

STRUCTURAL AND STYLISTIC ANALYSIS OF USURER'S DEATH STORY BY SADRIDDIN AĪNĪ

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Abstract

Usurer's Death Story is one of the realist fictions of Tajik literature in Soviet period and is considered as a Tajik modern prose. Since Tajik works were less paid into attention, present paper tries to analyze Usurer's Death Story by Sadriiddin AĪnĪ. Initially, a summary of the story is presented and then structure, narrative and angle of the story as well as the corresponding literary attributes will be studied.

Keywords: Usurer's death, Sadriiddin AĪnĪ, stylistic analysis, structure

Introduction

Sadreddin Sayed Moradzadeh, with a pen name of AĪnĪ (1878-1954), is considered as one of the prominent characters of Tajik Persian culture in the twentieth century in Transoxiana and has been represented as a founder of modern Tajik literature, science and culture so that nowadays all Tajik people proudly know him as a professor of literature. As per an interpretation from one of Tajik scholars (Allameh Babajan Ghafourof, 1909-1977), Sadriiddin AĪnĪ deserves "Nation's father" due to the contributions he has given in the foundation of the Tajik language and literature and its modern science and culture to learn the history and acknowledge for existence of the Tajik people. When Turk-oriented people had hired all their power to deny the existence and history of the Tajik nation, he was one of campaigners for formation of Republic of Tajikistan (1924). Meanwhile, Sadriiddin AĪnĪ started to write a fiction about literature history and in a short while, he provided the amended version which was published in Moscow in 1926 with the title "Tajik literature sample". The mentioned book helped considerably to establish independent republic of Tajikistan (1929). Sadriiddin AĪnĪ has played a major role in realism fiction writing. "Usurer's death" written by Sadriiddin AĪnĪ has been known in Soviet era Tajik literature as the best realist work to proceed and progress value of modern Tajik prose. He wrote "Usurer's death" in 1936. The separated pieces of this book were published in "For Socialist Literature" magazine and "Red Tajikistan" newspaper which were published as book in 1939. However, about 20 years later, Sadriiddin AĪnĪ rewrote this book and the completed form was released in 1953 and after a year, it was also published by Arabic letters. This story, according to opinion of literature field specialists, is one of the works of Sadriiddin AĪnĪ which will be assessed here.

Summary and progress of the story

The story summary is as follows: in 1895, the narrator is a young school student who was looking for a chamber. One of his friends told him that he should find a man called Qari Iškamba who has lots of chambers. Iškamba's name- watered livestock- made the young man curious. He liked this strange man even when he understood none of Qari's chambers are useful for him. For rent of the chamber, he was in charge of providing dinner for Qari. Then some events are occurred which help him to know Qari better. He understood that Qari is an usurious, ruthless and avaricious man who tries to gain from everything even the smallest one.

As the story carries on, the life status in sub urban regions and the role usurious people play for property owners and large landowners will be clear. The reader sees surprising tricks from usurious people including trick of a person who pretends to be merciful and compassionate, false testimony, bribing authorities, abuse of illiterate farmers when writing an agreement, disregarding Sharia instructions so that lending with interest and giving back for promissory notes which was one of the economic techniques at the war beginning status. Qari was a millionaire man but he could not proceed as well as large and wealthy merchants who had traded in Moscow. Business was not booming anymore due to recession.

The great enemy of Qari at the beginning of the story was the banks which were giving loans with legal interest. But, finally these banks supported Qari. Then, Qari hears something about the revolution and quickly feels that his position is endangered. The story finishes when Qari is saying pray at yard of a mosque beside which he hears on a seat that Bolsheviks have got the power and banks are on their hand. Then Qari falls and dies.

The author aimed to explain continuous process of poverty among medium and low level farmers in Central Asia at the end of 19th and early 20th centuries concurrent with the growth of capitalism, although it was also related with lots of characteristics of feudalism. "Usurer's death" is both lampooning and historical work. Although the history it explains is not so far, it is different. Bukhara is explained at the time that Central Asia was under domination of Russian Tsars. Monetary Economics in conjunction with capitalists progressed rapidly. Sadridin Aīnī tried to demonstrate social life features including sociology, moral customs and image of several social groups during his youth.

