

Socio-political Ideas in Tajik Literature of 1917-1951

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DOI: <https://doi.org/172545>**Mulloboeva Dिल्фуза**Ph.D., Assoc. Prof., <https://orcid.org/0009-0005-6442-2741>, mullabaeva_dil@gmail.com*Tajik National University (Dushanbe, Republic of Tajikistan)***Abstract.**

Relevance. The article examines the socio-political and philosophical ideas reflected in Tajik literature between 1917 and 1951, a period marked by radical transformations in the cultural, ideological, and intellectual life of the region. As Tajik society transitioned from feudal-nationalist frameworks to socialist ideals, literature became a crucial instrument in articulating new social values. The relevance of this research lies in exploring how literary texts served as both reflections and agents of socio-political change in Central Asia. The purpose of the study is to analyze how philosophical and ideological themes—such as justice, national identity, internationalism, and cultural modernization—were articulated in the works of key Tajik authors of the Soviet era. The article seeks to highlight the educational and transformative role of literature during this transitional period.

Results. The research demonstrates that Tajik literature of this era functioned as a medium for promoting socialist realism, national consciousness, and cross-cultural solidarity. It provides a detailed analysis of selected works by authors such as Sadriddin Aini, Abulkasim Lahuti, Mirzo Tursunzade, and Payrav Soleimani. For instance, Aini's narratives reveal strong critiques of feudal oppression and emphasize the role of education, while Lahuti's revolutionary poetry champions liberty and human rights. Tursunzade's civic lyrics reflect the spirit of international cooperation and cultural integration. These texts not only document historical shifts but also help shape a new philosophical worldview rooted in justice and progress.

Conclusions. The findings of the study underscore the value of Tajik literature from 1917 to 1951 as a form of social philosophy. Through artistic imagery and symbolic narratives, it contributed to the redefinition of human roles and responsibilities in society, offering alternative perspectives on nation-building, culture, and ideological discourse. This body of literature represents both an artistic legacy and a philosophical foundation relevant to the broader understanding of postcolonial identity formation and cultural transformation in the Soviet East.

Keywords: Tajik literature, philosophical ideas, socialist realism, socio-political discourse, national identity, cultural transformation, internationalism

Суспільно-політичні ідеї в таджицькій літературі 1917-1951 років

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Актуальність. У статті розглядаються соціально-політичні та філософські ідеї, відображені в таджицькій літературі 1917–1951 років – періоду, який ознаменувався глибокими трансформаціями культурного, ідеологічного та інтелектуального життя регіону. В умовах переходу таджицького суспільства від феодально-націоналістичних уявлень до соціалістичних ідеалів література стала важливим інструментом формування нових соціальних цінностей. Актуальність дослідження полягає в осмисленні літературного тексту як дзеркала та активного чинника суспільних змін у Центральній Азії. Метою дослідження є аналіз філософських та ідеологічних мотивів – таких як соціальна справедливість, національна ідентичність, інтернаціоналізм та культурна модернізація – у творах ключових таджицьких авторів радянської доби. У статті також наголошується на освітній та перетворювальній ролі літератури в контексті суспільних змін.

Результати. У результаті дослідження з'ясовано, що таджицька література зазначеного періоду виступала не лише засобом художнього вираження, а й механізмом поширення соціалістичного реалізму, національної свідомості та міжкультурної солідарності. У статті детально проаналізовано твори Садриддіна Аїні, Абулкасіма Лахуті, Мірзо Турсунзаде та Пайрава Сулаймоні. Наприклад, Аїні у своїх новелах порушує теми феодального гніту та важливості освіти, Лахуті у поезії утверджує ідеї свободи й гідності, а Турсунзаде акцентує на інтернаціональній співпраці та культурному діалозі. Ці твори не лише відображають історичні події, а й формують нову світоглядну парадигму, засновану на гуманізмі та прогресі.

