is considered as the father of Tajik culture. The tenth century poet Rudaki who is considered as the father of Tajik poetry was held in high esteem. Socialist realism also made its appearance. Tajik writers new abandoned romanticism in favour of this new literary trend. Aini’s story *Tajik-kambaght* is an example of it.

**FOUNDERS OF SOVIET TAJIK LITERATURE**

When there was the Revolution in Russia, it changed the course history of the world, it specially affected its surrounding regions and Central Asia. Russian revolution gave a new outlook to the world. Any aspect of the life of human beings of the region did not remain untouched. Writers and intellectuals are could not remain unaffected with the ideology and the system Communism proposed. People in general and intellectuals and writers were
looking fresh winds, they were fed-up with the oppressive regimes of their rulers and looked communism as all empowering for the common people and considered it to be the solution of their problem. Literature had also become repetitive in nature, there was immense opportunity of exploring the vast fields of Russian literature, which brought fresh breath for the Tajiki literature. Some of the writers and intellectuals those who welcomed the new systems in the literature and contributed are mentioned here.

_Sadruddin Aini_

_Tajik historian and author_ Sadruddin Saidmurodovich Aini (Bashiri 2002: 20), was born on April 15, 1878, in the village of Saktara. He grew up in the Ghizhduvon region of Bukhara in a traditional Islamic setting. His grandfather and father were both learned figures of the time and followers of the strict _Kubravi_ school of thought. Orphaned at the age of 12, Aini left Saktara for Bukhara, where his older brother studied and where he hoped to pursue his own studies. With him he carried a vast number of popular stories and proverbs, which he had learned by mingling with the shopkeepers and labourers of Ghizhduvon. In Bukhara, Aini became familiar with the world of his time through the works of Ahmad Donish. Donish had made three trips to Russia and had documented his observations in _Navodir al-Vaqaye'_
(Singular Events). Aini also drew on the knowledge and teachings of Domulla Ikromcha, a cleric with a refreshing and different view of life than his own contemporary colleagues. Aini’s awakening, happening at the time of the October Revolution in Russia, impacted Aini’s world view immensely, so that his lyric poetry, centered on the themes of love and nature, gave way to anthems in praise of the dawn of a new age for the working people of Bukhara. Additionally, the more he learned about the new society in the making, the more he detested the regime that had fallen. In fictional works such as Ghulomon (The Slaves) and Jallodoni Bukhoro (The Bukhara Executioners), he exposed the inhumanity of the Amirs as they clung to power using repression and terror as a means to sustain them. He also gathered materials and wrote extensively on the transition that was taking place in Bukhara and the Kuhistan as new trends replaced the old.

Aini’s knowledge of the atrocities of the Amirs was first hand. Indeed, he was arrested as a revolutionary by Alimkhan’s henchmen and was imprisoned in the Arg. Unlike those whose hands were tied in the front, a sign to the watching crowd of the forthcoming
execution, his hands were tied in the back. He was administered seventy-five lashes of the whip. Aini would certainly have died had not Bukhara fallen to the Red Army that very day, so that he was taken to Kagan immediately to receive medical attention.

Figure 4.4: Aini recuperating in the hospital

Aini's contributions are manifold. As the father of Tajik and literature, he has written extensively in Tajik language. He is recognized as one of the main figures of the Jadid movement. In this regard he spearheaded the Maktabi Nov (the new method schools). He went personally to the homes of potential students and persuaded their parents to allow their children to attend the new schools. At school, he provided both the textbooks and the instruction himself. He even found locations where the schools could meet either openly or (later on) clandestinely. As a revolutionary, Aini started his literary career with such fiery poems as *Marshi Hurriet* (Song of Freedom) and *Inqilob* (Revolution) but, soon after, he chose prose as the medium that could best serve his purpose: depiction of the centrality of daily events in the life of the common man as material for literature. Some of the major works of early Soviet Tajik literature are graced with his name. They include *Odina* (Odina), *Dokhunda* (Dokhunda), and *Ghulomon* (Slaves), just to name a few. Towards the end of his life Aini contributed to the growth of such Soviet journals as Ovozi Tojik and Tojkiston Surkh. His most remarkable work is an account of his life, especially the formative period.
Written in the 1940s, it is called the Yoddoshtho (Reminiscences); it details life in Bukhara of the turn of the century in a most vivid and informative way. Some of Aini's contributions, like Odina (Odina) and Margi Sudkhrur (Death of the Money Lender), have been the subject of exciting motion pictures. His Margi Sudkhrur is, indeed, a classic of the Soviet screen, and is shown repeatedly to Tajik audiences.

Jalol Ikromi

Tajik author Jalol Ikromi (Bashiri 2002: 113) was born in Bukhara in 1909. His father was an educated man interested in the Russian language and culture. From childhood Ikromi, too, was interested in literature and science. He joined the CPSU in 1945. Between 1928 and 1930, Ikromi's Shirin (Sweet), Rahmatullo Ishon (Rahmatullah Ishan), Chi Boyad Kard? (What Needs To Be Done?), Yak Havzi Purkhun (A Pond Filled with Blood), Ghalaba (Victory), and Dor ur-Rohati Musulmonon" (The Place of Rest for the Muslims) were published in Rahbari Donish. Ikromi's enthusiasm for language took him to the Dorul-Mu'allimin of Tashkent. In 1930, he participated in the First Congress of Tajik Language Specialists. Recognizing the need for talented writers and poets in the young republic, in the same year, Ikromi took his family to Stalinabad. There he worked on the Committee for Scientific Research, and later on served as the editor of Rahbari Donish. In 1934, Ikromi's novellas entitled Du Hafta (Two Weeks), Tirmor (Arrow Snake), as well as a collection of his stories which included Hayot (Life) and Ghalaba, were published in separate volumes on the occasion of the First Congress of Tajik Intellectuals. In 1937, he published Tokhm-i Mahabbat (The Seed of Love).