Usurer's death is a biography and can be a part of a set which was written with "yoddaštha" title in 4 volumes. This work has become a newsletter written based on personal memories and tells a story from a place we know well (exactly contrary to our perception). Such a feature has made this work unique and puts forth on its accuracy. The author not only intends to show for Tajik youth their sad history but also he wants to demonstrate status of that era on reader's mind in such a way that most of Asian countries have had a normal status since the time of book writing.

A contemporary scholar from republic of Czech "**Arj Bicka**" assesses completely the usury issue and its accordance with society, faith and religion according Aīnī's Usurer's death. As he says, condemnation and ridicule of usury, curmudgeon-ness and meanness have multi-thousand-year history in Persian literature, whether in old advices or in the Bible "Avesta". In teachings of Zoroastrianism religion, usury is made by demiurge and is at the top of all bad issues.

Aīnī reliably shows that how emergence of Capitalism elements (e.g. such banks as State Bank of Russia, Russian-Asian bank and Russian-Khataei bank) at feudalism circumstances in mediocrity era of Bukhara caused to spread business of usurious people. Aīnī in "Usurer's death" story has demonstrated several forms of usury interfaces including lending with a certain benefit,

judge large collateral, assets auction (e.g. house and land) and finally banks, interest benefit from them in legal but unfair and extreme procedure in literary representations by the main hero “Qari Iškamba”. In addition, it makes clear that Qari Iškamba not only has found a way towards the villages through excessive greed and profit, but also he becomes simultaneous with some of usurious people like “Arbab Roozi” and along with him provide the conditions to make farmers’ circumstances worse than ever.

“Usurer’s death” story is a clear and full view mirror of time and period of Sadriddin Aīnī himself. The period when central Asia is joined to Russia and tyranny and oppression became mutual and thereby a small population having capital tried to suck the blood of innocent and disadvantaged people.

Qari Iškamba is the golden point of story and the narrator's curiosity about this name causes to make reader aware of his modes and personality. The narrator follows up Qari to know him more and in this regard, the narrator will find his main nature. First of all, Qari inherited two chambers from his father. By renting the chambers to theology students and lending the gained money to poor people, he could multiply his money. Later, he will find different ways to gain more money and lends his money to rich merchants and encourages the children for gambling and in advance earns some money from Talakegir (a person who provides gambling tools and gambling sites and as the trustworthy keeps the game money and also earns a commission for this). These tasks all help Qari to make his money more and more and thereby his greed becomes more.

The character of “Qari Iškamba” is a prominent example of a parsimonious and ungenerous man who is not ready to pay money even for his food or shaving and personal hygiene. He only thinks about money and he loves money for its nature not because it gives rise to his welfare and relaxation. He permanently thinks how to increase his money. He has no merci on large merchants and even the poorest people. He even uses his wives to reach interest and benefit. The story is immobile and motionless and in the middle, some sub-stories are added which are apparently to a large extent unrelated with main body of the story. The first sub-story is about “Rahim Ghand” whose main job is confectionery but he also plays tabor to meet his needs and he becomes so happy for a small amount of money and some ceremony food. The story is about a ceremony in which he and his boss were attended. He tells the narrator that due to his boss’s well singing and his playing, the birds around get fly and some others sit on the back tree and listening their music.

The second sub-story is about narrator himself. He unknowingly looks for a task which leads to make two rural persons miserable. The story starts when he goes to a village around Bukhara due to request of one of his friends called “Bai” and he meets there a person called “Arbab Hatam” and gives him the gifts he has got. In this way to make his task easier, he goes from a detour and he gets trouble so he has to pay some of the gifts for his and his horse treatment. He arrives the desired village and goes beside Arbab Hatam and gives him letter and gifts and he answers the letter on that page and accompanies him two old men who apparently are submissive and virtuous. One day later, narrator will understand that those two old men get ready for earning money to give false testimony in the presence of chief justice and they caused to work two persons for Bai. The court finishes in favor of Bai because those two people were hired by him to testify according to Bai’s desire and in terms of Sharia when two people testify on something, that will be certain and legal.

