



ḤAKIMOVA, MAWJUDA

ḤAKIMOVA, MAWJUDA, Soviet Tajik poetess (b. 5 May 1932, Khujand; d. 1993, Khujand).

Mawjuda Ḥakimova, also referred to as Mawjuda, was born in [Khujand](#) into a family of workers ([Figure 1](#)). She received her higher education from the Tajikistan State University in Dushanbe, where she graduated in 1958. Having been admitted to the ranks of the communist party of the Soviet Union in 1962, she began working as an editor for various Tajik journals, among which *Pioneri Tojikiston* (Pioneer of Tajikistan), *Komsomoli Tojikiston* (Komsomol of Tajikistan), *Maš'al* (Torch), and *Zanoni Tojikiston* (Women of Tajikistan).

Ḥakimova's early poems appeared in 1951. Her first collection, *Surudi sahar* (Sunrise song, 1964) received wide critical acclaim in Tajikistan and won her the admittance to the Union of Writers of the Soviet Union in 1965. Among her most celebrated collections are also *Ba sūi nur* (Towards the light, 1976) and *Daryoi mehr* (River of love, 1982). Combining the Persian poetical conventions with the Soviet literary norm, she modeled her principles of writing with clarity, simplicity, and disciplined form. Her poetry consists mainly of lyric miniatures on the theme of love and all manifestations of the natural world, from the Pamir mountains to the simplest flower plucked in a park in the suburbs of Dushanbe.

In the 1970s, Ḥakimova embarked on a second career as a dramatist. Her plays, among which *Zistan mekoḥad* (It wants to live, 1973), *Soyai gunoh* (Shadow of sin, 1974), and *Intizorī* (Waiting, 1975) depict the reality of Tajik



daily life and its psychological dimension in the decades that followed the death of Stalin in 1953, that is, during the two periods of the Soviet history commonly known as Thaw and Stagnation (1960s-1970s). Her plays thus reflect the move from the Soviet political propaganda and public life toward the Tajik private and personal sphere.

Ḥakimova also authored two children's poetry collections, *Mošinai mošinsavor* (Machine on a machine, 1972) and *Bačahoi guldast* (Accomplished children, 1978). In Tajik literature these collections are illustrative of the post-Stalin period, when heroes began to disappear from Soviet children's literature, giving way to more believable characters growing up in a non-heroic social environment.

Ḥakimova is considered as a major female Tajik author of the 1960s and 1970s, an epoch that, though not overtly revolutionary, produced in all the Soviet republics significant shifts in policies, ideas, artistic practices, daily behaviors, and material life.

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