



AN OVERVIEW TO POSTMODERNIST MOVEMENT IN CONTEMPORARY TAJIK LITERATURE

Shakhzoda Nazarova

PhD student, Samarkand State University

Under the name of Sharaf Rashidov

ORCID iD: 0009-0008-8630-5361

Email: shahzoda.nazarzoda@gmail.com

Abstract: Sayf Afardi, Muhammadzaman Saleh, Bahmanyar, Muazzama, Muhammadrahim Saydar, Qader Rustam, Shahzoda Samarqandi are the postmodern Tajik contemporary writers, who have provided literary works that break social realism and simplicity of the prose in Tajik modern literature. They have a great knowledge of postmodern Persian literature, obviously Persian classical and World literature mainly in Russian translations.

Among these limited innovators, Sayf Afardi (more commonly known as Saif Rahimzad Afardi or Сайф Раҳимзод Афардӣ) stands out for incorporating proto-metafictional and surreal elements into his short stories. Dream-like sequences and philosophical abundance in his prose, evoking a sense of estrangement from everyday reality stands out in his writings.. While not purely postmodern, his narratives challenge straightforward realism, inviting readers to question perceptual boundaries in ways reminiscent of surrealist influences.

Key words: Postmodern Tajik contemporary writers, Sayf Afardi, Muhammadzaman Saleh, Bahmanyar, Muazzama, Muhammadrahim Saydar, Qader Rustam, Shahzoda Samarqandi.

Introduction

Postmodernism as a defined movement is not strongly established in Tajik literature. However elements of metafiction started to emerge in writings of limited writers as Sayf Afardi's short stories, Bahmanyar's novel *Shahanshah*, Muhammadzaman Saleh's novel *Melody of the city of Love* and Samarqandi's *Back to Bukhara* and *A Woman Who Walks With The Statues*.

Khudayi Sharif, Tajik scholar, in his broadly detailed book *Theory of Prose*, does not mention metafictional novels or any sort of postmodern literary techniques. (Khudai; 318) He does focus on classical and more accepted forms of prose in Tajik society. The transition from social realism to postmodernity in Tajik literature is mild and for that reason does not get clearly acknowledged or accepted by Tajik major theorizations. (Muhammadjan Shakuri, Sahib Tabarov, Rasul Hadizade, Abdukhaliq Nabavi, Khudaynazar Asazade, Khudayi Sharif, Matluba Khojaeva, Jurakhan Baqazade, Shamsiddin Saleh, Hurali Saleh, Shahzaman Rahmanov and others).



The transition from socialist realism to metafictional experimentation marks a pivotal shift in contemporary Tajik prose since independence in 1991. Socialist realism, dominant during the Soviet era and the early post-independence years, prioritized ideological conformity, collective heroism, and national revival through realist representation. The civil war (1992–1997) and subsequent cultural dislocations, however, created space for aesthetic diversification. (Sayfulloev; 13-83)

Tajik postmodern literature emerged in the 1980s and as a distinct aesthetic phenomenon in the post-independence period after 1991, most prominently from the early 2000s onward it has found a shape, as writers responded to the ideological vacuum left by the Soviet collapse, civil war trauma (1992–1997), and the urgent need for cultural redefinition. Unlike the radically skeptical and deconstructive postmodernism of the West (Lyotard, Baudrillard, Calvino) or the cynical, grotesque irony of Russian postmodernism (Sorokin, Pelevin), the Tajik variant is reconstructive and dialogic: it employs metafiction, fragmentation, intertextuality, and reader–writer interplay not to proclaim the end of grand narratives, but to renegotiate, revive, and re-animate classical Persian-Tajik heritage in a post-Soviet, postcolonial context. We will come back to it in later chapters.