The latter was not so far from main body, unlike the former, but it is in a way supplementary of the story and tells the events occurred on that era. Aīnī addresses a strange

image at the middle of the story. Image of a horse left on desert and fierce dogs and ravens have torn his body. Initially, the reader understands that such an image means the situation of society but Aīnī exceeds and points out at the end of this section that horse is a symbol of workers in the society. As far as they are able, they work for capitalist people of the society without rations and wages and when they are dead, those capitalist people steal remaining of the workers.

After this sub-story, we again enter the main body of story and we see money gaining images of Qari Iškamba that currently has forgotten urban merchants and has started to steal miserable rural people. These people seek refuge from tyranny of rural usurers to apparently fair urban usurers and as Aīnī says, they have fallen from wolf's claws to Jackal's teeth. Qari performs a task for rural farmers in a short-term by which they miss whatever they have by an unknown weapon called "Vaxel". By these works, Qari's capital becomes more and more and his abdomen becomes larger. The story proceeds in this procedure until end of the book that suddenly Qari Iškamba (who is a skilful hunter) gets hunted and be deceived from a rural merchant (Mirza Abdullah who is accountant of a millionaire merchant in Bukhara). Mirza asks some money as debt from Qari so that Qari become happy of this event and brings money less than what he had asked for him. Mirza tells him to not assume that he is like rural farmers who can be cheated easily and if Qari wants to gain a considerable profit, he should give the money completely. Qari quickly goes bank to bring the remaining money for Mirza, but when comes back and wants to give the remaining and for which earn Vaxel, Mirza gainsays receiving money from him and drives him out of the chamber with a quite enormity. Qari refers to the chief justice but he also drives him out and madly passes the allies, tells the story for everyone he sees and curses Mirza and the authorities who didn't handle his claim. This madness mood takes about 2-3 months and in this while, "Bibi Dehbashi" sub-story is addressed. A crazy old woman sits around the mosque and is made laugh by the children and when she asks the authorities to help and rescue her from children's bothering, she sees their inattention. For this reason, Bibi Dehbashi starts to curse the city authorities. Aīnī only wants to make a similarity between the old woman and first character of story and has no other purpose.

After this sub-story, we are approaching the end of story. Now, Qari is afraid of everything and he has been a solitary and reclusive person at the remaining pages of the book. He doesn't go the market anymore and takes all his time to go bank and drinking tea with the bank manager. Then, he goes to his chambers' tenants and eats food with them and also goes to funeral ceremonies to collect handouts. Here, Aīnī releases his last quiver arrow and while addressing that Russian Empire is going to be toppled and person called "Bolsheviks" (that Communist Revolution in Russia) will be governor who drops a fire on Qari's life. For the revolution, the banks are closed and Qari like a lover who sits in the way of his love, everyday waits for the bank manager but there is no news and even one day confuses corpse carrying cart with money carrying cart. Finally, while Qari is getting ready for pray after funeral someone sits beside him and say: Bolsheviks have gained the government on their hand and have confiscated all their paper moneys, gold, silver and valuable papers. However, Aīnī has gradually prepared his readers at the end pages and by this sentence shoots the last impact while Qari only says: -oh, my money!... Qari gets died while people even don't leave their pray for himself.

