

Contents

PREFACE 15

NOTES ON THE TEXT 19

INTRODUCTION 21

The position of poetry in Badakhshan 28

Map of Tajik Badakhshan 43

Part One

A description of the different genres of poetry current in Badakhshan

1 – THE GHAZAL 47

1.1 Formal aspects of the collected ghazals 49

Length 49

Metre of the Persian ghazals 50

Metre of the ghazals in Shughnâ 54

Rhyme, radîf and related formal aspects 56

1.2 The different subjects occurring in ghazals 61

1.2.1 Aspects of love 62

Ecstasy and divine Love 62

Earthly versus transcendental love 71

1.2.2 Didactic and moralistic aspects 78

Didactics, Sufism and Ismâ'ilism 79

Transitoriness and bad times 92

1.2.3 Praise and deification 95

Praise of 'Alî 96

- Praise of Nâsir-i Xusraw 103
 Praise of the Agha Khan 105
 1.3 Remarks on authorship and origin of a number of ghazals 106
 1.3.1 The problem of false attributions 106
 1.3.2 Examples of the changing appearances of ghazal-texts 113
 The versions of G42 114
 The line of Jâmî in G16 118
 1.3.3 Classical poets: Shams-i Tabrêzî and Sanâ'î 120
 Shams-i Tabrêzî 120
 Some comparative notes concerning attributions to Sanâ'î and poetry present in the *diwân*-editions of Sanâ'î 129
 1.3.4 Local poets 135
 Ghiyâsî, Shâh Fitur and Quدرات-i Shughnânî 135
 Unknown poets 138
 Warqa and Lidush 140
- 2 – THE QUATRAIN 142
 2.1 Formal aspects of the collected quatrains 144
 Metre 144
 Rhyme and *radîf* 145
 2.2 The subject-matter of the *rubâ'is* and *dubaytîs* 146
 Love 146
 Fate 152
 Religion 154
 Pand 156
 2.3 Remarks on the origin of the quatrains performed in Badakhshan 157
- 3 – FOLK POETRY 164
 3.1 Dargîlik and related variants 165
 3.1.1 Formal aspects of *dargîlik* 168
 Length 168
 Metre, accents and division into caesuras 171
 Rhyme, *radîf*, refrain and other formal devices 171
 3.1.2 The contents of *dargîlik*-poetry 174
 3.1.3 Remarks on the origin and contemporary use of *dargîlik*, and the relation between *dargîlik*, *bayt* and quatrain 178

Bayt and dargilik	179
Quatrain and dargilik	181
3.2 Folksongs and Stanzaic poems	185
3.2.1 Formal aspects of folksongs	185
3.2.2 Formal aspects of stanzaic poems: form, rhyme-pattern, length and metre	192
3.2.3 The contents of folksongs and stanzaic poems	193
Laments of the poet	194
The portrayal of the Badakhshanian household in F29	196
Wedding songs	197
Eulogies related to Badakhshan	197
3.2.4 Some remarks on the origin of folksongs	200
Wandering lines and strophes	202
Ayyâmbêk, the possible composer of F21 and G76	206
3.2.5 The alleged authors of stanzaic poems	210
4 – FIVE SPECIFIC GENRES OF MADÂH-POETRY	214
4.1 The versified stories or hikâyats	215
4.1.1 Formal aspects of the hikâyat	215
Number of lines and duration	215
Metre	217
Rhyme	217
4.1.2 The contents of the hikâyats	218
The structure of the hikâyat	221
The qualities of 'Alî	225
Justice and generosity	226
The power of healing and giving life	228
Chivalry	234
A violent proof of sanctity	236
4.1.3 Remarks on the origin and authorship of the hikâyats	237
Possible sources of the hikâyats H1 and H8 and the occurrence of their themes in other compositions	241
Remarks on H5, H6, H7	246
Written versions obtained in Badakhshan	247
4.2 The qasîda	249
4.2.1 Formal aspects of the qasîdas and variants: length, metre, rhyme	250

- 4.2.2 The contents of the qasîdas 252
 Qas1: Safawid shâhs as the warriors of the end of times 252
 Qas2: Salmân and 'Alî 256
 Qas3: Mystical intoxication connected with the deification of 'Alî 260
 4.2.3 Aspects of the origin and transmission of two qasîdas 262
 Notes on Qas1 262
 Notes on Qas4 265
 4.3 The muxammas 270
 4.3.1 Formal aspects of the muxammas 271
 4.3.2 The contents of the muxammases 275
 'Alî 275
 Twelver-Shî'î imams 277
 The panj tan 278
 The prophets 280
 The deceased son 283
 4.3.3 The authors of the muxammases 284
 4.4 Prayer-poems: Munâjât and du'â 287
 4.4.1 Formal aspects of munâjât and du'â 289
 Munâjât 289
 Du'â 290
 4.4.2 The contents of munâjât 291
 The munâjât attributed to Bâbâ Sayyidnâ (Hasan-i Sabbâh) 291
 The prayers of Moses attributed to 'Attâr 294
 4.4.3 Aspects of origin and authorship of munâjât and du'â 296
 The munâjât of Nâsir-i Xusraw 298
 The munâjât of Hasan-i Sabbâh 299
 The munâjât of 'Attâr 299
 The du'âs 300