Postmodern literature is a form of literature that is characterized by the use of metafiction, unreliable narration, self-reflexivity, and intertextuality, and which often thematizes both historical and political issues. (11)

In the Oxford dictionary postmodernism is characterised as: “a style and movement in art, architecture, literature, etc. in the late 20th century that reacted against modern styles, for example by mixing features from traditional and modern styles.” (12)

In the Britannica encyclopaedia it is registered as: “postmodernism, in Western philosophy, a late 20th-century movement characterized by broad skepticism, subjectivism, or relativism; a general suspicion of reason; and an acute sensitivity to the role of ideology in asserting and maintaining political and economic power.” (13)

This style of experimental literature emerged strongly in the United States in the 1960s through the writings of authors such as Kurt Vonnegut, Thomas Pynchon, William Gaddis, Philip K. Dick, Kathy Acker, and John Barth.

These writers have developed a new style of experimenting in prose by questioning authorities and using new literary techniques, such as metafiction.

Metafiction is most strongly associated with postmodernism (roughly mid-20th century onward), though it is not exclusive to it. Postmodern literature rejects grand narratives, absolute truth, and traditional realism, embracing fragmentation, skepticism, irony, relativism, and playfulness instead.

Metafiction became a central tool of postmodern writers because it perfectly embodies postmodern concerns: It undermines the illusion of transparent realism (common in 19th-century novels) and exposes fiction as a constructed, mediated artifact; It questions authority (of the author, of "truth," of history) by showing narratives as provisional and subjective; It blurs boundaries — between fiction/reality, author/character, reader/text — reflecting



postmodern ideas that reality itself is constructed through language and discourse; It often uses parody, pastiche, and self-reflexivity to critique earlier literary forms and cultural myths. (LaRocca; 152)

Key postmodern theorists link the two closely:

Linda Hutcheon coined "historiographic metafiction" for works that are both highly self-reflexive and engage with historical events (e.g., novels that rewrite history while admitting their fictionality).

Many critics see metafiction as a hallmark (or even a defining feature) of postmodern fiction, appearing prominently in authors like Italo Calvino, John Barth, Thomas Pynchon, Vladimir Nabokov, Jorge Luis Borges, and — in Tajik context — Bahmanyar, Afardi, M. Saleh.

While metafiction predates postmodernism, it flourished in the postmodern era after World War II, as a way to express doubt about stable meaning, fixed identities, and objective reality, turning the act of reading/writing into part of the subject matter itself. (Aflatuni; 339)

Tajik postmodernism thus offers a unique Central Asian contribution: a “dialogic postmodernism” that refuses ironic emptiness and instead proposes that grand narratives can be talked back to life through listening, collaboration, and cross-generational engagement — one of the most hopeful and heritage-focused forms of postmodern expression worldwide.

The conceptual landscape of self-reflexive literature encompasses related yet distinct categories, chief among them metafiction and metanarrative, whose conflation has caused considerable critical debate. While metanarrative concerning overarching stories that frame or legitimise smaller narratives—often critiqued in postmodern theory for their totalising tendencies—metafiction specifically denotes fiction that foregrounds its own constructed nature and the processes of literary production.

Saif Rahimzod Afardi

Saif Afardi (full name: Saif Rahimzod Afardi, Tajik: Сайф Раҳимзод Афардӣ) is a contemporary Tajik prose writer whose short stories and philosophical narratives mark a subtle departure from the dominant realist and lyrical traditions in Tajik literature. While postmodernism remains marginal in Tajik writing overall—prioritizing national identity, classical Persian revival, and ethical realism—Afardi's works incorporate elements that align with proto-postmodern or surrealist-influenced techniques, often blurring the lines between reality, dream, and philosophical abstraction.

Critics in Tajik literary circles (e.g., references in discussions by scholars like Umar Safar) highlight Afardi's prose as drawing from surrealism (сюрреализм) or "abundance" (фаровонӣ, possibly evoking excessive imagery or stream-of-consciousness overflow).

"Brother of Angels" (Бародару фаршутагон) and "Avtoportret" (Автопортрет) are notable examples of Afardi's prominent works, this short story was adapted into a short film by Tojikfilm, underscoring its cultural resonance. It explores themes of human spirituality intertwined with national music and folklore, using symbolic, ethereal imagery (angels as metaphors for transcendence or lost purity). The narrative's abundance of dream-like motifs.



and philosophical depth evokes surrealist influences, making the familiar (Tajik cultural elements) strange and renewing emotional/spiritual experience.