The characters in Usurer's Death Story- particularly "Qari Iškamba"- are simple and single-sided characters who are dealt with no change during the story and take a static and fixed trend; even their daily tasks have a special rule which never can be altered. The story is based on main character and the remaining characters never can be as colorful as him. This villain man who does everything to obtain money and knows all the tricks and cheating allowed which is

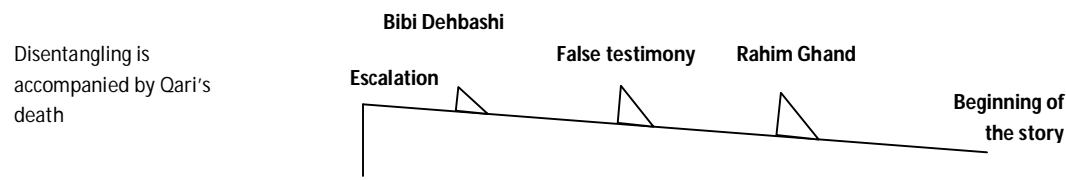
incidence of his main nature. He has no complete literacy and never argues to be literate. He is a stingy, miserly and pauper-like man which is not hidden for anyone and confesses that his entire honor is that just one matchwood is used during 24 hours a day at his home. Or when narrator asks him why while you are used to overeating, don't you eat food at your home? And he answers with no hypocrisy and guile that why I should pay money to make food while I have had lots of efforts to provide that money? In other's home I have neither water sorrow, nor sadness firewood. This mood is kept on Qari until end of the story when Empire Bank gets closed. Here Qari does an unusual task and reads Quran (he woke up at the morning and read some paradigms of Quran and thereby asks god again emperor's throne) and this is all dichotomy and revolution we see at appearance of "Qari Iškamba" the first character of Usurer's death. However, I think it cannot be argued that such a revolution is arisen at his personality but Qari is enhanced from static mode to dynamic one. Since currently Qari reads Quran unlike his habit and puts god as his intercessor, he doesn't ask a good sequel and only thinks about his money to not be reduced and no change has been arisen on his mind.

The story structure, narrator and perspective

The structure of the story is a very important issue, in which the characters find their position, fluctuations of the story are identified and simply it acts like a plan for building and as different plans in the same area show different views, the structure does the same for story.

The story follows a quiet and almost racket trend and Aīnī mostly takes Qari Iškamba's sub-stories and moods into account. He also used some short stories that some of them are related with the story axis. Perhaps, it can be argued that such a style is writer's personal style which takes the reader's mind away from main story process for a short while until again dealing with main body of story where after a sudden shock, the reader will be attracted by story much more focused than before.

The beginning of the story starts as narrative of the author's own language. Faritak one of the literary critics has built a diagram for the story plan which starts with introduction and then it refers to motivation which somewhat after introduction, is resource of action and then the plan enters action stage and while arising, it reaches the peak and finally descending arc of declining action as well as story sequel that is the opposite of introduction. If we want to draw Faritak's diagram for "usurer's death" story, then we can argue that the story progress is excellent and disentangling point is the story end where everything finishes suddenly.



Faritak's structure in "usurer's death" story

Narrator at the story is the first character who is based on evidences is Sadriddin Aīnī himself and the novel is his own observation at youth. In this book, narrator often speaks but due to long story, Aīnī has to enter some dialogues. Of course, it should not be forgotten that narrator even has effective presence between dialogues.

"During those days I was looking for chamber, one of my friends by a good intention told me that: "Qari Iškamba" is the name of a person who has some chambers."

“You spent too long to talk, forgot impact of cold weather and you cannot, Qari! Told- Bai- If you have hope of money, quickly let me have a fire dustpan that my foot is getting freeze. My hand also became numb, now I cannot tolerate to sit and count money-” you take cues of a place that if your arrow reaches there, it will kill someone!- in this mode, Qari Iškamba stood up and went to middle of the house and stomped there and told:- in case of no fire, frightening by lack of giving money is due to such taking cues of you”.

Such examples clarify that in the story, narrator’s speech (writer) has the first position and the story structure has also come in narrator’s citation. Of course, there are also some sections which only proceed the dialogue between the story characters and narrator plays no role there for which following example can be demonstrated:

“Qari Iškamba after hearing that answer quicker than ever went towards the bank and gave more four thousand money”:

- Give this amount and let me have Vaxel, Qazi told.
- What money? Which vaxel? I don’t understand, Mirza told surprisingly.
- Don’t joke, Qazi told, it is not time of ridiculous tasks. Give money sooner and let me have Vaxel. I am so thirsty and tired; let me have a cup of tea.
- I have lots of works to do now and no time for tea drinking. Come here when I am not busy, I will receive you with tea, now please leave me alone that I am working on the accounts.
- Give me Vaxel to go, Qari seriously told.
- What a Vaxel? Bring your money and go that I don’t need this.

