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امین مهربانی

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for his dead father is a beautiful lyric embodied in the text. Hyperbole in the descriptions and in the numbers involved are frequent, while repetition of the principal parts of the story points to folk narrative and fairy-tales. The last author to touch up the work regarded it as a treatise on the ideal of feudal chivalry nurtured in the aristocratic religious Sasanian civilization. Zarēr fell fighting for his king, his brother, his religion and Iran, the highest values of ancient Persian society.

RHIL 43 f; TMSLZ.

OK

Aybek, Uzbek writer, see Oybek.

Ayni, Sadriddin (b 1878 Sektare, d 1954), Tajik writer and outstanding personality in modern cultural affairs in Central Asia, whose direct influence has profoundly affected the formation of the Tajik nation of today in many important aspects. At first a poet, after the Revolution he became primarily the founder of modern Soviet Tajik prose as well as making important contributions to philology and historiography. His father, a peasant and stonemason, saw to it that Aynī acquired some education, but both his parents died when he was 12, and he went to join his elder brother in Bukhara and study at the *madrasa*, the Islamic high school. At first he waited on his wealthier fellow-students and in later years took jobs; his studies lasted 15 years. From the Turkish press he learned of the movement for progress and reform, Jadidism, and began to set up school in which the syllabus was of the Western type. Aynī was forced to leave Bukhara on account of his opinions, and on his return in 1917, he was flogged in the palace prison, sentenced to 75 strokes as an enemy of the Amir's regime. He was freed by Russian soldiers and went to Samarkand to recover; from here he organized a press campaign against the autocracy in Bukhara. After the Bukhara revolution in 1920 and finally after the Tajik Republic was established, he held various leading positions in cultural affairs. He was the first President of the Tajik Academy of Sciences, holding this post until his death.

Before the Revolution, Aynī's work took the form of traditional poetry, although social questions and reform ideas appeared in it (*Zaminro boyad nafurūshed*, You Must not Sell the Land, 1917; *Mozi va hol*, Then and Now, 1913). The text-books he wrote for Tajik elementary schools at this time were adapted to the child's mind both in content and language, and drawn up according to very progressive ideas on education. During the Revolution his verse was directed against the Amir and called for freedom for the people (*Surūdi ozodi*, Song of Freedom, 1919). Afterwards it served the people's government. The novella *Jalldoni Bukhoro* (The Bukhara Executioners, 1920), like his historical works *Ta'rikhi amironi manghitiyai Bukhoro* (History of the Bukhara Manghit Amirs, 1920) and *Bukhoro inqilobi ta'rikhi uchun materiallar* (Material on the History of the Bukhara Revolution, in Uzbek, 1926), exposed the inhumanity of the old regime. *Namunai adabiyoti tojik* (Pictures of Tajik Literature, 1926), showing the thousand-year-old tradition of the national literature, was aimed against pan-Turkish tendencies in Central Asia. This was followed by a number of historical and autobiographical stories, novellas and novels which initiated a new era in Tajik literature and became the model for most of the prose writers who followed. *Dokhunda* (The Mountain Villager, 1927) was the first novel to be written in Tajik; it tells of the hard life led by people in the mountains and their struggle to change it. The epic *Ghulomon* (Slaves, 1935) is a mature work, an allegory of Tajik over three generations.

His autobiographical writing forms an important part of Aynī's work: *Maktabi kūhna* (The Old School, 1935), describing his childhood and the village religious school; *Ahmadi devband* (Ahmad the Magician, 1936), about his boyhood; the social satire *Margi sudkhūr* (Death of a Usurer, 1937) reflects his student years; and his unfinished memoirs *Yoddoshtho* (four vols. 1949-54) represent the highest point of his work. They give a truthful and fascinating picture of life in the country and in Bukhara, showing the corruption rife in officialdom, the law courts and the army,

Sadriddin Ayni
 (Tajik yazar)
 1965

built in Qubā' by members of the 'Amr b. 'Awf. In addition, Abū 'Āmir al-Rāhib, of the 'Amr b. 'Awf, moved to Mecca after the *hijra* and fought against Muḥammad in the battle of Uḥud (3/625). After the conquest of Mecca, Abū 'Āmir fled to al-Ṭā'if and eventually died in Byzantium. Abū 'Āmir is called in the sources *ḥanīf*, that is, a follower of the religion of Abraham, as is Abū Qays b. al-Aslat (Aws Allāh). Both are also said to have recognised Muḥammad's prophecy when he was still at Mecca, but none embraced Islam.