Sayf's prose style appears outwardly simple. His descriptions, thoughts, reflections, and dialogues are expressed not in long, convoluted sentences, but in short, concise, vivid, colorful, and highly imagistic ones. (Samad; 283- 296)

Afardi's experimentation is rare and understated, as Tajik critics note limited familiarity with surrealism's "components and peculiarities" in the local literary community. His influences likely stem indirectly from broader Persian modernism or global trends via translations, rather than direct postmodern adoption (e.g., no overt pastiche or heavy irony like in Russian postmodernists). Instead, his work bridges traditional Tajik lyricism with modern introspection, offering a quiet innovation amid a literature focused on heritage preservation.

Overall, while not a full-fledged postmodernist, Afardi represents one of the few Tajik writers introducing surrealist/postmodern echoes—primarily through abundance of imagery, philosophical estrangement, and subtle self-reflexivity—enriching contemporary prose without dominating the field.

The short story "Avtoportret" (Tajik: "Автопортрет," meaning "Self-Portrait") exemplifies Afardi's introspective style. As a quintessential example of his prose, it explores the complexities of self-perception, identity, and inner conflict through a reflective, almost confessional narrative lens. The title itself—"Self-Portrait"—suggests a metafictional or autobiographical undertone, where the protagonist (or narrator) engages in a profound self-examination, mirroring the author's own philosophical inclinations. (Afardi; 157)

In "Avtoportret," Afardi delves into the psychological landscape of an individual confronting their own image—not merely physically, but existentially—amid the cultural and social shifts of Tajik society. The story weaves dream-like abundance, symbolic imagery, and fragmented reflections, evoking surrealist influences while grounding them in Tajik realities (e.g., rural motifs, spiritual quests, or the tension between tradition and modernity). This creates a sense of defamiliarization, renewing the reader's perception of selfhood and human experience.

Though not widely translated or extensively analyzed outside Tajik literary circles due to Afardi's untimely passing, "Avtoportret" stands as a poignant representation of his legacy: a bridge between traditional Tajik lyricism and subtle modern experimentation. It invites readers to question the boundaries of reality and self-representation, making it a quietly innovative piece in contemporary Tajik short fiction. Afardi's contributions, including this story, continue to be celebrated through memorials, exhibitions, and discussions among Tajik intellectuals, highlighting his enduring, if understated, impact.

Muhammadzaman Saleh

Muhammadzaman Saleh (Tajik: Мухаммадзамони Солеҳ, 1951–2010) was a prominent Tajik novelist, short-story writer, and intellectual whose innovative style and deep philosophical insights elevated him as one of the most refined and thoughtful voices in late.



Soviet and post-independence Tajik literature. Born in Tajikistan, Saleh entered the literary scene with works that blended historical depth with contemporary themes, often fusing ancient Persianate motifs with modern psychological exploration. He is celebrated for his stylistic innovation, subtle lyricism, and the seamless integration of historical narratives into modern frameworks, earning praise as a "fine-expressive and profoundly thoughtful" writer who brought novelty to Tajik prose.

Published in 1989, during the waning years of the Soviet Union amid the glasnost era of relative openness, *Оҳанги Шаҳри Ииқ* (translated as *Melody of the City of Love*) stands as one of Saleh's key works from this productive period. The novel exemplifies his signature approach: intertwining themes of love, spirituality, and cultural heritage with evocative, melodic prose that evokes the poetic traditions of Persian literature. Set against symbolic urban or historical landscapes, it explores the resonances of human emotion—particularly romantic and existential love—in a "city" that metaphorically represents idealized harmony, perhaps echoing classical Persian concepts of love as a transcendent force (drawing from Sufi influences or epic traditions).

