

**RUSSIAN NATIVE - MAGA RAHMANI:
THE FIRST FEMALE WRITER OF AFGHANISTAN AND HER TADHKIRATS**

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**РОЖДЕНА РУССКОЙ - МАГА РАХМАНИ:
ПЕРВАЯ ЖЕНЩИНА-ПИСАТЕЛЬ АФГАНИСТАНА И ЕЕ ТАДХКИРАТЫ**

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Abstract. This article discusses about Maga Rahmani who native Russian woman from Afghanistan was and who wrote very meaningful tadhkirats. Maga Rahmani was very first woman scholar who got involved in creative research. Her works contain much valuable information and facts concerned with the system of government in Mavarannahr, Iran, Afghanistan, and India. Also, some of her tadhkiras is an important source in studying the issues related to the Baburid period and the role of princesses in public policy and literature. The information provided by Maga Rahmani serves as an important source in covering the reforms carried out to improve the governance of the period, and in evaluating the poetry and art of the period under study. In her tadhkirat, Maga Rahmani focuses on the Baburids, mainly on the life and work of Akbarshah, Jahangir Mirza, Shah Jahan, and the queens of that period, Gulbadan Begim, Nurjahon Begim, and Zebunniso Begim. In turn, the tadhkirat of “Pardaneshinone suhanguy” is very valuable in studying the role of Baburi and Timurid princesses in public policy. This article research about life, works, activities of Maga Rahmani as well as the information can be obtained or felt about the political system, economical condition and cultural lifestyle of Afghanistan in XX century’s first half part.

Аннотация. В этой статье рассказывается о Маге Рахмани, коренной русской женщине из Афганистана, написавшей очень многозначительные таджкираты. Мага Рахмани была первой женщиной-ученым, которая занялась творческим исследованием. Ее работы содержат много ценных сведений и фактов, касающихся системы управления в Мавераннахре, Иране, Афганистане и Индии. Также некоторые из ее таджкир являются важным источником в изучении вопросов, связанных с периодом Бабуридов и ролью принцесс в государственной политике и литературе. Информация, предоставленная Магой Рахмани, служит важным источником для освещения реформ, проведенных для улучшения управления периодом, а также для оценки поэзии и искусства изучаемого периода. В своем таджкирате Мага Рахмани сосредотачивается на Бабуридах, в основном на жизни и творчестве Акбаршаха, Джахангира Мирзы, Шаха Джахана и цариц того периода Гулбадан Бегим, Нурджахон Бегим и Зебуннисо Бегим. В свою очередь, таджкират «Парданешиноне сухангуй» очень ценен в изучении роли Бабури и тимуридских принцесс в государственной политике. В данной статье исследуется жизнь, творчество, деятельность Мага Рахмани, а также информация, которую можно получить или почувствовать о политической системе, экономическом состоянии и культурном укладе Афганистана в первой половине XX века.

Keywords: tadhkirats, Afghanistan, poetess, writer, historical female figures.

Ключевые слова: таджкираты, Афганистан, поэтесса, писательница, исторические женские фигуры.

Maga Rahmani was born in Moscow in 1924. Maga Rahmani's father was imprisoned for fourteen years. However, up until that point, since her father was sent as an ambassador to the Turkiye, they went to Turkiye via Tashkent, upon arriving in Tashkent, after hearing the news that her mother's father (Maga's maternal grandfather) had died, Maga Rahmani and her mother went to Russia, they discovered that her grandmother had young children and they stayed there because of financial difficulties. Her father used to send a third of his salary to her grandmother every month. At this time, Maga Rahmani learned to speak and write in Russian, her mother tongue. She learned French in Turkiye because the diplomats in Turkiye spoke French. As Maga recalls: “if the diplomats had three events in one day, their wives would change clothes three times and interact with the ambassador's guests, so my mother hired a French woman to babysit me. I learned to speak and read French from my nanny. When my father was sent to the Afghan embassy in Moscow, my mother and I went to France for treatment and lived for six months. Ghulam Nabi Khan helped us and all Afghans there. After Nadir Khan became the king of Afghanistan, all the diplomats were called to their homeland. When they reached the border, they were imprisoned. My father left us in the Soviet Union and went to Afghanistan. My father was sentenced to prison. Then my mother took me to a German-language school. The teachers there were Germans who had fled Hitler and Russians who had studied in Germany, then the school was closed and my mother was told that she could only stay in the Soviet Union if she renounced Afghanism and kept her Russian nationality, otherwise she would have to leave the country. My father was in prison in a very difficult condition. Once or twice a year he would send a letter from someone to my mother. One day, my mother and father thought that they had been executed and she became very ill. On one of those terrible days, when a letter came from my father, my mother began to hope again. Since my mother loved my father very much, when I was 14, my mother and I went to Afghanistan through Herat. After arriving in Kabul, I went to school. Four years of this school were intended for learning to read and write, and the remaining three years for studying nursing and midwifery. One day, a man in Moscow teased me saying I was an Afghan girl and did not know Persian. When we arrived in Afghanistan, Hashim Khan gave salary of 90 Afghanis to my mother and appointed me to learn Persian well. I was very happy to go to school, I learned how to talk and write to girls completely in three months (<http://bidarzani.com/22321>) [5]. In addition to language skills, they taught us nursing and midwifery there (<https://goo.su/p08Klm>).