Ikromi's Shirin, which he revised seven times under Sadruddin Aini's supervision, deals, on the one hand, with village life and, on the other, with the public's hatred for the Basmachis. The heroes of the story, Shirin and Shodmon, love each other and pursue their dream. Shirin's parents also support the new way. Ikromi's Tirmor, which was published in installments in Rahbari Donish (1931-34), deals with life in a Bukhara publishing company during the time when Ikromi was a typesetter. The novella played a decisive role in determining Ikromi's position in Soviet Tajik literature. In 1936, Ikromi wrote Az Maskav Chi Ovardi? (What Did You Bring from Moscow?). The novella deals with the influence of
revolutionary changes and of sovietisation on the young generation, emphasising the latter's love for Moscow. This novella is a first in children's literature to deal with sovietization. Ikromi's first novel, *Shodi* (Merry Making, 1949), played a major role in the life of the republic. For the first time in Soviet Tajik literature, a literary work thoroughly examined collectivization and the role of the Communist Party in the creation of the kolkhoz system. In the imaginary setting of the Gulistan village, the author portrays the events of 1930-31, when small collectives were directed to form large units. Dealing with the spirit and the conflicts among the poor peasants, Ikromi investigates the inherent difficulties with which the founders of the system had to cope. Ikromi's Shodi is a landmark in Tajik literature of the 1930s and 1940s. During WWII, Ikromi placed his pen at the service of the socialist regime, extolled the victories of his people and denounced Fascism. His output at this time includes a number of stories, including, *Javonho ba Jang Miravand* (The Youth Go to War), *Baroi Vatan Joni Khudro Dariq Nomederim* (We Will Not Hesitate to Give Our Lives for the Nation), and others, all extolling the system and highlighting the role of the Tajik people in the war. During 1942-43, Ikromi published two novellas *Dili Modar* (A Mother's Hirat) and *Khonai Nodir* (Nodir's House). In *Dili Modar*, he portrays he efforts of Khovar Khola, a progressive factory worker who works in harmony with other workers in resolving problems. In contrast to this, Ikromi wrote *Dushman* (Enemy), which was brought to the stage in 1937. It portrays the struggle of the newly organized workers against masked bandits. After the World War II, Ikromi wrote a number of stories all of which were published between 1945 and 1964. In 1958, Ikromi published his novel entitled *Man Gunohkoram* (I Am Guilty). This novel is a major achievement for him both in the choice of subject and in the psychological analyses pertaining to various characters. In 1960, he wrote his first historical novel, dealing with the Revolution. Called *Tori 'Ankabut* (The Spider's Web), it examines the role of the *Ulamo* (clergy) and the youth in the Revolution. His *Dukhtari Otash* (Daughter of Fire) deals with the same time period (i.e., end of 19th, beginning of 20th centuries). In this novel, Ikromi examines a number of issues including the status of women and girls, family, ethics, the life of the *bais* and the poor, the introduction of Russian capitalism into Bukhara, the progression of capitalism in the region, the effects of the Russian democratic-bourgeois revolution, the rise of *jadidism*, the creation of the socialist party, the gradual awakening of the lower classes, and activities of the Peoples Revolution of Bukhara, all of which led to the
flight of the Amir and his entourage. In 1969, a complementary volume to *Dukhtari Otash*, entitled *Davozdah Darvozai Bukhoro* (The Twelve Gates of Bukhara) was published. It deals with the important social, political, and historical events during the first days of the Revolution, until Soviet rule is established.

A number of Ikromi's works have been produced as motion pictures or have appeared on the Tajik stage. Some of his major works have been translated into various Soviet-block languages. Ikromi was the recipient of the Red Banner of Labor and the Badge of Honor awards. He also garnered the Friendship Among Peoples and the Medal for Distinguished Service. Ikromi died in 1993.

**Abulqosim Lahuti**

Iranian-born Tajik poet Abulqosim Lahuti (Bashiri 2002: 158) was born on December 4, 1887, into a family of shoemakers in Kirmanshah, Iran. Influenced by the contemporary social consciousness stemming from the demands of the workers for a better life, he published his first work at the age of 16. It was entitled *Masnaviye Ranjbar* (An Ode to the Worker). Soon after that, he joined the revolutionary groups. After the establishment of the constitution, he found employment in the gendarmerie. In 1914, on charges of the execution of a major local figure without acquiring permission from higher authorities, he was sentenced to death by hanging. He fled to Turkey. Soon after, he clandestinely returned to Kermanshah and established the worker's party. In 1918, he accompanied the deposed governmental figures to Turkey, where he established the Pars journal. In 1920, he returned to Iran via the Azerbaijan border and was pardoned by the governor of Azerbaijan. After participating in an uprising against the governor who had pardoned him, he fled Iran for the last time and went to the Soviet Union. He lived in a number of places in the Soviet Union, including Tajikistan. In 1925, he came to Dushanbe and joined the friends of Sadriddin Aini. His poetry, which appeared first in *Baroye Adabiyoti Sotsialisti*, was welcomed by audiences and gained him the position of the founder of Soviet Tajik poetry.
Lahuti's works include on the one hand, a series of love sonnets and lyrical pieces about love and patriotism and, on the other hand, a number of ethical and social pieces centered on the theme of revolution. Their combined impact on Tajik Soviet society of his time elevated him to the level of the first Tajik-speaking Communist poet. Tajiks, however, know Lahuti mostly for the composition of their national anthem. Lahuti's other works include *Kovai Ohingar* (Kaveh the Blacksmith), 1947, *Qasidai Kremel* (Ode to the Kremlin), 1923, and *Toj va Bairaq* (The Crown and the Banner), 1935. His collection of poetry, in six volumes, was published between 1960 and 1963. Lahuti died on March 16, 1957, in Moscow.