Висновки. Проведене дослідження підтверджує, що таджицька література 1917–1951 років є важливим джерелом соціальної філософії. Через художні образи, символи та метафори вона сприяла переосмисленню ролі особистості в суспільстві, її прав та обов'язків, а також запропонувала альтернативний погляд на процеси націєтворення, культурну спадщину та ідеологічний дискурс. Література цього періоду становить не лише естетичну, а й філософську цінність для розуміння історичних процесів і сучасних викликів постколоніального простору.

Ключові слова: таджицька література, філософські ідеї, соціалістичний реалізм, соціально-політична думка, національна ідентичність, культурна трансформація, інтернаціоналізм

Introduction.

As you know, the beginning of Soviet power in Tajikistan was at the same time the beginning of an ideological struggle - a struggle between the old feudal ideology and an outdated worldview with the ideas of socialism and communism. Therefore, socio-political ideas, as well as some peculiar philosophical ideas, were reflected not only in philosophical works and studies, but also in the framework of other humanities, especially in literature and theater. These were prose and poetry works and drama. Among the most active fighters in this field in 1917-1951. These include, first of all, S. Aini and A. Lahuti, P. Suleimani and M. Rahimi, J. Ikrami and A. Dehoti, M. Tursunzade and S. Ulughzade, R. Jalil and others.

In the 80s of the twentieth century, the study of the Persian-Tajik literary heritage was conducted by scientists such as E. E. Bertels, I. S. Braginsky, A. N. Boldyrev and others. They focused on creative and aesthetic aspects, forming a "thematic image" and revealing the ideological content of the works, which became an important direction in the study of Oriental literature (Saifullaeva, 2024).

Written sources and studies on literature and literary criticism indicate that in Tajik literature the struggle of the ideas of Jadidism with the emerging socialist realism as a new Soviet trend in literature and other forms of culture continued until the 1930s. Among the writers, Sadриддин Aini was one of the first to adopt socialist realism, "who, coming from the old intelligentsia, was influenced by nationalist Jadid ideas at the beginning of his literary career, but later revised them. He was one of the first to embrace the revolution, laying the foundation for realistic Soviet prose in the Tajik language (Tadzhikskaya literatura, 2024)," for which he was awarded the title of "The Founder of Soviet (modern) Tajik literature."

Results.

The socio-political ideas of S. Aini in 1917-1951 are reflected in the novella "Odin" (1924), the novels "Dokhunda" (1930) and "Slaves" (1934), in the novels "Death of a Moneylender" (1939) and "Yatim" (Orphan), as well as in the poem "Man's War with Water" and the collection of poems "Edgori" (1935), etc. Some general trends of S. Aini's socio-political ideas were as follows: S. Aini's work was shaped by the historical events that took place in Central Asia in the late 19th and early 20th centuries, which were reflected in his works and influenced his socio-political views. In his works, S. Aini often raised the issues of the role of literature in society. He believed that literature should serve the people and contribute to their education. S. Aini was one of the first Tajik writers who began openly discussing issues of religion and traditions in his works. He attached great importance to education and science. In his works, he often raised issues of the importance of education for the development of society. The idea of social justice also occupied an important place in the works of S. Aini.

Ayni is also renowned as a prominent literary scholar. He made a significant contribution to the development of the modern unified Tajik literary language (Gulyamova, 2023).

He lived in an era of significant political changes in the region and warmly supported the Soviet government. S. Aini considered cultural heritage to be an important factor in the formation of national identity, but he also expressed ideas about internationalism. In all his works, the writer touched upon the issues of internationalism and friendship between peoples. With these views, S. Aini had a significant impact not only on the development of Tajik literature and culture, but also on the socio-political thought of his era.

For example, in the story "Odin", which is dedicated to the "hopeless life of the poor and farmhands of Tajikistan" (Tadzhikskaya literatura), S. Aini tells that life in the mountainous regions of Bukhara has become unbearable due to the emir's policy of increasing taxes and prohibiting the population from leaving to work in other regions. To this was added the oppression of the people by officials and the forcible expulsion of young people into the emir's army.

