



DELKAŠ (1)

DELKAŠ, QĀRĪ MOLLĀ KARĀMAT-ALLĀH TANBŪRĪ BOĶĀRĀ'Ī (b. Bukhara at an indeterminate date, d. Bukhara, 1320/1902), Tajik poet and musician known and revered for melodies performed on the *tanbūr* (a long-necked lute), the instrument from which his nickname was derived ('Aynī, p. 312). He was a student and friend of Aḥmad Dāneš (q.v.), a leader of the Tajik progressive movement in Bukhara in the late 19th century. Like other disciples of Dāneš, including Tāš-Ḳvāja 'Ašīrī, Moḥammad-Šeddīq Ḥayrat, Moḡtareb, Šams-al-Dīn Maḳdūm (Šāhīn), and Raḥmat-Allāh Wāzeḡ, Delkaš was trained in both music and literature (*Istoriya*, 1966, p. 310). Although little is known about his life and thought, there is no doubt that he was influenced by Dāneš. That relationship did not prevent his appointment as court secretary to Amir 'Abd al-Aḥad (1303-30/1885-1910) in 1319/1901; in fact, the amir was seeking to attract poets and musicians to his court, in order to preserve them from the "pernicious influences" of the progressives ("Dilkaš," 1980). A year later, however, Delkaš died of tuberculosis, paralleling in this way 'Abd-al-Qāder Ḳvāja Savdo (Sawdā'), who had been named official poet in 1306/1889 and had also died of tuberculosis (Bečka, p. 526).

Delkaš left no *divān* of his poetry; his works must be collected from various contemporary anthologies and notes (*bayāz*) by poets. His name is mentioned in *Toḡfat al-aḡbāb* by Wāzeḡ (p. 47), evidence that he was already a respected artist before his brief stay at court. He was also mentioned in *Tadkerat al-šo'arā'* by Moḡtaram, compiled after 1323/1905 to glorify the power of the amir (Akademiya Nauk, Tashkent, ms. no. 2252), and in *Afżūmal al-tadkār*, compiled



in 1322/1904 at the request of the amir, in order to discredit Dāneš and his followers (Hodizade, 1968, p. 282). ‘Aynī (pp. 311-12) published a *ġazal* and a *robā’ī* by Delkaš, drawn from Afzal’s compendium. From the accessible samples of his poetry it seems that Delkaš’s style is simpler than that prevailing in his time and in that sense closer to the style of oral literature.

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