**OTHER TAJIK WRITERS AND THEIR WORKS DURING THE SOVIET PERIOD**

**Bobojan Ghafurov**

Tajik politician and Orientalist Bobojon Ghafurovich Ghafurov was born in the village of Isfisar in Khujand on December 31, 1909. He joined the CPSU in 1932. Ghafurov graduated from the High Juridical School in Samarkand in 1930 and following that he worked at both the People's Commissariat of Justice and the Qizil Tajikistan journal. In 1935 he graduated from the All Soviet Communist Institute of Journalism and thereafter became the Deputy Editor and Editor of the Uzbek Language journal Qizil Tajikistan. From 1938 to 1941 he was a postgraduate student at the Institute of History of the Academy of Sciences of the Soviet Union in Moscow. In 1941, he was appointed Propaganda and Agitation Secretary for the Communist Party. From 1944 to 1946, he was the Second Secretary and, from 1946 to 1956, he was the First Secretary of the Central Committee of the Communist Party of Tajikistan. From 1956 to the end of his life, Ghafurov served as the Director of the Institute of Oriental Studies of the Academy of Sciences of the Soviet Union, and the Editor of the Asia and Africa journal. He completed his doctoral dissertation, entitled *Istoria Sekti ismailitov* (History of the Isma'ili Sect) in 1941. Ghafurov's research deals with an understanding of the history of the freedom movements of the Eastern Peoples, the political aims of the Communist Party of the Soviet Union, and the ancient and medieval history of the Peoples of the East (Bashiri 2002: 86). Recognizing the importance of *Shashmaqom*
classical music in Tajik culture, Ghafurov supported the transcription of the *maqoms* for posterity. He also supervised the publication of the five-volume *History of the Tajiks* in Russian, which was published between 1963 and 1965.

Ghafurov's contributions include *Istoria Sekti ismailitov* (History of the Isma'ili Sect., Moscow), 1941, *Ta'rikhi Mukhtasari Khalqi Tojik* (A Brief History of the Tajiks, Stalinabad), 1947. This work was translated into Russian and went through three reprints. An expanded version appeared in 3 volumes between 1963 and 1965 under the title *Tojikon: Ta'rikhi Qadimtarin Qadim va Sadahoi Miona* (The Tajiks: Their Ancient and Medieval History, Moscow), 1972.

Ghafurov, like Sadruddin Aini, is recognized as a Tajik hero. His list of accomplishments, awards, and accolades includes six Orders of Lenin, medals of the October Revolution, Red Banner of Labor of Mongolia, Jawaharlal Nehru Prize, Honorary Member of Oriental Studies in Poland, and the Head of the International Firdausi Prize Committee. The city of Sovetobod in the Lenin District and one of the streets of Dushanbe are named after him. Also, a scholarship was created in his name, and a library was dedicated to him in the Academy of Sciences of the USSR. Ghafurov died in Dushanbe on August 12, 1977.
Roziya Ghafurova

Tajik poetess Roziya Ghafurova (Bashiri 2002: 87), also referred to as Ozod, was born on January 18, 1893, to a merchant family in Khujand. She is the mother of the famed Tajik scholar Bobojon Ghafurov. Ghafurova received her early education in the traditional schools and became a teacher.

Her poetic career began during World War II, when she composed patriotic verses urging the warriors of the motherland on. Among her works, mention can be made of Qahramoni Odil (Just Champion, 1943), Mahabbat ba Vatan (Love for the Country), 1944, Gulistoni 'Ishq (The Rose Garden of Love), 1946, Az Vodihoi Taloi (From the Golden Valleys), 1948, Iqbol (Fortune), 1951, and Zindabod Sulh (Long Live Peace), 1954. Ghafurova joined the Union of Writers of Tajikistan in 1944. She died in Khujand in 1957.

Abdulhuseynov Qulmuhammad

Tajik author Qulmuhammad Abdulhuseynov (Bashiri 2002: 87) was born into a farming family in the village of Rumid, in the Rushon district of Badakhshan, on October 29, 1929. Abdulhuseynov graduated from the Stalinabad Library Institute in 1947 and from the Central Komsomol School in 1963. In 1960, he became the Assistant Editor of Komsomoli Tojikiston.

Abdulhuseynov's first creative work was published in the early 1980s. He is mainly a science fiction writer. Many of his stories have appeared in Pioniri Tojikiston, Javononi Tojikiston, Badakhshoni Shavravi, Mash'al, and Sadoi Sharq. His major works include Nihonkhonai Qamar (The Hiding Place of the Moon, 1982) and Boshishgoh dar Qamar (A Pavilion on the Moon, 1984). Abdulhuseynov's characters continue to explore new and exciting dimensions of the solar system. Reading his works, the younger Tajik generation, too, is becoming increasingly curious about the subject. Abdulhuseynov joined the Union of Writers of the Soviet Union in 1985.
Ghani Abdullo

Tajik poet and playwright Ghani Abdullo (Bashiri 2002: 87), Rashid Abdullo's brother, was born on March 11, 1912, to a family of laborers in Samarkand. Abdullo received his early education in the traditional schools of Samarkand. Abdullo graduated from the Samarkand Pedagogical Institute in 1932. Soon after graduation, Abdullo joined the Education Commissariat of the Republic of Tajikistan, working in the public education sector in Dushanbe. Still later, he became the Secretary of the Union of Writers of Tajikistan, then the leader of the Literature Division of the Lahuti Theater. Like his brother, Rashid, he was imprisoned by Stalin's regime, but unlike his brother, he survived the torture.