Saleh's narrative style in this work is marked by lyrical abundance, introspective depth, and a blending of realism with symbolic elements, creating a "melody" that harmonizes personal longing with broader cultural echoes. While firmly rooted in Tajik ethical and historical concerns, the novel subtly introduces innovative techniques—such as layered symbolism and reflective narration—that some critics associate with emerging postmodern tendencies in Tajik literature, including hints of metafiction or skepticism toward singular historical truths.

Tragically, Saleh passed away prematurely at age 58 in Dushanbe, leaving behind an enduring legacy through works like *Оҳанги Шаҳри Ииқ*, *Ииқи актёри нур* (*Love of the Old Actor*, 1987), *Девори Хурасон* (*Wall of Khorasan*, 1999), and others published in Tajikistan. His contributions continue to be honored in memorials and anthologies, underscoring his role in enriching Tajik prose with intellectual sophistication and stylistic renewal during a transitional era.

Skepticism toward singular narratives of love and harmony: The central metaphor of the *Melody of the City of Love* functions as an idealized, almost utopian space where love manifests as a transcendent "melody." This can be read as a gentle postmodern questioning of grand romantic or spiritual metanarratives inherited from classical Persian/Sufi traditions (e.g., divine love as ultimate truth). In a post-Soviet transitional context, the novel subtly undermines absolutist ideals by portraying love's melody as fleeting, subjective, and intertwined with human transience—echoing postmodern incredulity toward unchanging truths. (Saleh; 192)

Blending of realism and symbolic abundance: Saleh's prose fuses realistic emotional portrayal with abundant symbolic imagery, creating a layered, non-linear resonance rather than straightforward plot progression. This lyrical "overflow" evokes a mild form of





postmodern hybridity, mixing historical Persian motifs with modern introspection, without fully fragmenting the narrative.

Metafiction—where the text self-consciously reflects on its own fictional nature—is present in understated forms, aligning with the novel's designation in some discussions as exhibiting early metafictional hints:

Reflective narration and self-awareness: The narrative often shifts into meditative, almost confessional layers where characters (or the implied authorial voice) contemplate the act of experiencing or "composing" love's melody. This creates moments of self-referentiality, blurring the boundaries between lived emotion and artistic construction—as if the "city" and its "tune" are acknowledged as literary inventions commenting on the elusiveness of meaning.

Intertextual Echoes as Meta-Layer: Saleh weaves allusions to classical Persian poetry and Sufi concepts of love (ishq), subtly drawing attention to the text's constructed intertextuality. Readers are invited to reflect on how modern prose "re-composes" ancient melodies, hinting at the artificiality of cultural continuity in a changing era.

These elements remain restrained and organic, integrated into Saleh's signature thoughtful lyricism rather than dominating the work. They represent a transitional innovation: moving beyond rigid socialist realism toward greater personal and philosophical freedom, without embracing full postmodern playfulness. In the broader context of Tajik literature, such traits in *Оҳанги Шаҳри Ииқ* contribute to its quiet role in introducing metafictional subtlety, enriching ethical and emotional depth amid post-Soviet identity exploration. The novel's enduring value lies in this balance—profound yet innovative—making it a bridge between tradition and tentative modernity. (Saleh, 192)

Metafiction is prominently explored in two notable Tajik novels: *Shahanshah* (2007) by Bahmanyar and *Back to Bukhara* (2020), *A Woman Who Walks With The Statues* (2025) by Shahzoda Samarqandi.

These works represent innovative voices in late Soviet and post-independence Tajik prose, where authors subtly incorporate self-referential elements to explore identity, memory, and cultural myths in a fragmented modern context.

Bahmanyar Amini

Bahmanyar emerges as the central figure in this evolution. His early novel *Sarmaddeh* blends psychological realism with poetic-romantic elements, while *Shahanshah* (2007) fully embraces metafiction: the modern frame narrative is repeatedly interrupted by unfinished historical tales, actively reshaped by two modern female readers (Chista and Sita) who critique drafts, demand revisions, and supply transitional phrases. This dialogic structure transforms authorship into collaboration, blurring boundaries between writer, reader, and text, while bridging classical Persian-Tajik storytelling traditions with postmodern playfulness.