Odin lived and died in such conditions, a poor mountain Tajik who also suffered a lot in his life as a result of lawlessness in the Bukhara Emirate. The aim of this story is to criticize the living conditions of the people under the Emir of Bukhara and to show the inaction of people against his arbitrariness. In "Death of a Moneylender," which centers on the image of a newly minted capitalist from pre-revolutionary Bukhara, "

S. Aini describes and analyzes in detail the problem of usury, widespread in Central Asia, especially in Bukhara and its environs, as a social phenomenon.

Rostovshchiku voveki ne ponyat' –
Kak mozjno korku nishchemu podat'?
Nemyslimo – kak stal' razbit' steklom
Ili kak zuby o kisel' slomat' (Aini, 2020, P.8).

The main character of the book is Cory Ishkamba (lit. "Kori the Stomach"), portrays himself as a holy man, but he violates all the laws and principles of Sharia, mercilessly robbing needy people to whom he lent money. In this novel, the image of a greedy man is presented with an accurate psychological analysis. The death of Kori Ishkamba, the main character, is symbolic and marks the collapse of the feudal system of the Emirate of Bukhara, which occurs after he loses his wealth. Aini's creation of a greedy hero is both humorous and caricatured, but it's a real and vibrant personality, not just an imaginary character (Peirav Suleymani.).

In another book, The Bukhara Executioners, which depicts the path of the Tajik people to a new life through revolution, S. Aini describes the events that took place in the Bukhara Emirate in the early twentieth century. During this period, "Central Asia experienced a surge in various movements and activities, with various factions vying for control of the Emirate of Bukhara. The victory

of the October Revolution in Russia in 1917 and the creation of the Turkestan Soviet Republic on April 30, 1918, created favorable conditions for Aini to pursue his political goals. The escalation of tension between Bolshevik Russia and the Emirate of Bukhara, the Red Army's invasion of the Kokand Khanate, and growing divisions within the Young Bukharian movement all contributed to the conflict between the forces of the Turkestan Soviet Republic and the Emirate of Bukhara.

The novel "Dokhunda" by S. Aini, which covers the period of the civil war in Tajikistan in the early twentieth century, reflects the realities and social problems of his time. It raises the topics of social relations, class struggle and people's lives in conditions of social pressure and economic instability. The plot of the novel revolves around the lives and destinies of ordinary people, their struggle for justice and a better future. The work also reflects the traditions and customs of the Tajik people, as well as their cultural and moral values. In general, Dokhunda is not only a work of art, but also an important social document that helps to understand the history and culture of Tajikistan.

In the story "Yatim", which is dedicated to the life of the first representatives of the emerging Soviet youth, S. Aini created the image of Yatim, an orphan who found himself alone with himself at a crossroads. "The story "Yatim" is like a continuation of the story of the poor Tajik Odin. Odina, an orphan from a mountain village, dies without achieving personal happiness. Shodi, the hero of the story "Yatim", is also an orphan boy, but he lives in different times: Shodi saw how the emir and his officials fled to escape from popular anger. They forcibly take Shodi-Yatim with them. But hardships and hardships did not break Shodi, he managed to cross the border and even help the border guards. A new hero has appeared in Tajik literature - an active, conscious fighter for his own and people's happiness. And this young hero does not die and finds his happiness. His psychology is already different and the conditions are already different. Shodi from the story "Yatim" was the founder of the gallery of new heroes of children's literature (Yatim.). "

The names of poets Abulkasim Lahuti (1887-1957) and Payrav Soleimani (1890-1933) are associated with the birth of Tajik Soviet poetry, which "overcame the influence of nationalist ideas of Jadidism.

The revolutionary lyrics of A. Lahuti, a participant in the 1905 revolution in Iran, as well as the collections of poetry and the poem "The Bloody Throne" by P. Soleimani are imbued with the ideas of liberation from age-old oppression and hope for a new life (Tadzhikskaya literatura.).

