



## ḤAYRAT, MOḤAMMAD ŞEDDIQ

**ḤAYRAT, MOḤAMMAD ŞEDDIQ**, Tajik poet from Bukhara (1878-1902). Ḥayrat was born into poverty, as the son of a muezzin from the 'Arusān quarter of Bukhara, where he attended a local *maktab* (q.v. [EDUCATION iii.](#) and [xxviii.](#)). By the age of twelve he had lost both of his parents. His inheritance from them amounted to two chambers (*hojras*) in the *madrasas* (q.v.; see also [EDUCATION xxviii.](#)) of Moḥammad-'Ali Ḥāji and Sōzangarān. Ḥayrat started to attend *madrasa* at the age of sixteen, which was the normal age of admission, and he lived there until the end of his short life. From 1898, during the months when the schools were not in session (i.e., from Nowruz to the beginning of Mizān/October) he worked as a *mirzā* (accountant and scribe) for a sheepskin merchant. Due to the poverty and unsanitary conditions of *madrasa* life, his health began to deteriorate. In 1900, following the advice of a physician, he made a summer journey to the Farḡāna valley, about which he composed a long *maṭnawī* (Hodizoda, ed., 1964, pp. 226-33). In spite of financial support from his friends, Ḥayrat died of tuberculosis in July 1902 ('Ayni, *Yāddāsthā*, pp. 496-99).

Next to nothing was known about Ḥayrat's life prior to the publication of Ṣadr-al-Din 'Ayni's *Yāddāstahā*, three sections in the third volume of which are dedicated to Ḥayrat's life and poetry and include samples of his work ('Ayni, *Yāddāsthā*, pp. 488-503; there is also valuable information about him scattered throughout the fourth volume). Ḥayrat's acquaintance with 'Ayni in around 1896 brought him to the literary circle of Ṣarifjān Maḳdum Ṣadr-e Zīā', one of the most prominent circles in Bukhara. Ḥayrat is described as having



an extraordinary memory and a humility that led him to shun fame and to refuse to join the Amir's court. Nonetheless, his posthumous reputation was so great that Amir 'Abd-al-Aḥad, himself a poet, sought out his poems. When they could not be found, many were composed to be sold to the court as his work, making it difficult to establish the authenticity of some of the poems attributed to Ḥayrat ('Ayni, *Yāddāsthā*, pp. 488-95).

After Ḥayrat's death, 'Ayni and 'Abd-al-Wāḥed Mon-ẓem, his closest friends, collected his poems together. The latter inscribed them in two bound copies (Bečka identifies these as two separate *divāns* instead of two copies of the same work, Bečka, p. 534; quoted by Şakurzāda and Ātaşin), both of which were lost in 1918 when his house was plundered during the Kolosov incident ('Ayni, *Yāddāsthā*, pp. 488-503). A copy of the *Divān*, discovered in 1956 (Hodizoda, 1957), contains 2,447 verses of poetry, mostly in the form of *gāzals*. The anthology of poems published by Rasul Hodizoda includes slightly more than half of Ḥayrat's *Divān* (Hodizoda, ed., 1964, pp. 16-23, 34-35).

At a time when colloquial usage had become widespread, during the era of "enlightenment" (*ma'āref-parvari*) in late 19th century Bukhara, Ḥayrat was a leading proponent. His later poems are much more vivid by virtue of his use of the vernacular, particularly in describing the ceremonies, festivals, and journeys he himself had experienced. He even uses Russian words occasionally. At the same time, the influence of his *madrassa* training is evident in his use of traditional paradigms, including quotations from the Qur'ān. What makes his poetry distinct from that of his contemporaries is his originality; he avoids for the most part the Indian style (cf. *ibid.*, pp. 32-33), particularly that of Bidel, which was extremely popular at the time.

Tajik literary scholars praise Ḥayrat as one of the best Persian poets of the late 19th century, succeeding such prominent figures as Sawdā, Wāẓeḥ, Şāhin, and Aḥmad Dāneş (q.v.). Ḥayrat's poetry is almost entirely void of concern for social issues, but nonetheless, Soviet critics have tried to read between the lines negative views about the political realities of the emirate (cf. *ibid.*, pp. 29-32). In the context of Persian literary history, he can be classified as one of the leading representatives of the era of literary revival (*bāzgaşt*), which came to Transoxiana much later than Persia. Ḥayrat thus precedes the modernist phase of Tajik literature in the early twentieth century, the most prominent figures of which were 'Abd-al-Ra'uf Feḫrat and Şadr-al-Din 'Ayni (qq.v.).



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