Contemporary Tajik prose thus develops a distinctive “dialogic postmodernism”—less radically deconstructive than its Western counterpart, more reconstructive in reviving cultural memory and national identity. Younger writers and digital/network literature further expand this trend, questioning narrative authority and exploring hybrid forms.





The shift reflects not mere imitation of global postmodernism, but a culturally grounded response to post-Soviet identity crises, offering new aesthetic and ideological possibilities for Tajik literary expression in the 21st century.

Bahmanyar is a celebrated Tajik writer known for his unique style diverging from socialist realism, creating an imagined utopian world in his fiction. His interconnected works often revolve around the fictional village of *Sarmaddeh* (an eternal, idealized rural realm), but *Shahanshah* stands apart by shifting the setting to an urban environment. Here, characters—despite city life—yearn for the harmonious, dream-like existence of *Sarmaddeh*, symbolizing lost cultural purity or personal fulfillment.

Metafictional insights emerge through: Self-Referential World-Building: The explicit invention of *Sarmaddeh* across Bahmanyar's oeuvre draws attention to the author's role as "creator" of alternate realities. In *Shahanshah*, characters' longing for this fabricated village underscores the artificiality of utopian narratives, subtly commenting on how literature constructs idealized homelands amid real-world disillusionment (post-Soviet transitions). (Bahmanyar; 472)

Blurring fiction and aspiration: Heroes' dreams of rural idyll in an urban novel invite readers to reflect on the text's own constructed myths, a mild metafictional gesture questioning the boundaries between lived Tajik experience and literary invention.

Bahmanyar's enrichment of Tajik prose with new themes, and his novels are considered peaks of his creativity, praised for imaginative "fabrication" that nourishes national literature.

It was against this backdrop that Bahmanyar (Najmiddin Arabzoda, 1954–2020), one of the most original voices in late- and post-Soviet Tajik literature, began his literary career in the second half of the 1970s and 1980s. With the publication of his early short stories such as *Ohubarra* and *Zovi Karafsa*, Bahmanyar immediately distinguished himself by challenging the rigid conventions of the era. As the following quot reveals, he openly critiqued the "party-molded" nature of prose, where characters, themes, language, and even stylistic complexity were dictated from above to ensure ideological clarity and mass accessibility—often at the expense of genuine artistic expression.

Prof. Abdunabi Sattarzade states in his article that: “When Bahmanyar began his writing career in the second half of the 1970s and 1980s and his first stories (*Ohubarra*, *Zovi Karafsa*, and others) were published, Tajik prose—despite the successful efforts of Pulod Tolis, Fazliddin Muhammadiiev, Kuhzod, Sorbon, Juma Odina, and others—had, on the whole, not escaped the framework of “Soviet-molded literature,”... And worst of all, they (Soviet system, S. N.) demanded that the work be written in such a language and style that the people—in their understanding, the party members themselves—would not have to strain their brains or look up words in a dictionary...” (Muradi; 5)

This candid reflection, drawn from Bahmanyar's own statements, underscores his role as a quiet innovator who sought to liberate Tajik fiction from dogmatic constraints, paving the way for greater stylistic freedom and imaginative depth in the decades that followed.





Bahmanyar Amini often hailed as a "living classic" and a pinnacle of Tajik prose during the perestroika era through the early 2000s, he broke away from the rigid constraints of socialist realism to create a uniquely lyrical, humorous, and culturally rooted style. His works, though limited in number: *Ишқи сайёд* (Ishqi Sayod, 1984), *Асби обӯ* (Asbi Obi, 1988), *Дуди ҳасрат* (Dudi Hasrat, 1994), *Сармаддеҳ* (*Sarmaddeh*, 2002), left a lasting impact on Tajik identity and literary expression.