They combined the traditions of Oriental verse with poetics adopted from Russian revolutionary poetry." Abulkasim Lahuti, one of the most prominent Tajik poets of the 20th century (Khabibulloeva).

He left a deep mark on the socio-political thought of his time. His work is full of themes of freedom, justice

and national unity. In conditions of political unfreedom, Lahuti became not only a poet, but also a thinker who called for changes in society and enlightenment of the masses. The poet believed that art could be a powerful tool for social change. In his poems, he tirelessly addressed the people, inspiring them to fight against oppression.

Lahuti emphasized the importance of the identity of the Tajik people, their language and culture, emphasizing that only through awareness of their roots is the full development of the nation possible.

His work is imbued with a patriotic spirit and a desire for social reform, reflecting the deep connection between individual destiny and the fate of the people.

Lahuti became a symbol of the fighter for rights and freedoms, his ideas are still relevant, inspiring new generations to actively participate in public life. Abulkasim Lahuti, as a poet and thinker, skillfully used the word to awaken people's consciousness and arouse in them a desire for change. His works become not just literary texts, but also manifestos that call for an understanding of social justice and human rights. Lahuti celebrated the ideals of freedom, which, being universal, were especially acutely felt in the context of his homeland, where national identity and cultural heritage were constantly exposed to external challenges. Each of Lahuti's poems is imbued with a sense of responsibility towards society and future generations. He noted that art should serve not only as a means of self-expression, but also as a mechanism for fighting for the betterment of people's lives.

It is important to note that Lahuti was inspired by folk traditions, which made his work close and understandable to the general public, contributing to the unity and cohesion of the Tajik people.

Against the background of political changes and social transformations, Lahuti's ideas about cultural identity and respect for traditions remain relevant. He became an important figure in shaping modern Tajik national consciousness, emphasizing that only through a deep understanding of one's roots is it possible to move forward towards a brighter future.

In general, A. Lahuti's poetry and personality are priceless: "He was overwhelmed by feelings of patriotism, freedom of thought, striving for justice, truthfulness and humanism, and he transferred these feelings to the field of revolutionary and class struggle. He is known as a proletarian poet of the East, the founder of the Iranian revolutionary poetry of struggle, one of the founders of Tajik Soviet literature.

Turning our views on Lahuti's work, we will see that from year to year in his poems he expounded the socio-political aspects of the surrounding reality. The reason for the creation of such works was the fact that the poet was directly involved in the national liberation movement of Iran and Tajikistan. Therefore, in his poetry, love for the motherland and the people occupies a special place.

When reading the works of other poets, we see that

they mostly talk about human love in their ghazals, but Lahuti, describing the love feelings of the lyrical hero, sings love for the motherland with special emotion (Khabibulloeva, 2018, pp.6-8).

As for P. Soleimani, he "Made his debut with political poetry. In the first verses he sang the praises of the revolution in Bukhara. In the second half of the 1920s, having creatively mastered and introduced the traditions of V. V. Mayakovsky into Tajik Soviet literature, he wrote about socialist construction, the liberation of women and the struggle of peoples against colonialism.

In the poems of Tajik poets M. Mirshakar, M. Rahimi, H. Yusuf, M. Tursunzada and others, "themes of socialist construction, images of Lenin with the origins of the national liberation movement of the peoples of the East were raised and solved in the epic manner favored by the Persian tradition, dating back to the Persian Mesnavi.

The great Tajik poet, Hero of Tajikistan Mirzo Tursunzade adhered to the following principles in his socio-political ideas: patriotism and love for the Motherland; friendship of peoples; socialist ideals; the role of the poet and poetry, etc. One of the key themes in Mirzo Tursunzade's work was love for his country and its people. He praised the beauty of Tajikistan and called for the preservation of national identity. In his works, the poet also emphasized the importance of friendship and cooperation between nations. He advocated peace and harmony between different ethnic and cultural groups.

As a representative of his time, Mirzo Tursunzade supported socialist ideas and values. He believed in a bright future for all people and aspired to create a just society. Mirzo Tursunzade saw in the poet not only a creator, but also a public figure who could influence the minds and hearts of people. He believed that poetry should serve lofty goals and help people become better.

