The influence of the Tajik language on Kashmiri language and literature are multicoloured and versatile. These influences have affected almost all linguistic aspects of Kashmiri language. The Kashmiri literature has also been under a direct influence of Tajik Language during mediaeval ages. Most of the genres (forms) such as Masnavi, Ghazal, Marsia, and Rubaye are based on Tajik technique and almost all works in prose during the said centuries have been overshadowed by Tajik styles up to recent times, particularly the works in various fields of education, art, culture, commerce, medicine and administration.

(1) INFLUENCES RELATING TO LINGUISTIC ASPECTS OF TAJIK WORDS USED IN KASHMIRI:

The main influences relating to linguistic aspects can be divided as:

1. Change and replacement in vocabulary;
2. Phonetic change.

(1) Change and Replacement in Vocabulary:

Kashmiri language faced a drastic change in its vocabulary during and after 14th century A.D. due to the direct influence of Tajik language. The change in the vocabulary of Kashmiri language can be classified under two sub-headings i.e.:

a) Replacement;
b) Assimilation.
The majority of the words from the old Kashmiri language have disappeared from it during the said period. The sanskrit words have mostly been dropped wherever they were not found acceptable to the new entrants of the valley. The sanskrit words formed about one third of old Kashmiri language. Mostly sanskrit Nouns and adjectives have disappeared or remoulded in Kashmiri language. Some of the words of old Kashmiri language which are not popularly used in the present Kashmiri language are as under:

<table>
<thead>
<tr>
<th>Words</th>
<th>Transliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pitaa</td>
<td></td>
</tr>
<tr>
<td>Maataa</td>
<td></td>
</tr>
<tr>
<td>Poan</td>
<td></td>
</tr>
<tr>
<td>Wopdaish</td>
<td></td>
</tr>
<tr>
<td>Zanam</td>
<td></td>
</tr>
<tr>
<td>Gaarun</td>
<td></td>
</tr>
<tr>
<td>Prekaash</td>
<td></td>
</tr>
<tr>
<td>Shun</td>
<td></td>
</tr>
<tr>
<td>Praan</td>
<td></td>
</tr>
<tr>
<td>Zagut</td>
<td></td>
</tr>
<tr>
<td>Nirdoash</td>
<td></td>
</tr>
</tbody>
</table>
The sanskrit words which are dead in contemporary Kashmiri can be well seen in the spiritual poetry of Lal Ded. Some of her verses are given here-under:

(i) 

(ii) 

In the above verses, the words, which are no more in use in Kashmiri are listed below:
(b) **Assimilation:**

Entry of New (Tajik) Words in Kashmiri language can be classified under different sub-headings:

(i) Direct assimilation;
(ii) Deformed assimilation;
(iii) Mispronounced or corrupt pronounced assimilation.

(i) **Direct assimilation:**

There are numerous words of Tajik language which have made direct entries in Kashmiri language. For example:
Transliteration (In Tajik)

аб (Ab)
асман (Asman)
дunya (Dunya)

The old words of Kashmiri language of sanskrit origin which vanished, were replaced by the new Tajik words. As already mentioned in the chapter "Lexis" Tajik words made a good place in Kashmiri language.

(ii) Deformed assimilation:

These are the words from Tajik language which are assimilated in Kashmiri language in deformed form. Though such type of Tajik words are fully borrowed by Kashmiri language, yet they possess a changed pronunciation. Generally such words have a slightly changed script. The originality of the Tajik words has been affected by broken vowels (called abnormal vowels in linguistics) of sanskrit languages, which dominated the Kashmiri language in pre-Islamic period.

Such words, for example, are as under:

<table>
<thead>
<tr>
<th>Tajik Word</th>
<th>Kashmiri Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>Хатай (Khatay)</td>
<td>Хатай (Khatay)</td>
</tr>
<tr>
<td>Хаким (Hakim)</td>
<td>Хаким (Hakim)</td>
</tr>
<tr>
<td>Дэн (Dun)</td>
<td>Daani</td>
</tr>
<tr>
<td>Обур (Obur)</td>
<td>(Obur)</td>
</tr>
<tr>
<td>Tajik Word</td>
<td>Kashmiri Word</td>
</tr>
<tr>
<td>------------</td>
<td>---------------</td>
</tr>
<tr>
<td>خوشک (Khushk)</td>
<td>خوشیک (Khoshik)</td>
</tr>
<tr>
<td>سار (Sair)</td>
<td>سار (Sār)</td>
</tr>
<tr>
<td>بدشای (Badshāh)</td>
<td>بدشای (Baadshāh)</td>
</tr>
</tbody>
</table>