His last work, the ambitious novel titled *King of Kings* (*Шоҳаншоҳ* in Tajik), published in 2007, received comparatively little critical attention and enjoyed a more limited readership than his earlier masterpiece *Sarmaddeh*; nevertheless, it stands out as a pioneering achievement in Tajik literature, being one of the very first overtly metafictional novels to emerge in the tradition, boldly blurring the boundaries between reality and fiction while self-consciously examining the act of storytelling itself.

Saadi Said, independent scholar and the alumni of State University of Samarkand, emphasizes the focus of contemporary Tajik writers on rural life and cultural traditions. He notes that many Tajik authors, born and raised in rural areas or valleys, draw heavily on these settings in their work. (Sa'di; 224)

Despite being born in remote Panjakent, Bahmanyar brings city life and postmodern features into spotlight in his second novel *Shahanshah*. However Bahmanyar's works are neither widely taught in Tajik schools nor included in university curricula. This oversight risks consigning his masterpiece, *Sarmaddeh*, and its timeless portrayal of Tajik identity to obscurity.

Overall, *Shahanshah* reflects Bahmanyar's insights on Tajikistan's post-Soviet urban transformation, the emancipation of women as a marker of progress, and the personal/intellectual costs of moving between worlds. The time-travel element adds layers of historical self-reflection, linking contemporary identity to ancient roots.

Bahmanyar is a prominent Tajik writer known for innovative prose in post-Soviet Tajik literature. His two major novels, *Sarmaddeh* (published in parts: first in 2002, expanded in 2014) and *Shahanshah* (2007), represent peaks of his career and often appear together in collections. While interconnected, they differ significantly in setting, style, themes, and reception. Both explore Tajik identity in the post-Soviet era.

Conclusion

Tajik postmodernist literary movement started during the 80th, the Perestroika period of history, when Tajiks started to go back to their native roots and split from Soviet literary realism. In the 80's writers like Bahmanyar, Muhammadzaman Saleh and Sayf Rahimzad Afardi, Muazzama, Muhammadrahim Saydar, Qader Rustam and others emerged with the new voice and new style, forming the postmodern era of the Tajik prose.

Between these modernist writers only Bahmanyar has practiced metafictional techniques in his works, which fit within the story within the story category, incepted narrative, time traveling and intertextuality vastly. However other Tajik postmodernist writers of





Bahmanyar's time have self-reflectory nuances in their works and they have played a great role in establishing the postmodern era of Tajik prose.

1. Postmodernism refers to a broad literary and cultural movement that emerged prominently after World War II (roughly from the mid-20th century onward), reacting against modernism and traditional forms of narrative. It rejects the idea of absolute truths, grand narratives (like progress, reason, or universal meaning), and realistic representation. Instead, it embraces skepticism, relativism, irony, playfulness, and the notion that reality is constructed through language, culture, and power structures.

2. Key characteristics of postmodern literature include:

- **Fragmentation** and non-linear narratives
- **Intertextuality** (references to other texts, blending high and low culture)
- **Pastiche** and parody
- **Unreliable narrators**
- **Blurring of fact and fiction**
- **Self-reflexivity** (the text comments on itself)
- **Irony**, dark humor, and rejection of authority (including the author's)

3. Postmodern works often question how stories are told, who controls meaning, and the boundaries between art and reality.

Although metafiction existed before postmodernism, it flourished after World War II as a means to express skepticism toward stable meaning, fixed identities, and objective reality, making the acts of reading and writing central to the narrative itself. Tajik postmodernism offers a distinctive Central Asian contribution: a “dialogic postmodernism” that rejects ironic emptiness and instead revives grand narratives through listening, collaboration, and cross-generational dialogue—one of the most optimistic and heritage-oriented variants of postmodern expression globally. Self-reflexive literature includes related but distinct concepts: metanarrative (overarching, totalizing stories often critiqued in postmodern theory) and metafiction (fiction that foregrounds its own constructed nature and literary processes).

4. Metafiction (sometimes called "self-conscious fiction" or "fiction about fiction") is a specific narrative technique where a work of fiction deliberately draws attention to its own status **as fiction**. It breaks the illusion of realism by reminding readers they are engaging with an artificial construct.