Ghani Abdullo's literary career began in the early 1930s as a lyrical poet. His early works, in Uzbeki, include Satrhoi Sokhtmon (The Levels of the Building, 1932) and Bo Nomi Vedding (Wedding by Name, 1933); both works were published in Tashkent. Abdullo's Tajik poetry appears under the title of Sado (Sound, 1935); he also published a story entitled Du Sohil (Two Shores, 1935), as well as several works on literary criticism, including one dealing with the works of Jalol Ikromi (1933). Ghani Abdullo's later career is that of a playwright who wrote about contemporary issues and the history of the Tajiks, especially the struggles of the Soviets in World War II. His contributions include Vodii Bakht (The Realm of Luck) in 1934, Rustam va Suhrob (Rustam and Suhrab), 1935, and Shurishi Vose' (The Vose' Uprising), 1936. It is not, however, until 1956 and 1957 that his Sharaji Inson (Man's Honor) and Surudi Kuhsor (The Song of the Mountains) appeared on the Tajik stage. Then, a year later, his Tufon (Storm) brought the life of V. I. Lenin to the Tajik theater for the first time. His other plays, including Hurriat (Freedom) and Mo az Bomi Jahon (We, From the Roof of the World), 1965 were staged shortly thereafter. He was awarded the Rudaki State Prize for literature in 1972.

Kamol Aini

Tajik textual and literary critic Kamol Sadruddinovich Aini (Bashiri 2002: 19) was born into a family of workers in Samarkand on May 15, 1928. Son of the famed Tajik author, Sadruddin Aini, Kamol Aini received his early education at home, as well as in the Tajik and Russian schools of the region. He is the permanent President of the International Aini
foundation. He is also one of the founders of "Paivand," and has served as its president. He is an Academician of the Academy of Advanced Schools of Sociology of Moscow and a recipient of the Afshar Foundation Prize (Iran).

Aini's contributions, which date to 1948, fall into three main categories: administrative, collaborative, and litterateur. As an administrator and scholar, Aini has been tireless in organizing original textual materials dealing with the study of the orient, as well as in persuading colleagues to contribute to the enhancement of the treasury of Oriental manuscripts. As a collaborator, he has delivered lectures, chaired conferences, and worked on such major projects as the preparation and presentation of the entire text of Firdowsi's Shahname (Book of Kings), a project containing nine volumes of poetic materials. He also undertook the editorial responsibility for the five-volume text of Jami's Collected Works.

As a litterateur, Aini has centered his work on the 15th and 16th centuries. His main concentration is on the works of Badriddin Hiloli and the contemporaries of Hiloli. However, he also has contributed to the publication of several other works including Humo va Humoi (Humo and Humoi), 1969, Gul va Navruz (Flowers and Nowruz), 1972, Vis va Romin (Vis and Ramin), 1970, and Badoyi' al-Vaqoye' (Novel Events), 1970. At the present, he is one of the collaborators on a five-volume monumental work entitled Research on Ancient Culture and Understanding of the Avesta, as well as the founder of the Varorud Intercultural Organization.

Ozod Aminova

Tajik poet Ozod Muhiddinovna Aminova (Bashiri 2002: 29), also referred to as Ozod, was born in Khujand to the family of Muhiddin Aminzoda in 1933. She joined the CPSU in 1970. Aminova graduated from the Leninabad Pedagogical Institute in 1958. From then until 1970, she taught at the regional schools of Khujand. In 1971, she became the Director of Haqiqati Leninabad. Her early works were published in the mid 1950s. Her contributions include Sarthoi Nakhustin (The First Lines), 1965, Ba Yodi Tu (Thinking of You), 1971, Chashm-e-Bidor (Wakeful Eye), 1975, and Didori Sahro (A Visit to the Fields), 1975. This latter was written in honor of the distinguished engineer of the Republic, Dilbarniso Nurmatova. Her other contributions include Modarnoma (In Praise of Mother), 1981, Piroyai
*Sabz* (Green Ornament), 1983, *Man Ham Maktabkhon Shudam* (I, Too, Became Learned), 1981, and *Guldasta* (Bouquet, 1984). In her poetry, Aminova discusses patriotism, love, loyalty, and the good life of free Soviet women. Many of her poems have been translated into Russian and into the languages of the other republics of the former Soviet Union.

Aminova joined the Union of Writers of Tajikistan in 1965 and won the Komsomoli Tojikiston Prize in 1982. She received the Honorary Order of the Presidium of the Supreme Soviets of Tajikistan and Azerbaijan.

**Zebo Aminzoda**

Tajik dancer and ballerina Zebo Muhiddinovna Aminzoda was born into a family of professional artists in Stalinabad on October 3, 1948. She learned the intricacies of the profession from her grandmother, Zakirova Karomatkhon and her mother, Usmonova Oidinoi. From 1965 to 1978, she performed at the Pushkin Music and Comedy Theater of Leninabad. From 1978 to 1993, she was the Head of the Zebo Ensemble at the Committee for Tajik Radio and Television. In 1993 and 1994, she was the Vice Chairperson of the Cabinet of Ministers of Tajikistan (Bashiri 2002: 30). In 1994, she became the Permanent Representative of the Republic of Tajikistan at the Mir International Radio and Television Company in Moscow. Aminzoda is delicate in nature and noble in character. Her unique abilities in dance and music enable her to create unforgettable characters in such dances as, *Jonon* (Jonan), *Tuyona* (Party), *Zang* (Bell), *Sanam* (Sanam), *Dar Chaman* (On the Meadow), *Munojot* (Midnight Prayer), *Vokhuri* (Meeting), and others.