Aīnī has used different perspectives to reach his purpose in order to demonstrate usurers.

Time and location in the story

Time in fiction has two places: one is story incidence time and another the period in which story process has been formed. In usurer’s death story, the story time starts from the last quarter of 19th century to beginning of the Soviet communist revolution. Of course, it should paid into attention that we have also some backs to the past one of which is farmers’ story which about 10 years comes back to the past and the another is the story of narrator himself in which he goes to a village around Bukhara as per request of Bai (his friend’s father) and brings two witnesses at a time which is not so certain.

If we look more on details, we will see that Sadriddin Aīnī has selected different places to proceed his story: Beygi court of Bukhara, Barbershops, bank, market (with different sections such as porcelain sale, drapers, box selling, etc), four sides of Bukhara, Jannat Makani Bazaar, seminarians’ feast, Kokaltash school, tea sellers’ section, wedding, Qari’s house, kingdom garden, narrator’s chamber, Komikhtogran alley, upstairs of Qari’s house, villages, summer, court, deputy chief justice, Arbab Hatam’s house, etc which all clearly show the plurality of locations.

Characters’ physical description

Description on story is to see the details of a subject or event which is described by the writer. Aīnī has addressed all Qari’s morphological and moral characteristics with details. “He is a fat with a medium height and large neck; he had so many hairs on his body as well as his face”.

In terms of wearing, he also says: “in fact, Qari’s turban was so large, twice of normal turbans” and when he wants to demonstrate Qari’s dirty cloths, says: “actually his turban’s twists were so polluted that covered in oil dirt was clear”.

These items were not sufficient for Aīnī and he had made and described all Qari’s moods, modes, behaviors and temper so that if someone has read Aīnī’s book, he/she can readily identify

Qari at street. Nevertheless, he also completely describes everything about Qari's behaviors and moods. He presents interesting images about Qari's parsimony, being greedy, improvisation and even eating rituals and he takes advantage of his face details so well:

"The porcelain seller has not emptied the bowl of tea yet that Qari makes his mouth full of bread so that now neither bread can be eaten nor a speech can be made and in this mode, the porcelain eats remaining bread quickly while Qari asks him to give a bowl of tea".

Humorous aspects of the story

At the chain of Sadriddin Aini's works, usurer's death has a special position and there are lots of elements of satire. For example, at such novels as Adina (1927), Dakhoonde (1930) and old school (1938), humorous can be seen but usurer's death is his the best work also in this regard. Warp and woof of the mentioned story has been weaved of satire and lampoon. One of the fundamental samples of Aini's style in this regard is hyperbole. Yes, Aini professionally reveals social face of the story by satire method and making Qari laugh so that not only reader laughs, he/she excessively also hates Qari and his environment.

It can be argued that an important satire string at the usurer's character is his parsimonious nature which has gone out of moderation and causes to mockery and ridicule. But this feature has exceeded in Qari and has been reached to an odious level. For example, we remembered teeth cleaning moment of him after eating food. Aini cites that:

"- Hello", said someone.

Then I raised my head and looked at who sent hello, this was Qari while he was cleaning his mouth by toothpick and then he was eating again the bits obtained from toothpick.

Generally, two fundamental aspects of Qari's characterization are extreme Refrained spending of money and ever thinking about to gain more benefits. From the beginning to end due to hyperbole and illustrated rhetorical devices, this mood even is combined with madness and tragedy at the final sections. Another attribute of usurers which causes to making laugh is that although they have lots of wealth and assets, they show themselves poor and desperate for others. They are always afraid of missing their wealth. For instance, Qazi permanently shows himself as a moneyless and destitute man. Wariness, suspicion, fear and delusion also always accompany Qari. During his life, doubt always follows him in such way that other want to gain his money and always try to grab his wealth. This permanent fear converts his face from normal to catastrophe face and finally gives rise to his death.