Article was based on collecting manuscripting facts about Maga Rahmani and her tadhkirats (mainly “Pardeneshinane suhanguy), translating them, typological-comparative analyzing methods. Statistic research was conducted as well.

Hereby facts will be given about Maga Rahmani in detail and also tadhkirat will be analyzed.

After graduating from school in 1944, she started working as a teacher of French language, biology, mathematics and geography. In addition to teaching, Maga Rahmani worked in radio, publishing, and she was a political activist in gender issues. In 1945, Afghanistan became a member of the UN. In 1946, political prisoners began to be released, including Maga's father Ghulam Kadir, who was released from prison in October of this year. The writer herself remembers these events as follows: The authors, poets and historians used to spend time with interesting conversations and artistic evenings in our house until the evening. My enjoyment of such nights grew day by day, and my interest in Dari literature and Afghan history, and moreover, in the world of politics, grew even more.

Thus, Maga Rahmani began to engage in politics, entered the university in 1949 and became a political figure. In August 1950, there was a coup before the elections, and hundreds of politicians were arrested and imprisoned. Maga was also on this blacklist with his father (<https://goo.su/NMMnK>). From that day, Maga Rahmani became a housewife and was forbidden to go outside. Two guards stood guard under her door for years to prevent Maga from going out. While under house arrest, Maga began to write the essay "Pardaneshinone sukhanguy" dedicated to women [2]. She was not even allowed to take the final exams of her studies. Maga was not allowed to go to the faculty and pass the exam. In October 1953, Maga's mother started working at the UN. After that, it was possible for Maga to go out, but since Maga was an Afghan woman, it was impossible to walk without a chador. In 1955, Maga was hired as a Russian translator for the engineers of the first factory to be built in Kabul. She worked as a translator for engineers for 8 months. Then, starting from 1960, she worked as a translator for the UN organization in Kabul for four years, married a foreigner named Robert and left Afghanistan [6].

All these events on the way of life motivated the creation of Maga's book "Pardaneshinone sukhanguy". The writer's main goal in writing this work was to protect women's rights, show educated women, and prove that there are many talents among Afghan women. In doing so, Maga etched in history the names of the forgotten and overlooked women behind the chador [1].

The tradition of writing tazkiras dedicated to women continued in the 20th century. One of the most famous tazkiras written in this period is the work "Pardaneshinone sukhanguy" by Maga Rahmani, the first female novelist and tazkirahist, writer of Afghan origin.

The language of the work is very simple and fluent. The prologue of the work begins with the following lines:

همه جا صحبت ديوانگي مجنون است
هيچ كس را خبري نيست كه ليلى چون است

That is: Everywhere there is talk of Majnun becoming insane
But no one knows about Layli [4].

Right in the second line of this verse, the attitude towards women is depicted in an ironic way.

"Pardaneshinone sukhanguy" has a prologue and five chapters. Although the first chapter of tazkira is small in size, it is enriched with valuable information. Tazkira contains important information about the political events, state administration, and distribution of power in the country during the dynasties that ruled for eight centuries. In the first chapter of the tazkira entitled "A look at Persian literature from the beginning of the Islamic era to the 6th century", the author briefly cites information about the socio-political and cultural life of the period [4]. Four women are mentioned in this chapter: Rabia Balkhi, Mahasti Ganjavi, Saida Begim, Mutribi Kashgari.

Rabiya Balkhi is the daughter of the ruler of Kandahar, Sistan and Balkh in the Samanid kingdom. The topics of love, loyalty and love for God were the leading themes in her poetry. One stanza and six poems, totaling 34 couplets, are quoted from the poetess.

An interesting legend and narrative about the life of Mahastiy Ganjavi is given, and 23 poems and one rubai in 56 couplets are remembered from her work. Saida Begim from Jorjan came under the pseudonym "علاوييه" ("Alaviya") in the "Mir'ot ul-khayol" tazkira, and in the "Pardaneshinone sukhanguy" tazkira she was given the name Saida Begim, and one ghazal and one hymn of her work appeared in 11 couplets. The information about Mutribi Kashghari is short, one rubai and one poem of hers are mentioned in 4 couplets.