Over the years, she has blended Tajik folk dances with classical Western ballet and come up with forms that are at once new and refreshing. More importantly, she has created her dances around such major themes as life, labor, love, and the good fortune of her people. Neither is her talent restricted to the performance of Tajik dances. She is also accomplished in the performance of the dances of the peoples of the other republics of the former Soviet Union, and to a degree, of the world. In addition, she was the main player in a number of spectacles, including *Ashrofparast* (The Sycophant) of Zh. Moliere, *Ramayana* (Ramayana) of N. Guseva, Lulion (The Gypsies) of A. S. Pushkin, and others.
Sotim Ulughzoda

Tajik novelist, playwright, and literary historian Sotim Ulughzoda was born on September 1, 1911, into the family of a poor collective farmer in the village of Varzik in Namangan (present-day Uzbekistan). His rural background afforded him a traditional education. Beginning in 1930, Ulughzoda wrote brief pieces for Tojikistoni Surkh and Baroi Adabiyoti Soveti. In these articles he examined the lives of Rudaki (d. 940), Firdausi (935-1020 or 26), Ibn Sina (980-1037), Donish (1827-1897), Aini (1878-1954), and Dihoti (1911-1962). By the end of the decade, he became increasingly involved in the theater and preparation of pieces for the stage. His Shodi (Exhaltation), 1939, which depicts the conflict between the new order and the old, and Kaltadoroni Surkh (Red Club Wielders), 1940, about the Red Army and the Basmachis, were enthusiastically received. His third play, Dar Otash (In the Fire), 1944, inaugurated a new phase in Tajik dramatic presentation (Bashiri 2002: 332). His career as a playwright, however, like his career as a correspondent, came to an end with Juyandagon (The Searchers), 1951. The play dealt with the activities of a group of geologists commissioned to look for precious stones. The play was not received well due to Ulughzoda's depiction of Soviet girls in the media. Life on the kolkhoz, described in Navobod (The New Settlement), 1948-53 and Subhi Javonii Mo (The Prime of Our Youth), 1954, reminiscent of Sadruddin Aini's Reminiscences, established Ulughzoda in his third career, that of a novelist. Here he contributed immensely to an understanding of the growth of Communism in Tajikistan, including an analytical view of the workings of the kolkhoz system. In a way, Ulughzoda's novels, concentrating on Tashkent and the Ferghana valley, complement the contributions of Aini, who dwells on Bukhara, Samarkand, and the Hissar region. Examining the old and new method schools, Ulughzoda illustrates how the Muslim child, fleeing the stark and difficult surroundings dictated by his exploitative family and the dogmatic ishans (religious guides), is attracted, and gradually absorbed by the Soviet system. Although, Ulughzoda was praised for his earlier portrayal of Rudaki, Ibn Sina, and Donish, his later contributions, like Vose' (Vose'), were not published until the 1980s. In fact, during the latter part of his life, he was blacklisted for having sent his son to England to be educated. Completed in 1967, Vose' portrays the life of a revolutionary peasant who is forced by circumstances to rise against Amir Abdul Ahad (ruled 1885-1910). To gather materials for
Chapter IV

Tajik Literature

the novel, Ulughzoda visited Khavaling, studied the family relations of Vose', and interviewed some of the older people who still remembered the event. The novel makes its nonconformist author the third most prominent writer of twentieth century Tajikistan, the other two being Sadruddin Aini and Jalol Ikromi. Ulughzoda died in Moscow in 1997.

TAJIK LITERATURE SINCE INDEPENDENCE

Literature in Tajikistan after the independence is still at the developing stage. Preoccupied with the civil war, there had been little focus on this field of culture. Still some writers continued with their works, some of them are mentioned here.

Loiq Sheraliev

Tajikistan's People's Poet, Loiq Sheraliev, popularly known as Loiq Sherali, was born on May 20, 1941, to a family of farmers in Panjakent. His first poem is entitled Nom (Name); it was published in Sadoi Sharq in 1959. Sheraliev was dedicated to the concept of preserving the cultural heritage of the Tajik Iranian peoples. In this regard, he glorified the poetry of the major poets of the past in his own poetry. Jomi Khayyam (Khayyam's Cup), Man Zindagii Khudro bo Tu Shinokhtam (I Know My Life Because of You), Ilhom as Shohnoma (Inspired by the Shahname), Taqldi Mavlavi (Mavlavi Imitation), Az Bomi Jahon (From the Roof of the World), and Az Nomi Jahon (In the Name of the World) are examples of his verses in this regard. Sheraliev's contributions include Sari Sabz (Green Head), 1966; Ilhom (Inspiration), 1968; Nushbod (Cheers), 1971; Sohilho (The Shores), 1972; Khoki Vatan (The Soil of the Fatherland), 1975; Rizei Boron (The Falling Rain), 1978; Mardi Roh (Man for the Road), 1979; Varagi Sang (The Rock Piece), 1980; Khonai Chasm (The Eye Socket), 1982; Ruzi Sa'id (Auspicious Day), 1984; Khonai Dil (The Abode of the Hirat), 1986; and Jomi Sarshor (Brimful Cup), 1991. Sheraliev passed away of a stroke in Dushanbe on June 30, 2000. (Bashiri 2002: 297)
Safarmuhammad Aiyoubov

Tajik poet Safarmuhammad Aiyoubov also referred to as Aiyoubi, was born in Kulab on December 20, 1945. Aiyoubov graduated from the Kulab Pedagogical Institute in 1976, the same year he joined the staff of Kulab's Rohi Lenini as a reporter.