Part Two

The performance-practice of
 different genres of poetry in Badakhshan

Introductory note to Part Two 303

5 – THE PERFORMANCE OF GHAZALS AND THEIR POSITION
 WITHIN THE DIFFERENT PERFORMANCE-GENRES 309

5.1 The ghazal in madâh	309
5.1.1 Ghazals as an introduction to madâh	312
Several aspects of the introductory parts of madâh performances in detail	312
5.1.2 Ghazals in the middle of a madâh performance	316
5.1.3 Ghazals at the end of madâh	321
5.2 Ghazals in ghazalxânî, ghazalxânî/folksinging and in dafsâz	324
5.2.1 Ghazals in ghazalxânî	326
5.2.2 Ghazals in ghazalxânî/folksinging	337
5.2.3 Ghazals in dafsâz	341
Description of sequence 1	342
6 – THE POSITION AND PERFORMANCE OF QUATRAINS IN THE CORPUS OF SUNG POETRY	350
General remarks on the performance-practice of quatrains	350
6.1 Quatrains in combination with each other forming a falak or rubâ'ixânî performance	352
6.1.1 Falak	353
6.1.2 Rubâ'ixânî	357
6.2 Quatrains as an introduction to ghazals or other genres of poetry	360
6.2.1 Quatrains placed before a ghazal	361
Example Q42	361
Example Q15	362
6.2.2 Quatrains placed before a Persian folksong	364
Example Q68	364
Example Q66	365
6.2.3 Quatrains placed before a Shughnî folksong	366
Example Q77 and Q2	366
Example Q18 and Q48	367
6.3 Quatrains as in the construction of a song	369
6.3.1 Quatrain-songs in secular poetry	369
6.3.2 A quatrain-song in madâh	373
6.4 Quatrains as a prayer or du'â in between or at the conclusion of madâh or ghazalxânî	375
Example Q39	377
Example dubaytî Q58	379

7 – THE POSITION AND PERFORMANCE OF DARGĪLIK, FOLKSONGS AND STANZAIC POEMS	382
7.1 Dargĭlik in performance	382
Dargĭlik and falak in Ghorjwin	382
Rubâ'iyât-i Shughnî	386
7.2 The performance and position of folksongs and stanzaic poems	389
7.2.1 Folksongs	389
F19	389
Notes on F10 and F7	391
7.2.2 A note on role plays: mughulbâzî (F20)	393
7.2.3 The muxammas in performance	394
8 – THE PERFORMANCE OF THE FIVE SPECIFIC GENRES OF MADÂH-POETRY	397
8.1 The hikâyat in performance	397
Nishusp (H8, H4)	397
Wanqal'a (H7, also H1)	400
Darzhomch (H2, H5)	402
8.2 The qasîda in performance	403
Qas1 (Darzhomch, Ishkoshim, Razuĭ)	403
8.3 The performance of the muxammases in madâh	407
M1 in Roshtqal'a	407
The muxammases of Wanqal'a and Tusiyon	409
8.4 Practice of performance and position in madâh of munâjât and du'â	411
Munâjât	411
Du'â	413
Example: du'â from the second madâh-cycle from Roshtqal'a	414
CONCLUSION	417
<i>Appendix</i> Anthology	
ANTHOLOGY OF GHAZALS (G1–G105[a])	428
ANTHOLOGY OF QUATRAINS (Q1–Q86)	509

ANTHOLOGY OF DARGÎLIKS (D1–D35)	547
ANTHOLOGY OF FOLKSONGS (F1–F32)	553
ANTHOLOGY OF STANZAIC POEMS (S1–S12)	580
ANTHOLOGY (H5, H6, H8) AND SUMMARY OF HIKÂYATS	595
SUMMARY AND DATA OF EIGHT HIKÂYATS (H1–H8)	614
ANTHOLOGY OF QASÎDAS (Qas1–Qas6)	622
ANTHOLOGY OF MUXAMMASES (M1–M11)	636
ANTHOLOGY OF MUNÂJÂTS AND DU‘ÂS (Mun1–Mun2, Dua1–Dua3[a])	665
LIST OF FIRST LINES	671
LIST OF MINSTRELS AND MUSICIANS	681
LIST OF DAT-TAPES	685
NOTES	696
BIBLIOGRAPHY	737
DISCOGRAPHY	752
INDEX	753
CONTENTS OF THE COMPANION CD	785