(iii) **Mispronounced or Corrupt Pronounced assimilation:**

Such type of assimilation has taken place at the level of common folk, who happened to either rustic or thoroughly illiterate and as such were not in a position to follow the exact pronunciation of some foreign (Tajik) words, but they, for each other, could convey the sense they meant in their own way of expression. This applied well to the Kashmiri language of 14th century A.D. and onwards; that is, when people of Kashmir were confronted with the sounds of Tajik language all round them and most of the people got attracted towards the Tajik language, and tried to learn it. At the level of literary circles, however, these mistakes were not seen, but the spoken words of common people also matter, and in some cases علت العام (Mistakes committed by common people) is also recognized. While pronouncing some of the Tajik words, the common people of Kashmir made some mistakes, due to which some syllables were deleted, or new syllables were introduced in the new Kashmiri words borrowed from Tajik language.
Some of the mispronounced Tajik words are as under:

<table>
<thead>
<tr>
<th>Tajik Words</th>
<th>Kashmiri Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>کبُتْر (Kabūtar)</td>
<td>Koatur</td>
</tr>
<tr>
<td>اَنشخوان (Istkhān)</td>
<td>Wstkhaan</td>
</tr>
<tr>
<td>اُسْتَاد (Ustād)</td>
<td>Wostaad</td>
</tr>
<tr>
<td>دَرَيا (Darya)</td>
<td>Dryaaw</td>
</tr>
<tr>
<td>مِزَآژ (Mizāj)</td>
<td>Mizaaz</td>
</tr>
</tbody>
</table>

(2) **Phonetic Changes**

Due to the influence of Tajik language, old Kashmiri words also faced slight phonetic changes. These phonetic changes seem to lighter. Such changes do not involve the deletion or addition of a syllable, but are restricted to the changes in dia-critical marks and primitive vowels (such as ع, غ, گ).

What type of delicacies were seen in some phonetical changes can be imagined from the following chart of words:

<table>
<thead>
<tr>
<th>Old Kashmiri Words</th>
<th>New Kashmiri Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>گیلل (Shl)</td>
<td>گیل (Shal)</td>
</tr>
<tr>
<td>عَشِشْ مِقاَم (Aeshmuqaam)</td>
<td>عَغْش مِقاَم (Aeashmuqaam)</td>
</tr>
<tr>
<td>ڈی (Dh)</td>
<td>ڈ (Dah)</td>
</tr>
<tr>
<td>تُتْکُھ (Ttkh)</td>
<td>تُتْکُھ (Ttikh)</td>
</tr>
</tbody>
</table>
The earliest symptoms of Tajik influence on Kashmiri literature are formed in the poetic expressions of Sheikh Noor-ud-Din Noorani—a saint poet and the founder of Islamic Sufism in Kashmir. Sheikh Noor-ud-Din was born in 1375 A.D. in Kashmir, during the reign of Sultan Cutub-ud-Din Shah. This is the time when Islam was making a place in Kashmir. A large number of people had already changed their religion and adopted Islam. By this time, not only the Kashmiri language was getting closer to Tajik language, but also Kashmiri literature was developing a sense of give and take with Tajik literature. So, first of all, some Tajik words started to enter in the Kashmiri poems.

The existence of Tajik words in Hazrat Sheikh's poetry reveals that Tajik language, at that time, had made a considerable entry in Kashmiri literature. The time in which Sheikh Noor-ud-Din Noorani, was a period of Sufi revolution in Kashmir and the religious and spiritual poetry was in climax. Some of the verses of Hazrat Sheikh Noor-ud-Din Noorani (commonly known as Sheikh Shruk) are as under:-

(II) SOME WORDS OF LITERARY SIGNIFICANCE AND POETIC FORMS (GENERA) WHICH KASHMIRI LITERATURE HAS DIRECTLY BORROWED FROM THAT OF THE TAJIK.
The Tajik words used in the above verses are:–

(Darya) is in slightly changed from as

In the verses of Sheikh Noor-ud-Din Noorani, more than two hundred Tajik words are commonly in use; some of the words are as under:–

A few Tajik words are also found in the verses of Lal Ded (a spiritual poet and saint) who preceded Hazrat Sheikh Noor-ud-Din Noorani. Some of her verses are:–
In the above verses (generally known as Wakhs), the following words are of Tajik origin:-

