



EKRĀMĪ, JALĀL

EKRĀMĪ, JALĀL (Jalol Ikromī; 1909-93), considered to be Tajikistan's most important fiction writer and playwright of the Soviet period. He was born in Bukhara to the family of a judge. He attended Samarkand's teachers training college and moved to Dushanbe in 1930, where he spent a year in prison during the 1930 purges.

Persuaded by Ṣadr-al-Dīn 'Aynī (q.v.), he abandoned poetry in favor of prose. His short story *Šabe dar registoni Boḳoro* (*Šab-ī dar rīgestān-e Boḳārā*, 1927) contrasts life under the Amir of Bukhara with that of the Soviet period. His other stories and dramas are *Dušman* (1933), *Tuḳmi moḥabbat* (*Toḳm-e moḥabbat*; 1934), *Tīrmor* (*Tīrmār*; 1935, about printers), *Zuhro* (*Zohrā*; 1940), and *Šodī* (*Šādī*; 2 vols., 1940-49, a novel about difficulties and successes of agricultural collectivization; the first version came under ideological criticism for "deviationism"). During World War II he wrote anti-Nazi works. His psychological novel *Man gunahgoram* (*Man gonahkār-am*; 1957) was also considered "ideologically harmful." His historical novel *Tori ankabut* (*Tār-e 'ankabūt*, 1960, also published in Persian script) deals with the transition from the Bukhara Emirate to Soviet rule. *Duḳtari otaš* (*Doḳtar-e ātaš*, 1962) treats of women's social position and popular attitudes toward the Amir of Bukhara and Russian occupation at the end of the 19th century. His novels *Duvozdah darvozai Buḳoro* (*Davāzdah darvāza-ye Boḳārā*) and *Taḳti vožgun* (*Taḳt-e vāžgūn*) sympathetically describe the rise of the independent Bukhara Republic. *Duvāzdah kīlo metr* (1967; publ. in 1988) condemns Stalin's terrors. In the 1970s he returned to contemporary themes (*Zogho-ye badmur*; 1979). His



last novel was *Farzandi Ƙatlon-zamīn* (*Farzand-e Ƙatlān-zamīn*, 1984).

He wrote a number of travelogues, too, and translated the works of some Russian writers into Tajik. He also transcribed *Hezār o yak šab* (see ALF LAYLA WA LAYLA) and *Čahār darvīš* into Cyrillic Tajik.

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