The second season tells about the conquest of Central Asia by the Mongols after the death of Khorezmshah. Genghis Khan ruled Yettisuv, Kashghar, Movarunnahr and the eastern part of Khorezm, as well as the northern part of present-day Afghanistan with his second son Chigatai. After a while, these lands came under the rule of Amir Temur. However, when Amir Temur's son

Shahrukh died without being able to rule the country, bloody coups began in the country with the emirs. During the reign of the last king of the Timurids, Sultan Husayn Baiqaro (875-1469), the people of the sultanate wrote in Persian and Turkic languages. He gathered scientists and poets in his palace. During the reign of this king, literature and art flourished to such an extent that even butchers, tailors, cooks and even shoemakers in the country wrote poetry. In this chapter, the names of the women who lived during the time of Husayn Baiqaro, Mehriy, and Ofoq Begim Jalayir who was the wife of Alisher Navoi's brother Darvesh Ali, are mentioned.

In the 13th century, a great interest in Persian poetry and literature arose in India, and the Persian language became the court language. In this century, three women ruled the kingdoms of Persia and India. Sultan Razia ruled Delhi for three years, Turkon Khotun and his daughter Podshah Khotun (Lola Khotun) ruled Kermon for 26 and 2 years respectively. However, (XV) in India relatively few poetess women appeared, and even if they appeared, their names were not preserved in history. In this chapter, 8 poems, 1 matla, 5 rubai, 11 ghazals, 5 fard, 1 badiha, and 8 couplets praising love for Allah, loyalty, infidelity, old age and youth created by women make up 113 couples with 216 verses [4].

The third chapter of tazkira contains information about the 16th, 17th, and 18th centuries. During this period, Sultan Husayn Baiqaro passed away, and at the beginning of the 16th century, Zahiriddin Muhammad Babur, who was one of the Timurids, ruled Andijan. After the Mongol troops in Babur's army betrayed him, he was defeated by Shaibani Khan and hid in Samarkand [3]. After conquering Kabul, Badakhshan and Kandahor, Babur headed towards India and continued the Timurid dynasty in India by slowly conquering Indian provinces for several years and declaring Delhi as his capital. The kings of this dynasty were very attached to Persian history and literature, and the writers were rewarded with countless prizes. For this reason, writers from Iran, Movaraunnahr used to visit to praise the sultan. Due to the great attention paid to literature during the Babur period, his two daughters, a granddaughter, Akbar Shah's wife and Khumayun's son also wrote poetry, and the wives of several Mongol sultans, especially Nurjahan Begum, Aurangzeb's daughters also wrote poetry. Aurangzeb's daughter, Zebunisa, had a collection of divans consisting of several couplets, naturally she was assisted by her entourage, but unfortunately nothing has survived except for a couple of fards. While the Babur government was developing in India, Afghanistan was divided into two. The northwestern part belonged to the Safavids, and the southeastern regions belonged to the Indian Timurids. Later, Mir Abdullah took the government and went to Isfahan. After the death of Sultan Hussein, the state passed to his son Tahmasp II. He was engaged in collecting a large army. Ashraf Khan, the son of Mir Abdullah, killed his father in 1137 (1725) and became the king. Shah Tahmasp took the Afghans out of Iran and posed a great threat to Nadir Shah, but he had not lost a single battle for 12 years. Later, Nadirshah transferred his son Abbas to the throne under the name of Abbas III in order to continue the Afshar dynasty. His capital was Mashhad, and his lands included India, Movarunnahr and Iran. In 1163 (1760), the kingdom of Iran passed into the hands of Karim Khan Zend, one of Nadirshah's officials. His capital was the city of Shiraz. After his death, in 1209 (1806), the Qajar dynasty disintegrated. During this period, science was almost undeveloped, as there were a lot of wars and destructions. In addition to this information, this chapter is enriched with information about 32 famous princesses, such as Nurjahan Begim, Komila Begim, Gulbadan Begim, who lived and worked in that period. At the moment, 22 poems, 7 rubai, 5 fards, 22 verses, 12 ghazals and 4 recitations were given from their work, totaling 142 couplets.

