At the height of literary nationalisms in the twentieth century, leftist internationalists from Turkey, Iran, Afghanistan, India, and the Soviet East bonded over their shared love of the classical Persian verses of Hafiz and Khayyam. At writers’ congresses and in communist literary journals, they affirmed their friendship and solidarity with lyric ghazals and ruba‘iyat. Persianate poetry became the cultural commons for a distinctively Eastern internationalism, shaping national literatures in the Soviet Union, the Middle East, and South Asia. By the early Cold War, the literary entanglement between Persianate culture and communism had established models for cultural decolonization that would ultimately outlast the Soviet imperial project. In the archive of literature produced under communism in Persian, Tajik, Dari, Turkish, Uzbek, Azerbaijani, Armenian, and Russian, this book finds a vital alternative to Western globalized world literature.

Samuel Hodgkin is Assistant Professor of Comparative Literature at Yale University. His articles have appeared in *Comparative Literature Studies, Iranian Studies, Philological Encounters, Cahiers de Studia Iranica*, and *Cahiers d’Asie centrale.*
World Literature is a vital part of twenty-first-century critical studies. Globalization and unprecedented levels of connectivity through communication technologies force literary scholars to rethink the scale of literary production and their own critical practices. As an exciting field that engages seriously with the place and function of literary studies in our global era, the study of world literature requires new approaches. Cambridge Studies in World Literature is founded on the assumption that world literature is not all literatures of the world nor a canonical set of globally successful literary works. The series will highlight scholarship on literary works that focus on the logics of circulation drawn from multiple literary cultures and technologies of the textual. While not rejecting the nation as a site of analysis, the series will offer insights into new cartographies – the hemispheric, the oceanic, the transregional, the archipelagic, the multilingual local – that better reflect the multiscalar and spatially dispersed nature of literary production. It will highlight the creative coexistence, flashpoints, and intersections, of language worlds from both the Global South and the Global North, and multiworld models of literary production and literary criticism that these have generated. It will push against existing historical, methodological, and cartographic boundaries and showcase humanistic and literary endeavors in the face of world-scale environmental and humanitarian catastrophes.

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Technical Note: Translation, Transliteration, and Dates

All translations are my own scholarly renderings, unless otherwise noted, and are intended purely for nonexpert reader comprehension. Where I am aware of a published literary translation that might aid appreciation for nonspeakers of the language, I cite it. When translating terminology, for the sake of nonexperts, I use familiar English terms wherever the distortion is not too great (misra‘ and bayt are translated as line and couplet, rather than the more technically correct but arcane hemistich and distich).

In citations of works in the footnotes and bibliography, where conventionality is especially important for usefulness to my fellow scholars, I have followed the Library of Congress (LOC) system for each language, in accordance with the script in which the particular text was printed. In the case of Latin-script works, I preserve the original orthography, with the exception of unusual characters, which I transliterate (Azerbaijani æ becomes æ).

However, the Latin script is not a neutral instrument for writing about poetry from a period and region in which the relationship between the spoken and written word was a matter of intense debate. There are particular costs and benefits for all of the various Latin, Cyrillic, and modified Arabo-Persian scripts that have been tried out for the languages discussed here by individual writers and state institutions. Above all, the proliferation of language-specific scripts reifies differences of pronunciation that were invisible in Arabic script, turning them into national shibboleths. In original-language quotations from any Iranian or Turkic language in the body of the text, in order to preserve the unity of the Arabo-Persian scriptworld while making the sonic qualities of the poetry accessible to nonreaders of that script, I use a single transliteration system based on LOC Persian transliteration, a system that, like all good multilingual...
Translation, Transliteration, and Dates

transliteration systems, has something to annoy everyone. All consonants have been brought in line with LOC Persian and Russian transliteration without diacritics (Turkic c, ç, ş, j, and x become j, ch, sh, zh, and kh; ğ is preserved for Ottoman and Anatolian Turkish, where it marks a distinctive glide, but becomes gh in Azerbaijani; Persian ș and ẓ become s and z), but in post-script-change Turkic languages, vowels are represented based on the Latinization system of each language (including diacritics, to preserve vowel harmony, for all but post-Latinization Uzbek). In the case of LOC Persian, where the letter hā in its final position is not a pronounced consonant, I do not mark it (LOC kih and khānah-i become ki and khana-yi). Macrons marking long vowels are used only in quotations of verse, where they are important for scansion. To ground the book in the visual pleasure of Persianate verse, epigraphs use the poet’s original script (Arabo-Persian or Armenian). In a few clearly marked cases, block quotes are in the original script in order to highlight the effects of script change. Likewise, I use the Afghan consonant w in transliterating markedly dialectal Dari or Afghan Uzbek texts. For names without an established English spelling and for titles of works and glossed terms, I follow the same conventions. Non-Russian names are transliterated according to the primary language in which the author was published, but when they end with Russian -ev/-ov, I transliterate the ending as if in Russian (’Aliev, not ’Aliyuf).

Throughout the book, Russian and Armenian are rendered using the appropriate LOC system (in Armenian, for consistency, I use the system for Eastern Armenian). In the main text, for ease of reading, Russian тий or тнй is rendered as y (Bedny, not Bednyi).

Dates pose a similar problem. In the apparatus, I cite dates according to the calendar (lunar or solar hijri, Julian, or Gregorian) used on the work’s own title page or masthead (preferring Gregorian where multiple dating systems are used). In the text, however, I convert dates to the Gregorian calendar in order to establish a single chronology of events.