Common features include:

- **Breaking the fourth wall** (directly addressing the reader)
- Characters or narrators aware they are in a story
- Comments on the writing process, plot conventions, or authorship
- Self-referential elements (e.g., discussing the book itself within the book)
- Disruption of immersion to highlight artificiality

5. Metafiction is widely regarded as a **hallmark** or core mode of postmodern literature. Postmodernism's skepticism toward objective reality, stable meaning, and traditional storytelling finds perfect expression in metafiction's self-awareness. By exposing the



constructed nature of narratives, metafiction embodies postmodern ideas: stories aren't windows to "truth" but artifacts shaped by language, ideology, and convention. Critics like Patricia Waugh describe metafiction as a key practice within the broader postmodern movement, while Linda Hutcheon highlights "historiographic metafiction" (blending history and self-aware fiction) as paradigmatic of postmodernism.

6. **Postmodernism** is the larger cultural/literary sensibility; **metafiction** is one of its most distinctive tools. Metafiction and postmodernism are deeply connected because metafiction serves as one of the most powerful tools for expressing core postmodern concerns. Postmodernism rejects stable meaning, grand narratives, objective truth, and traditional realism, embracing instead fragmentation, irony, relativism, and skepticism toward authority. Metafiction embodies these ideas by deliberately exposing the artificiality of fiction—breaking the illusion of seamless reality, blurring boundaries between author/character/reader, and making the act of storytelling itself the subject. Through self-reflexivity, parody, pastiche, and direct reader address, metafiction questions how narratives are constructed, who controls meaning, and whether “truth” can ever be fixed—turning reading and writing into active, skeptical, collaborative processes central to postmodern thought.

Due to the thesis limitations we focused only on Sayf Afardi, Mohammadzaman Saleh and Bahmanyar as a pioneer of the metafictional prose in Tajik contemporary Literature.

Literature:

1. Самад, Абдулхамид, охирсухан, Доғҳои Офтоб, Афардӣ, Сайф Раҳимзод, маҷмӯаи повестҳо, Душанбе, 2003; саҳ. 283- 296
2. Афардӣ, Сайф, Раҳимзод, Доғҳои Офтоб, ҳикояи “Автопортрет” Душанбе, 2003, 157 саҳ.
3. Солеҳ Муҳаммадзамон, Оҳанги шаҳри ишқ, Душанбе, 1989, 192 саҳ.
4. Баҳманёр, Сармаддеҳ. Душанбе: “Адиб”, 2013, 472 саҳ.
5. Баҳманёр. Шоханшоҳ. Душанбе. Эҷод, 2007. 260 саҳ.
6. Муродӣ, Абдурауф, Шоъире аз Сармаддеҳ, Душанбе, Адиб, 2016, 346 саҳ. Саф 5.
7. Саъдӣ Саид, Табири симои ҷавон дар настри муосир. Самарқанд: “Турон Нашр”, 2021. 224 саҳ.
8. Баҳманёр, Сармаддеҳ. Шоханшоҳ. Душанбе: “Адиб”, 2013, 472 саҳ.
9. Шариф, Худой. Назарияи наср, Душанбе, 2004; 318 саҳ.
10. Сайфуллоев, А. Уфуқҳои тозаи наср, Душанбе, Адиб, 2006, 766 саҳ. 13- 83
11. https://en.wikipedia.org/wiki/Postmodern_literature
12. https://www.oxfordlearnersdictionaries.com/definition/english/postmodernism?q=postmodernism#google_vignette
13. <https://www.britannica.com/topic/postmodernism-philosophy>





14. LaRocca, David (15 August 2017). "Translating Carlyle: Ruminating on the Models of Metafiction at the Emergence of an Emersonian Vernacular". *Religions*. 8 (8): p.152.

15. Афлатуни, Сухбат. Как убить литературу. Очерки о литературной политике и литературе начала 21 века, Серия книги о книгах, Эксмо, 2021, 339 pp