Until 1951, M. Tursunzade preached patriotism and friendship of peoples of different nationalities in his work. However, it should be said that "one of the main themes in M. Tursunzade's work is the theme of Asia, the fraternal friendship of the peoples inhabiting it, and the struggle of these peoples for their happiness.

In 1947, Tursunzade visited India. After returning to his homeland, he created the cycle of poems "Indian Ballad" ("Ganges", "Western Guest", "Rises in Memory", etc.). M. Tursunzade's poems about India became widely known. In them, the poet depicts a wonderful ancient country with its fabulous riches, plundered by "overseas guests", with its hardworking, talented people living in grief and poverty. The majestic and powerful image of the Asian people rising up to fight for freedom and happiness appears before us in the poem "The Voice of Asia" (1955-1956), which Tursunzade wrote after a second visit to India (Kahorova, p. 209):

K vam donositsya Azii golos,
Eto my govorim, aziaty,
Eto rokot volny okeanskoy,
Eto vol'nosti nashey raskaty.

Eto Aziya nasha prosnulas',
Chtob za schast'ye narodnoye bit'sya.
Eto serdtse yeye vstrepenulos',
Kak svobodu poznavshaya ptitsa.

The cycles of poems by M. Tursunzade "Indian Ballad" and "I am from the East of the Free" open a new stage in the development of civic lyrics. The ability to love his native word taught the poet to love the speech, customs and traditions of other peoples (Yuldoshev, 2024).

"The poem "Golden Village" by another poet of this period, M. Mirshakar, praises the people, who at all times remain invincible only he:

Tak raskazal Rushana starozhil.
Ya zapisal, v stikhi perelozhil.
Ya ot sebya ne vstavil nichego
I ne ubavil ot rechey ego.
Da snizodët k istorii moyey
Tot, kto bogov i demonov sil'ney,
Ch'ya volya na Pamir menyа vela,
Da slavyatsya, v vekakh yego dela.
Kto, sotni raz listvu peremeniv,
Kak dub, - v itogye ostayotsya zhiv;
Kto boryotsya v krovi, no ne umryot,
Kto vsemogushch i milostiv? – Narod (Mirshakar).

Conclusions.

The philosophical and socio-political ideas reflected in the Tajik literature of 1917-1951 are a unique phenomenon closely related to the cultural and historical transformation of the region. This era, marked by the struggle between feudal nationalist ideas and new socialist attitudes, finds its reflection in the works of writers and poets such as Sadridin Aini, Abulkasim Lahuti, Mirzo Tursunzade and Payrav Soleimani. These authors, using literature as a tool of social philosophy, raised key issues, including class struggle, the role of education, the importance of cultural heritage, internationalism and social justice. For example, in Aini's works, the emphasis was on the problems of poverty and injustice, which emphasized the need for transformation in society. Lahuti's poetry, saturated with revolutionary lyrics, became an expression of the philosophy of resistance to oppression and the search for national identity. At the same time, Tursunzade's work expanded the boundaries of cultural dialogue, bringing elements of friendship of peoples and intercultural unity.

The contribution of Tajik literature of this period to the formation of the philosophical foundations of socialist realism should be particularly noted. At a time when philosophy as an academic discipline was just beginning to develop, literature became a field for expressing ideas about the role of man in society, his rights and duties. These ideas, conveyed through artistic images, symbols and metaphors, contributed to the formation of a new social philosophy adapted to the historical realities of Central Asia. The philosophical context of Tajik literature from 1917-1951 is also important as an example of the interaction of the artistic and intellectual heritage of the

East with socialist ideology. This interaction has opened up new horizons for understanding cultural identity in the context of global change, providing a foundation for future research in the field of humanities. Thus, the Tajik

literature of this period represents not only an artistic value, but also a philosophical heritage relevant for understanding historical processes and finding solutions to modern challenges.

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