Kalimah, in a changed form as Klmay

(Kilmey)

La -maken

The Tajik metric pattern that came in usage in Kashmiri poetry after 16th century was slowly and steadily influenced by the metric pattern used in Tajik poetry. Before 16th century A.D., the Kashmiri poetry was mainly in the form of wakhs, shrukhs and watchans. It is during the period of Yusuf Shahi Chak in 16th century, that some Tajik feet (Bahar) and metric patterns made their entry in Kashmir poetry, mainly in watchans. Habba Khatoon and Arni Maal used the imported Tajik feet ( ) and metric pattern in their watchans.
A few verses from the watchans of Habba Khatoon

are as:-

During 17th and 18th century A.D., almost all Kashmiri poets became so competent in the state language that they wrote in pure Tajik; and as such the Tajik poetry made a strong hold in Kashmir. During the period, very less literary work has been produced in Kashmiri language. Some of the famous writers of Tajik in the valley of Kashmir during the period of Muslim rulers were as mentioned below:-

Mulla Ahmad, Mulla Nadiri, Mulla Hussain Gaznawy, Mulla Jamal, Sheikh Yaqoob Sarfy, Sheikh Babba Dawud Khaky, Mirza Khwaja Habib-Ullah Nowshahri, Ghani Kashmiri, Lachman Das, Saroor, Bawany Das Kachroo. The entry of Tajik poetic generaes or forms in Kashmiri poetry became quite forceful during 18th century A.D., when some translations of Persian/Tajik works were attempted in Kashmiri. By that time, Tajik forms remoulded Kashmiri poetry and a poetry similar to Tajik poetry came into being. The main Tajik forms which were directly borrowed by the Kashmiri poets were:-
Masnavi is a Tajik form used in the Tajik poetry since a long time. It is a poem, in which every verse has a parallel Qāfiya with its second counterpart verse. But the system of Qāfiya goes on changing in every verse. The canvas for subject of Masnavi is much broad; and almost all events, incidents and sentiments can be written in Masnavi form in a smooth, accurate and attractive way. Generally the subject dealt in Tajik Masnavi are historical, moral, social, religious, spiritual, philosophical and cultural etc., and as such Masnavi is classified only as Razmiyah and Bazmiye. Razmiyah deals with epic and natural heroes, while Bazmiye deals with romance of comedy or tragedy.

Famous Masnavies written in various parts of Central Asia and Iran are:

- Shāhnāma Firdoasī
- Boastāni Saidi
- Yusuf Zulaikhā
- Shirin Khusraw
- Sa'ād Nāma
- Masnavī Moulāna Rūm
The Tajik Masnavi, first of all, was introduced in Kashmiri through translation, and the poet who gave lead in this field was Mahmood Ghami. He translated Jami's Yusuf Zulaikha and other works of Tajik poets and after this, during 18th century, Masnavi enjoyed much more popularity in Kashmir and dozens of Masnavies were composed here.

The titles of some Kashmiri Masnavies along with the name of writers are as under:

- (Yusuf Zuləikhaa) By — Mahmood Ghami
- (Sheereen Khusraw) By — Mahmood Ghami
- (Gulraiz) By — Maqbool Shah Kralwaree
- (Heemaal Nagraacy) By — Wali Ullah Mattoo
- (Akk Nandun) By — Ramzën Bhat

A few verses from some Kashmiri Masnavies in which the Tajik influence is quite vivid; are written as under:

(1)

(Maqbool Shah Kralwaree)
The system of Qāfiya (قَفِیَةٌ) in Tajik masnavi with comparison to Kashmiri Masnavi can well be seen in the few verses of a Tajik Masnavi written by Moulana Rumi as under:

(i) 

(2) 

(Maqbool Shah Kralwaree)

(Saif-ud-Din Tarbalee)
The word "Ghazal" is originally Arabic, which means "talking about love and remonance, and conversation with women". In the Ghazal form of poetry, the subject can be beauty and love, sorrow of beloved and word affairs. Every verse of Ghazal can have a different meaning, but the Qafiya and Radif should be same.