During the period of the Rightly Guided Caliphs (r. 11–40/632–61), several individuals from the Aws and Khazraj supported the caliph 'Alī b. Abī Ṭālib (r. 35–40/656–61) and participated in his battles. Some members of the Aws held high administrative positions in the Islamic state, and several were appointed governors. The Aws and, especially, the Khazraj are known as supporters of Muḥammad during his Medinan period.

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YAARA PERLMAN

Sadreddin Ayni (6183013)

'Aynī, Ṣadr al-Dīn

29 Eylül 2015

Ṣadr al-Dīn 'Aynī (Sadreddin Aīnī, 1878–1954) was a major Tajik writer and poet, who is regarded as the founder of modern Tajik literature. He was born in the village of Sāktarī, in the emirate of Bukhara, at the time a tsarist protectorate. In his *Yaddāshthā* ("Memoirs," Bukhara and Stalinabad 1949–54, repr. in *Kulliyāt (Kulliyat)*, vols. 6 and 7), 'Aynī gives a vivid account of his training in his village school and in the *madrasas* of Bukhara, where he moved after the death of his parents in 1890. He published his first poems, in classical Persian style, in the mid-1890s and took 'Aynī as his pen name, which would serve as his surname in his later life. His poetry, composed in both Tajik Persian and Uzbek, was influenced by the classical masters Ḥāfiẓ, Jāmī, and Navī'ā and the contemporary poets Shāhīn and Ḥayrat.

From 1900 onwards 'Aynī became gradually involved in social issues, through the writings of the social critic Aḥmad Dānish and the emerging reformist newspapers of Kazan, Samarkand, and Tashkent, written in Tatar and Uzbek. He supported

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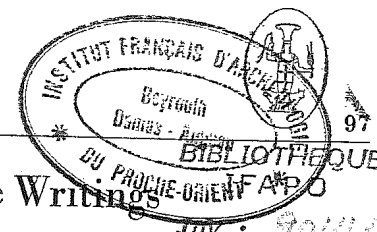
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Tajik-Afghan Relations and the Writings of Sadriddin Aīnī

(Dedicated to the Centenary of Sadriddin Aīnī, accepted by UNESCO among the anniversaries of great personalities in 1978)

Jiří Bečka, Praha

Tajikistan and Afghanistan of today, like Māvārā un-naḥr* and Xurāsān of ancient times, have always been close to each other. Cultural and economic centres such as Balkh, Ghazni or Herat were of the same importance for Māvārā un-naḥr or Transoxiana as Samarkand and Bukhara were for Afghanistan. ‘Abduḥayy Ḥabībī, a prominent Afghan scholar, says in his reminiscences of Sadriddin Aīnī that a group of Afghan men of letters, when visiting Uzbekistan, wanted to see Samarkand because “on šahrro bo ta’rixī mamlakati mo paivandi nogusistanist va makotibi hunarii Samarqandu Hirot va tamomi Afqoniston či dar zamoni qadim va či dar quruni vasatī manobei mušarak va sabki vohid dorand . . . Va ham manošii fikrii ta’rixī mardumi mo va Movarounnaḥr mušarakand”.¹ The outstanding Tajik historian of literature Rahim Hošim states, in his Introduction to an anthology of Afghan poetry, that “munosibathoi ilmi va adabii xalqhoi tojik va afqon ta’rixī xeledime dorad”.² And Aīnī points out the common lot of the two regions during the Arab occupation, more than one thousand years ago: At that time, Iran had almost entirely lost its language and people talked in Arabic even at home. In this respect, “ba muqobili in hujumi arabon Xuroson va Movarounnaḥr xeledime istodagi kard”, which is testified to especially by the *Ta’rixī Nāršaxī*.³

* The names, terms and excerpts from the individual writings have been transliterated from the text which they have been taken over from, most frequently from the contemporary Tajik written in supplemented cyrillics. The names of the Afghans and local names in Afghanistan as well as some others are transliterated from the Arabic script: thus the same term is sometimes given in two different forms, e.g.: Tajik Movarounnaḥr and Afghan Māvārā un-naḥr. In the transliteration from the Tajik and Arabic script, x - x; q - қ - ق; q̄ - ف - غ; j - j - ج; š - ш - ش; ž - ж - ز; č - ч - ج. In the transliteration from Tajik i - й - ی; ē - ē; ya - я - я; yu - ю - ю or يو. ° signifies the Tajik ь - ь (also hamza in tajik, e.g. таърих - ta’rix).

¹ Doctor Abdulḥayy Ḥabībī, *Čand soat dar xonai Aīnī*. Sadoi Šarq 1972, № 8, p. 128. Transl.: “the relations of this city to the history of our country are incontestable and the artistic schools of both Samarkand and Herat, in ancient times as well as in the Middle Ages, have common sources and a single style . . . And also the ideological sources of the history of the people are common, both in our country and in Māvārā un-naḥr”.