Aiyoubov's early poems were published in local newspapers in the 1970s. His contributions include the collection Guli Gandum (Wheat Flower), 1981, Rohi Safar (The Path for the Journey), 1983 and Shokhai Barg (The Flash of Lightening), 1986. A volume of his selected poems appeared in Dushanbe in 2000. In 2002, he published a series of plays entitled Javlongohi Oftob (The Arena of the Sun). Aiyoubov's poetry deals with such lighter aspects of life as patriotism and love. Desire for a better society for workers permeates his compositions. Poems like Shi'ri Safidi Danghara (The Blank Verse of Danghara), Dehqon (Farmer), and Farzandi Korgar (Worker's Child) are examples of his thematic approach to the composition of his verses. V. I. Lenin plays a major role in the verses of Aiyoubov. Lenin (Lenin), Ziorati Dohi (Visiting the Sage), Mujassamai Dohi (The Statue of the Sage), and Tabibi Lenin (Lenin's Physician) are examples of the leader's impact on Aiyoubov's creations. In his collections entitled Gandumi Siroji (Light Wheat), 1983 and Khoki Tashna (Thirsty Earth), 1986 Aiyoubov depicts the workers who participated in the Revolution. Aiyoubi has traveled to Iran and Germany. (Bashiri 2002: 22).

Mirzo Mulloahmadov

Tajik literary scholar Mirzo Mulloahmadov (Bashiri 2002: 188) was born in the village of Darbar in the Aini district in 1948. He graduated from Tajikistan State University with distinction in 1969. From the same year until the present, he contributes as part of the staff of the Academy of Sciences of Tajikistan. From 1978 to 1980, Mulloahmadov worked in Iran as a translator. In 1983, he joined the staff of Tajikistan State University as a teacher of language and literature, as well as history and oriental studies. In 1994, he worked in Iran at the University of Isfahan. In the same year, he became a member of the Union of Tajik Writers. He is currently the Head of the Iran-Tajikistan Friendship Association. Mulloahmadov's work is dedicated to research in the history of Tajikistan and Iran from
ancient times to the present. He has prepared and published many of the major works from Tajik/Persian literature including the Quatrains of Omar Khayyam, the Qabusnoma of Kaikavus, and the Diary of Iskandarbek. Mulloahmadov is one of the editors of "Anis." In 2000, he became a member of the prestigious Iranian Encyclopedia of Anthropology. He was also one of the editors of the Literary Persian Encyclopedia published in Tehran in 2001.

Askarali Rajabov

Tajik art and culture specialist Askarali Rajabov (Bashiri 2002: 268), also referred to as Rajabzoda, was born in the village of Khufar in Sariosia (in present-day Uzbekistan) on June 16, 1944. He received his early education at Khufar schools. Rajabov graduated from the Samarkand State University with a degree in Oriental Languages in 1969. Rajabov's career began in 1975. He has served as Junior, then Senior Scientific Worker, then Chief Scientific Worker of the Institute of History and Archaeology and Ethnography. In 1998, he became the Director of the History of Art and Civilization Division of the Institute of History, Archaeology and Ethnography of the Academy of Sciences of Tajikistan. Since 1990, he also has been the Head of the International Borbad Foundation. Rajabov's contributions include Tamadduni Musiqii Tojikon dar Asrhoi 13-14 (The Civilizational Background of Tajik Music of the 13th and 14th Centuries, Dushanbe), 1987; Kavkabii Bukhori va Risolai Musiqii U (Kavkabi Bukhori and His Musical Essay, Dushanbe), 1988; Zainulobiddin Mahmudi Hussayni va Risolai U (Zainulobiddin Mahmudi Hussaini and His Essay, Dushanbe), 1988; Afkori Musiqii Tojik dar Astryi 12-15 (Thought about Tajik Music from the 12th to the 15th Centuries, Dushanbe), 1989; Borbad: Zamon va Sumnathoi Tamaddun (Borbad: His Time and Civilizational Traditions, Dushanbe), 1989; Somonion va Ihyoi Tamadduni Forsi-Tojiki (The Samanids and the Revival of the Civilization of the Fars Tajik Peoples, Dushanbe), 1989; Naqmai Niokon (The Music of the Ancients, Dushanbe), 1989; Az Sur to Sitoi Sharif Jura (From ‘sur’ to ‘sitoi’ of Sharif Jura, Dushanbe), 2000; and Az Borbad to Sabo (From Borbad to Saba, Dushanbe), 2001.
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Gulrukhsor Safieva

Tajik poet and author Gulrukhsor Safieva, (Bashiri 2002: 280) also referred to as Gulrukhsor Safi, was born in the village of Yakhch in Komsomolabad on December 17, 1947. She joined the CPSU in 1968. Safieva graduated from the Tajikistan State University with a degree in Persian language and literature in 1968, and was employed by Komsomoli Tojikiston. In 1972, she became the Chief Editor of Pioniri Tojikiston. In 1981, Safieva was appointed the Director of the Union of Writers of Tajikistan, and in 1987, the Chief of the Cultural Foundation of Tajikistan. Safieva's first poem was published locally in Qarotegini Shavravi in 1962. ‘Az Shabi Dirav (From the Harvest Night), 1975; Motami Safid (The White Wake), 1983; and Takhti Sangin (Stone Throne), 1989, are among her early works. Her poetry collection, Marzi Nomus (The Limit of Honor), originally published in 1987, was republished in 1990 under the title of Zanoni Sabz Bahor (The Women of Sabz Bahar). This collection depicts the plight of the women of the Kuhistan region during the Second World War.