The same techniques of Tajik Ghazals has been adopted in Kashmiri Ghazals. Examples of Tajik Ghazals and Kashmiri Ghazals are given hereunder (one each):

**Example of Tajik Ghazal**

(2) Ghazal:

(2) Ghazal:

Example of Tajik Ghazal:

Example of Kashmiri Ghazal

(by-Rudki)

(by-Rassul Mir)
The poets who initiated Kashmiri Ghazal on Tajik pattern were Mahmood Gami, Rassul Mir, Abdul Ahad Nazim and Mahjoor. The impact of Tajik Ghazals on Kashmiri Ghazals can be imagined from the following examples:

(i)

(Annonymous)

(By --Mahjoor)

(ii)

(Annonymous)

(By-Rassul Mir)

One more thought resemblances between the Ghazals of the said languages can be reproduced here as under:

Tajik Ghazel:

Kashmiri Ghazal:

(Nizam)
Marsia is one of the forms of Central Asian poetry existing there since ancient ages. This form made a direct entry in Kashmir in 15th century A.D. when Kashmiri Marsia was written on the same subjects as the Tajiks used to write. The first Marsia is Kashmiri language was written by Sham Bee bee on the death of Hazrat Sheikh-ul-Alam. Some lines from first Kashmiri Marsia are given here:

Marsia in Kashmiri is a lengthy series of verified events, which is narrated to express grief, sorrow and pain mostly on the Heroes of Karbala. A Marsia is often written on the untimely death of a man loved or respected by a section of people. The Marsias in Kashmiri language are generally related with the sacrifice of Hazrat Imam Hussain. Though the techniques adopted in a Tajik Marsia do not resemble with the techniques of Kashmiri Marsia, yet the subject and the way of expression in the Marsia of the two languages is very identical.

The main poets who wrote Marsia in Kashmiri language are as:-
Some examples of Marsias written by Shahid Badgami are as under:-


(ii)

(iii) INFLUENCE OF TAJIK LANGUAGE ON THE LANGUAGES USED FOR KASHMIRI ARTS, MEDICINE AND ADMINISTRATIVE AFFAIRS.

The Tajik language has not only affected the Kashmiri vocabulary in the fields of education and literature only, but
its effects are quite vivid in other fields of knowledge also, such as:

Works written on **Art, Medicine and Administrative affairs** of Kashmir.

1. **Language for Art:**

The grammar written for carpet-weaving in Kashmir is called Taleem, which is purely based on Tajik expressions. The script of that grammar is as old as 1200 years. This script was used all over Central Asia including Iran during Pre-Islamic period. After the entry of Islam in Iran and Tajikistan, the script of the languages spoken there was changed to Nastallic script, except the particular grammar of this Art.

2. **Languages for Medicines and Medical Education:**

The learning and teaching of medical sciences has been imported to Kashmir from Tajikistan. In Tajikistan, the language used for teaching Greek Method of treatment (طبية يونانية) was Tajik. This kind of medical education was directly imported from Tajikistan to Kashmir. Till recent times, a Yunani Medical College was functioning in Srinagar, where medium for most of the educational subjects was based on Tajik terms. In Kashmir, the names of various medicines used by some leading practitioners of Tib-i-Unani (طب يوني) are also pure Tajik and cannot be distinguished as a foreign element in our culture. The names of few such medicines are given below:

- **(Guli-kah-Zabān)**
- **(Guli-bunafasah)**
- **(Chiharár Takhum)**
The impact of Tajik language in the administrative affairs of Jammu and Kashmir state is still vivid, mostly in land recordings, land measurements and revenue Departments. The Patwari Education for land details and measurements are on Tajik pattern with the use of Tajik terms. The technical terms used for revenue records and measurements are Tajik. Even Sir W. Lawrence, who worked as Settlement Authority of Jammu and Kashmir State in the early years of 20th century A.D., has also recognized the importance of Tajik terms. He too, had to depend on Tajik terminology for land measurements and recordings. Some examples are given below:

- بیمار (Baya);
- رهان (Rahan);
- نیوست (Band ubast);
- اشتغال (Intiqal);
- عالم (Abi-Awal);
- عماند (Abi-doayim);
- اوکی (Abi-soyim);
- نیرو ب (Banjiri JadId);
- شمارت (Shamilat);
- خعاله (Khālisā);
- چبوانب (Shajra-nasb) 
- بک (Jamabandī) 
- لگان (Lagān)
- کرام (Karam) 
- جریب (Jarīb) 
- درکاری (Chakdārī) 
- سیخت (Sihati-indrajā) 
- ترکی کاشت (Tarki-Kasht)
Qāfīya is the last syllable of a verse ( ), which is repeated similarly at the end of all verses. The term is known as "Rhyme" in English language. Qāfīya produces similar sounds at the end of verses.

Radīf is the word of a verse, which precedes to the word fixed as Qāfīya. It is generally, last but one word of the verse.