The fourth chapter of Tazkira [4] covers the 19th century. This period describes the period of Temurshah, the son of Ahmadshah Baba. Temurshah ruled the government for 22 years. Aisha Afghani was one of the famous poets of her time. Ahmad Shah's children could not maintain peace

and tranquility in the country. As a result, the management of the government passed into the hands of Sardar Poyandekhan. This dynasty was known as Muhammadzai. In 1254 (1825), Amir Dostmuhammad Khan united the lands of Afghanistan and was appointed Sultan. In 1839, the British launched the first Anglo-Afghan War in Afghanistan. Amir Dostmuhammad Khan was forced to retreat to Bukhara. But in 1840 he surrendered to the British and fled to India. In 1843, after the execution of Shah Shejo, who was supported by the British, with the movement of the Afghan nation, the British left Afghanistan, and Amir Dost Muhammad returned to Afghanistan and ruled the kingdom for 20 years. After his death, Amir Sherali Khan ruled the country for 2 years. Meanwhile, the second Anglo-Afghan war began, and the Afghan nation faced mass murder of many people and destruction of cities as a result of brutal bloody battles. Even in such a difficult age, the Afghan nation held its height and participated widely in the literary scene. Persian literature flourished especially during the reign of Nadir Shah, who declared Tehran as the capital, and during the Qajar dynasty, which won the war with the Russians and the Ottomans. Neshot, Qaim Maqom Qaani, Visol Sherozi and others created Sabki Hindi, that is, a simpler ancient language style. Since the Qajar kings and princes had a great interest in literature, their wives and daughters also freely participated in the literary scene. Information about them is fully included in this chapter.

In the 18th century, the British invaded India and captured the Mongol king, finishing the last representative of this dynasty. The British gradually entered the social and political life of India, introduced English instead of Persian, and after some time, English became the official language of India. For this reason, two or three Persian poets appeared in India during this period, and the rest were mostly from Afghanistan and Iran. This chapter talks about 40 poetesses who lived and created in this period, and 81 poetic genres and various poetic arts related to their work are presented, such as madh, na't, ghazal, ruboi and consists of 362 couplets in total.

The fifth chapter of tazkira is dedicated to unknown poetesses. Maga Rahmani said that no matter how much she searched, she could not find information about the life and work of women in this chapter. Therefore, she decided to create a separate chapter for them and show it at the end of the tazkira [4]. In this season, 22 poems, 4 ghazals, 9 fards, 7 couplets, 4 rubai's and one matla about 37 poetesses are presented.

To sum up, Maga Rahmani's "Pardaneshinone sukhanguy" study covering eight centuries contains information about the state management system formed in Movarounnahr, Iran, Afghanistan and India. The information provided by Maga Rahmani serves as an important source for elucidating the reforms implemented in order to improve the state administration of the period, and for evaluating the poetry and art of the studied period. When Maga Rahmani talks about the Baburis in her tazkira, she mainly emphasizes the times of Akbar Shah, Jahangir Mirza, and Shah Jahan, as well as the life and work of the princesses of that time, Gulbadan Begum, Nurjahan Begum, and Zebunnisa Begum. It should be noted that, "Pardaneshinone sukhanguy" is very valuable for studying the position of Babur and Timurid queens in the state policy and literature.

Maga Rahmani brought a total of 299 poetic fragments through poems (113), matla' (2), rubai (28), ghazal (41), verse (2), qita (3), recitations (4), couplets (78), fard (23), badiha (1), na't (1), hymns (1), marches (3) written by women. At this point, "Pardaneshinone sukhanguy" tazkirah served as an important source for other tazkira writers as a tazkirah dedicated to women in Afghan literature. The comments of Bibi Orzui Samarkandi, Dukhtare Qazi Samarkandi, Zaifiy and Podshah Khotun, Nadira, originally from Samarkand and Khorezm, recorded in the "Pardaneshinone sukhanguy" tazkira, increased the value of the work among the peoples of Central Asia. In the course of this research, it became clear that each artistic work is of great importance for the history and development of literature. The role of Persian, Turkish, Arab, Indian and women of various professions in society and their position in social life is described in a simple and fluent

language for the reader. The poetic pieces included in the tazkira are significant for their high artistry and richness of poetic arts.

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*Работа поступила
в редакцию 27.02.2023 г.*

*Принята к публикации
09.03.2023 г.*

Ссылка для цитирования:

Tuychiyeva O. Russian Native - Maga Rahmani: The First Female Writer of Afghanistan and Her Tadhkirats // Бюллетень науки и практики. 2023. Т. 9. №4. С. 621-626. <https://doi.org/10.33619/2414-2948/89/81>

Cite as (APA):

Tuychiyeva, O. (2023). Russian Native - Maga Rahmani: The First Female Writer of Afghanistan and Her Tadhkirats. *Bulletin of Science and Practice*, 9(4), 621-626. <https://doi.org/10.33619/2414-2948/89/81>