In 1991, protesting the Tajik Parliament's lack of respect for the law, Safieva participated in a hunger strike. Her major works include Bunafsha (Violet), 1970; Khonai Pidar (Father's House), 1973; Afsonai Kuhi (Mountain Legend), 1975; Dunyoi Dil (The Universe of the Hirat), 1977, Ikhlos (Sincerity), 1980; Otashi Soghd (The Soghd Fire), 1981; Oinai Ruz (The Mirror of the Day), 1984; Ruhi Uryon (Naked Soul), 1983; Kabkho (The Partridges), 1983; Ruhi Bokhtar (The Spirit of the West), 1987; Zilzila (Earthquake), 1995; and many others. Safieva joined the Union of Writers of the Soviet Union in 1971, and garnered the Komsomoli Lenin Prize in 1978. She also received the Red Banner of Courage and the 100th Anniversary of the Birth of Lenin Prize.

EFFORTS TO IMPROVE TAJKI LITERARY ACTIVITIES

Since the civil war, financing of cultural phenomena has been significantly reduced. There was a significant decline in the number of people employed in culture and art between the war period. Wages for those employed in art and culture are of the lowest degree and are lower than the average wage in business or industry. The loss of financial and technical support has resulted in the decline of the quality broadcasts, television programs, magazines

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and newspapers, upon which the Tajik President Mr. Rahmanov, expressed his concern in a conference of teachers in Dushanbe and ordered the local administration to pay special attention to it. However, recently culture and art have started to become commercially oriented, and many performances are now generating income.

The decline in the number of registered members of libraries can be attributed to a number of things, most important being the lack of free time as people take on additional work to generate extra income to live. Of similar importance is the reduction in the number of existing book stock, fewer new books, publications and newspapers and the decline in the perception of the value of education. Between 1990 – 1993, the volume of library holdings declined by 8% due to theft of books and inability to purchase new volumes. For cultural establishments, the decline in attendance was provoked by high prices of tickets and expensive services.

Regional departments of the Ministry of Culture, various cultural establishments, and the mass media served as important sources for the education and enlightenment. There were many creative unions of writer, painters, journalists and others that were financed by their own funds and were part of union organisations. A new official newspaper Posukh (Answer) was launched in Tajikistan by the Information Ministry and the Journalists Union. The newspaper carries articles on the developments in Tajikistan and in foreign lands (BBC November 25, 1994). A new weekly magazine Bunyad-i-Adab (Foundation of culture) was started to foster cultural links among the country’s Persian speaking population. It is published in Arabic, Persian and Cyrillic scripts making it accessible also to readers in Iran, India, Pakistan and China.

Now, since the situation is becoming normal, some institutions have again increased their pace of literary activities. Ittefaq-e-Navisandegan, Dushanbe, is imparting valuable contribution in this regard. Mirza Shakur Zadeh is working there and has brought out some books dealing with the issues of language, culture, political and social issues faced by today’s Tajikistan.

17 Interfax, (SWB, SU/2395, G/3, 30 August 1995), Moscow, 28 August 1995
THE PRESS IN TAJIKISTAN

Newspapers

Some newspapers are published in Tajikistan in different languages. Some are government owned and some are private. It should be mentioned here that no newspaper in Tajikistan is published daily, its either weekly or thrice a week.

Table 4.1: List of Newspapers published in Tajikistan

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<td>People's Democratic Party</td>
<td>Tajiki</td>
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<td>Government</td>
<td>Tajiki</td>
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<td>Khalq Ovozi</td>
<td>Government</td>
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Table 4.2: Libraries in Tajikistan

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Source: Tajikistan in Figures – 2008, p.66
INDIA’S CONTRIBUTION TO TAJIK LITERATURE

India’s contribution to the Tajik literature is of immense value. Tajiki/Persian was the official language of India for about seven hundred years. Right from the establishment of the Turk empire in India in early 13th century rulers, ministers, writers, poets, Sufis all have contributed its growth in India. Persian works in India are very important source of knowing the medieval Indian history. During the Mongol invasion and Safavid excesses in Central Asia, where scholars and writers were killed, their literary works being destroyed by them, it was India which gave them shelter and welcomed them. Many important Sanskrit works were translated including the *Mahabharata* which was translated into Persian as *Razmnama* by Akbar’s court poet Faizi. Zaibun Nisa was the daughter of Moghal ruler Aurangzeb of India. She devoted her life to the study of Arabic and Tajik poetry, and also composed poetry with pen name of *Makhfi*. She also has a *Diwan* to her credit. There are many progressive ideas found in her poetry, she condemns the suppression of common populace (Jaisi 1977: 64).

Sabk-i-Hindi (Indian Style)

Literary critics have divided whole of Tajik/Persian literature into three broad categories call *sabk* (school). First one being *sabk-i-Khurasani* developed in the central Asia, "Khorasani style", is characterized by its supercilious diction, dignified tone, and relatively literate language. The chief representatives of this lyricism are Asjadi, Farrukhi Sistani, Unsuri, and Manuchehri. Panegyric masters such as Rudaki were known for their love of nature, their verse abounding with evocative descriptions. Second style is known as *sabk-i-eragi* it was much influenced by the Arabic literary styles. The style which developed in India during the medieval period is known as *Sabk-i-hindi*. The first poet of this school was Amir Khusro Dehlavi. This style was heavily loaded with Indian themes and was relatively complex in expression in relation with the other two styles. The Indian school of Persian poetry and especially Bedil’s poetry is criticised for its complex and implicit meanings, however, it is much welcomed in Afghanistan rather than other Persian countries. The main reason could be the familiarity of Bedil's linguistic style and expressions among the Tajiks.
Eastern and Western literary learning has not yet agreed on when, where and how the so called Indian style in Tajik and Persian literature originated, or even on where to seek its substance.

The economic and political decline at the end of the 15th and the beginning of the 16th century was reflected in literature in an increased formalism, a highly contrived form in poetry and prose, marked by a still stronger Arab influence. Poems were composed in excessively complicated meters, often in such a way that they could be read in four different dimensions. According to S. Aini, this was a similar trend to that marking 17th century French literature.