² *Namunai as’ori šotroni muosiri afqon*. Stalinobod 1958, p. III. Transl.: “the scholarly and literary relations of the Tajik and the Afghan nations have a very old history”.

³ “on the other hand, Xurāsān and Māvārā un-naḥr very strongly opposed the attack of the Arabs”. S. Aīnī, *Kullīyāt*, Vol. 11, p. 188.

Şah 'Abbās I's *wakf* of porcelain to the shrine (see J.A. Pope, *Chinese porcelains from the Ardebil Shrine*, Washington 1956).

Although the powerful Mongol *amīr* Čübān [see ČŪBĀNĪDS] had professed to be a disciple (*murīd*) of Şaykh Şafī al-Dīn (Şaraf al-Dīn Bidlīsī, *Şaraf-nāma*, éd. V. Véliaminov-Zernof, 2 vols., St. Petersburg 1860-2, ii, 132-3), Amīr Čübān's son, Malik Aşraf, possibly alarmed by Şadr al-Dīn's growing political influence, threw him into jail at Tabrīz. He released him after three months, but again tried to seize him; this time Şadr al-Dīn escaped to Gilān. When Djānī Beg Maḥmūd, ruler of the Blue Horde of Western Kıpçāk (742-58/1341-57) [see BATU'IDS] overthrew Malik Aşraf and put him to death in 758/1357, Şadr al-Dīn returned to Ardabīl, but Djānī Beg's promise to allot all Şafawid lands to the Şaykh in the form of a *soyūrghāl* had not been enacted before Djānī Beg's death (*Silsilat al-nasab*, 42-3); see also B. Spuler, *The Muslim world*, ii, *The Mongol period*, Leiden 1960, 54-5, and J.B. van Loon, *Ta'riḫ-i Şaykh Uways*, The Hague 1954, 11).

Şadr al-Dīn died in 794/1391-2, and was buried in the Ardabīl sanctuary (*Silsilat al-nasab*, 45). He left three sons: Khwādja 'Alī (who succeeded him as head of the Şafawid Order); Şihāb al-Dīn and Djāmāl al-Dīn (*ibid.*, 40).

Bibliography: Given in the text.

(R.M. SAVORY)

ŞADR AL-DĪN 'AYNĪ, Russian form SADRIDDIN AYNĪ, one of the leading figures in the 20th century cultural life of Central Asia and in Tadjik literature (1878-1954).

He began as a representative of the reform movement amongst the Muslims of Imperial Russia, that of the Djadīdids [see DJADĪD]. A formal education at the traditional *madrasas* of Bukhārā left him intellectually unsatisfied. In the early part of his career he was a talented poet in both Tadjik and Uzbek, but after 1905 he became increasingly involved in the social and educational aspects of Djadīdism. In 1917 he espoused the cause of the revolutionary movements and, eventually, that of the Bolsheviks, and when in 1920 the Tadjik S.S.R. was set up, he held leading positions in its cultural life, becoming the first President of the Tadjik Academy of Sciences and retaining this office until his death. He now turned from poetry to prose-writing in a wide variety of fields—literary criticism, history and novels in both Tadjik and Uzbek, culminating in his unfinished memoirs (*Yād-dāsh-t-hāl/Yod-dosh-t-ho*, 4 vols., Stalinabad 1949-54). He is thus the dominant figure in the prose of socialist realism, as also in the moulding of modern Tadjik literature in general.

Bibliography: J. Bečka, in Rypka *et alii*, *History of Iranian literatures*, Dordrecht 1968, 523-4, 535, 559-64; J. Průšek (general ed.), *Dictionary of oriental literatures*. iii. *Western Asia and North Africa*, London 1974, 24-5; Bečka, *Sadridin Ayni, father of modern Tadjik culture*, Naples 1980; K. Hitchins, in E. Yarshater (ed.), *Persian literature*, Albany 1988, 457-60, 462-3, 467-8. (ED.)

ŞADR AL-DĪN MUḤAMMAD B. IŞĤĀK B. MUḤAMMAD B. YŪNUS AL-ĶŪNAWĪ (b. 605/1207, d. 16 Muḥarram 673/22 July 1274), disciple of Ibn al-'Arabī [q.v.] and author of influential works on theoretical Şūfism.

Ibn al-'Arabī met Maḥjīd al-Dīn Işḫāk al-Rūmī, Ḳūnawī's father, in Mecca in 600/1203 and subsequently travelled with him to Anatolia. A source from the late 7th/13th century tells us that after Maḥjīd al-Dīn's death, Ibn al-'Arabī married his widow and

adopted his son Şadr al-Dīn (B. Furūzānfar, *Manāḫib-i Awḥad al-Dīn ... Kirmānī*, Tehran 1347/1968, 84); the fact that Ḳūnawī himself never mentions this is not surprising, given his extreme reticence concerning personal matters. The same source (85) tells us that Ibn al-'Arabī entrusted Şadr al-Dīn for a time to the guidance of his friend Şaykh Awḥad al-Dīn Kirmānī (d. 635/1238), and this is confirmed by a manuscript letter in which Ḳūnawī says that he was Kirmānī's companion for two years, travelling with him as far as Şhīrāz (Chittick, *Faith and practice of Islam*, Albany 1992, 261). By the time he was twenty, Ḳūnawī appears among the listeners to Ibn al-'Arabī's works in a *samā'* dated 626/1229 (O. Yahia, *Histoire et classification de l'œuvre d'Ibn 'Arabī*, Damascus 1964, 141). He seems to have remained with his *shaykh* until the latter's death in 638/1240; his name is recorded in many *samā'*s deriving from this period. Presumably, the *fath kullī*, or total unveiling of the invisible world, that he mentions as occurring in Damascus (*al-Nafahāt al-ilāhiyya*, 12) occurred at this time.

Ḳūnawī was teaching, probably in Konya, by the year 643/1245-6, when he led a group of scholars to Cairo and taught Ibn al-Fāriḍ's *Tā'īyya* on the way [see SA'ĪD AL-DĪN FARĠĤĀNĪ]. Little can be gleaned about his life from his works other than occasional references to instances in which he gained visionary knowledge. Thus, for example, on the night of 17 Şhawwāl 653/19 November 1255, Ibn al-'Arabī appeared to him and confirmed that he was his pre-eminent disciple, even greater than his son Sa'īd al-Dīn (*al-Nafahāt al-ilāhiyya*, 152-3; partial Persian tr. in Djāmī, *Nafahāt al-uns*, ed. Tawḥīdīpūr, Tehran 1336/1957, 556-7). Ḳūnawī reports that he did not receive oral explanation from Ibn al-'Arabī concerning most of his works, but instead gained knowledge of them through God's effusion (*al-Fukūk*, ed. Khwādjawī, 240). In his *Manāḫib al-ṣāriḫīn* (ed. T. Yazıcı, Ankara 1959), Aflākī recounts several anecdotes showing that Ḳūnawī had a highly favourable view of Rūmī, and he contrasts Rūmī's simplicity with the sumptuous scholarly trappings of Ḳūnawī's circle (e.g. 95-6). Among Ḳūnawī's important students were 'Alī al-Dīn al-Tilimsānī, Faḫr al-Dīn 'Irāḳī, Sa'īd al-Dīn FarĠhānī [q.v.], and Mu'ayyid al-Dīn Djandī (d. ca. 700/1300), author of the most influential commentary on Ibn al-'Arabī's *Fuṣūṣ al-ḥikam*. FarĠhānī is especially important because his *Mashāriḫ al-darārī* represents summaries of Ḳūnawī's teachings far more detailed than any of Ḳūnawī's own works. The scientist and philosopher Ḳuṭb al-Dīn Şhīrāzī [q.v.] studied parts of *Djāmī' al-uṣūl fī aḥādīth al-rasūl* by Maḥjīd al-Dīn Ibn al-Aṭṭār with him in the year 673 (H. Ritter, *Autographs in Turkish libraries*, in *Oriens*, vi [1953], 63-90).

The works ascribed to Ḳūnawī can be divided into those that are unquestionably authentic and those concerning which some doubts remain. The most important works in the first category are the following:

1. *I'ḫḫāz al-bayān fī tafsīr umm al-ḳur'ān* or *Tafsīr al-fātiḫa* (published as *I'ḫḫāz al-bayān*, Ḥaydarābād-Deccan 1949; and as *al-Tafsīr al-ṣūfī li 'l-Ḳur'ān*, ed. 'A. Aḥmad 'Aṭā', Cairo 1969). Both printed editions leave out the author's rather extensive marginal notes. This is Ḳūnawī's longest and perhaps most important work.

2. *Sharḫ al-ḥadīth al-arba'īn* (ed. H.K. Yılmaz, *Tasavvufi hadis serhleri ve Konevinin kırk hadis serhi*, Istanbul 1990). Ḳūnawī died after commenting on only 29 *ḥadīths*. The commentary on *ḥadīths* nos. 21-2 is extensive and provides important elucidations of Ḳūnawī's teachings on imagination and other matters.