This refined style of writing already contained elements of the later 'Indian style'; some of them are characteristic of the Herat literary school, but they still do not constitute the true Indian style' that was finally created on Indian soil in the works of poets of Tajik and Persian origin, such as Urfi Shirazi, Nazmi, Shoib and many others. It was created under specific social and natural conditions, which differed from the situation prevailing in Iran and central Asia. Beginning in the 13th century, many people from central Asia and Iran emigrated to India, including for example Badri Chachi, the father of Khusru Dehlavi, Auffi and others.

This Indian style however did not penetrate into Central Asia in the 16th century to any great extent. This took place only at the beginning of the 17th century, when contacts with India were once again made easier. At that time the Indian style' firmly dominated the works of all Tajik writers. There was not a single writer in the 17th century central Asia and India who was not influenced by it, even though he may not have admitted such.

By the end of the 17th century the contrived form of writing reached its peak. The artificiality and complexity of form were the heritage of Herat, but the Indian Style' developed them still further in an ornate manner. Verse written in this style is a true maze of ideas. The propagaters of this style expressed their ideas in complex symbols and hints, obscuring the meaning of their poetry. The leading representatives, like Shoib, Shaukat and Bedil, were, however, at the same time great thinkers, who garbed their profound ideas in an
extremely complicated form. On the other hand, their numerous imitators produced only obscured words and unintelligible terms of speech without any true inner meaning.

This lack of intelligibility was further enhanced in poetry by Sufi themes, the number of which grew as religious fanaticism increased. This formalism in poetry was also intensified by individual poets who tried to surpass each other in their mastery of the verse by writing "answers to ghazals of other poets", and the writing of Mukhammas.18

This situation evoked a negative reaction in some poets. Maleho, in particular, opposed these excesses in his Muzakirul Ashab, 'remembering friends'. The Indian Style' reached its pinnacle in Bedil's work, and this complex literary style consequently is often called 'Bedilism'.

**Bedil and 'Bedilism' in Tajikistan**

Abul Ma'ani Mirza Abdul-Qader Bedil or Mawlana Abul Ma'ani Abdul Qader Bedil also Bidel Dehlavi (1644–1720) was a famous Tajik/Persian poet and Sufi born in Azimabad (present day Patna, India) during the reign of Shah Jahan in 1644. His family was from the Badakhshan region (present day Tajikistan and Afghanistan). His mother tongue was apparently Bengali but he also knew Urdu and Sanskrit. He wrote his first verse at the age of ten. Possibly as a result of being brought up in such a mixed religious environment, Bedil had considerably more tolerant views than his poetic contemporaries, he also learnt Sanskrit, the ancient language of India. Already as a youth he was influenced by Sufi Dervishes and in his later years several times went into seclusion to live with them. He was well versed with the Brahminical philosophy of India and preferred free thought to accepting the established beliefs of his time, siding with the common people and rejecting the clergy who he often saw as corrupt. Bedil several times declined the offer to become a court poet, as he was bitterly against it. He served for some in the Royal Army of under the command of Prince Azam, but left on being asked to write Qasidas in praise of his master. He mostly wrote Ghazal and Rubaytee (quatrain) in Tajik. He is considered as one of the prominent poets of Indian School of Poetry (Sabk i Hindi) in Tajik/Persian literature, and owns his unique Style in it. Among

18 Means 'five'. It is a form of poetry consisting of five lines.
the later Tajik poets from India, both Mirza Ghalib and Allama Iqbal were influenced by him. His books include *Telesm-e Hairat*, *Toor e Ma'refat*, *Chahār Unsur* and *Ruqa'āt*.

Upon his emergence as a poet, Bedil gained recognition throughout the Tajik cultural sphere. He was more popular in Tajikistan and Afghanistan than in his own country. His works have major impact on Tajik and Uzbek literature. In Transoxiana region including Tajikistan a Bedil cult came into being under the name *Bedil Khani*; the poets verses and philosophical writings were read and analysed at weekly meetings. A mummer of studies on Bedil and his works has been published in the erstwhile Soviet Union, which was the first country to devote serious attention to this poet (Rypka: 517). First among the Soviet literary historians to study Bedil and his works are, quite obviously, Tajiks. Sadruddin Aini has written a long chapter on Bedil in his anthology. His couplets are quoted frequently by the Tajik speakers. During an interview Sodot Olimova, Tajik scholar said “without the teachings of Bedil one cannot become an *Alim* in Tajikistan. Apart from studying Quran, Hadith, one has to read Saadi and Bedil to complete his course.”

Since late 18th century his poetry gradually lost its position among Iranians while it has been much welcomed in Tajikistan, Afghanistan and Pakistan. Bedil came back to prominence in Iran in 1980s. Literary critics Mohammad-Reza Shafei-Kadkani and Shams Langrudi were instrumental in Bidel's re-emergence in Iran.

In Afghanistan, a unique school in poetry studying is dedicated to Bedil's poetry called Bedil Shinasi (Bedil studies) and those who have studied his poetry are called Bedil Shinas (Bedil expert). His poetry plays a major role in Afghanistani classical music as well. Many Afghani classical musicians, i.e. Mohammad Hussain Sarahang, have sung plenty of Bedil's ghazals.

The development of Tajik literature has been chequered, it reached at this stage through various phases. There were kings who patronaged the writers who produced the classics in Tajiki/Persian language, under the Samanid rulers Tajiki literature was at its zenith. This was the time when the foundation of a Tajik culture was laid down with a lasting impact which is even relevant today. The government of the present day Tajikistan trying to revive the Tajik culture and langue keeping in mind the Samanid values.