Clearly, Sadriddin Aini uses lampoon since it is the most powerful form of criticism and protest. In fact, it is a violent inconsistent and emotional criticism which presents a clear perception of social powers and delays life progress.

The writer has used real idealism and has created some complex pictures as a caricature. Where there is no satire, the author looks for his argument and thereby this creative image of life is being played by characters. When hyperbole is used, it does not mean that realism is lowered in the image. Imaginary hyperbole is balanced with presented reality. The satires show value of the experiences taken into account. They illustrate an image of public life with all negative characteristics and specifications which can be easily realized and thereby they create a complicated art work.

Literacy devices in the story

Each poem or fiction which has aesthetic value has to be made up by a literacy device. The devices are some interfaces to illustrate an event or picture. However, their style of use is different in literacy schools such as romantic or realist and even their value is specified in each literacy work related with theme and the content and purpose of the author.

A story becomes more beautiful when it has beautiful script and its script becomes beautiful when it has proper and beautiful devices and such literacy devices have close relationship with author's purpose, character, personality and content of work.

Several devices have been employed in "usurer's death" story such as irony as well as metaphor and hyperbole. However, if we also take proverbs and testimonials into account as literacy devices, their quantity will be higher which are discussed here separately.

Irony: one of the important devices used in "usurer's death" is irony industry, because this story is a lampoon work and the author has a critical opinion about characters. Irony is usually so effective on artistic portrayal of the events and characters. For instance, Qari has used "killing" lampoon for Mollabache's performance and the fear Qari has from him, but actually Mollabache has no attempt against Qari and in response to Qari says again with lampoon that "I dedicated your gift to your visage".

Simile: Simile is an interface to clearly addressing thought and impact on reader. For this purpose, lots of simile cases can be seen in "usurer's death". As pointed out formerly, Aīnī has used simile so appropriately and timely. These simile cases allow the author to illustrate close to each other faces which indicate purpose and intent of these two persons. The another note here can be addressed in such a way that all the simile cases at story are frank and detailed similes and in addition, they have also satire aspects which make the reader to laugh. Meanwhile, these simile cases indicate author's opinion about hero's character.

Metaphor: metaphor means requesting and in terms of literacy techniques, it is a speech which is inherently hidden. It means requesting a word instead of another word. Metaphor also can be derived from simile such that if we eliminate simile elements from a sentence so that only likened is left, such a simile will be called metaphor. As Europeans say, metaphor is compressed simile.

In "usurer's death" story, several metaphors have provided the story with a taste and a color. Qari talks about his lucre so kindly that it is his child and about his lucre interest like his grandchild (and the child and grandchild of the grandchild). These are the words he uses for interest of interest of his lucre. In different places of the story, he tells about the interest (whose correct name is never told by him) "I want to eat potage therefore pour a spoon of oil as well". He uses some live and fresh metaphors which are satire-specific and takes new issues into account according to literacy customs of Middle East. The good sample of metaphor occurs when Qari is rushing to someone who has ingrate on him like a hawk which has opened its wings and has grabbed a pigeon. Two sponsors who raven the poor people of a village are called "two same-yoke cows" which is a complete description of "desert dogs or the city usurers", while obligors are called "sheep".

Hyperbole: according to opinion of experts including Jalal Homaei "hyperbole is to overspend for admiring or remonstrance something or someone so that it extends normality and is wonderful for audience". As it is mentioned in Glossary of Literature: "the author overspends an event/image to clearly address life incidence or human property and to effectively declare his feeling and emotion". Hyperbole is special for satires to bold a hero.

Aīnī wants to illustrate a symbolic and bold image of a usurer, therefore he has done lots of hyperboles and has revealed face of an miserly man who is extremely hateful and ungracious. The typical feature of story concept is hyperbole which is an essential part of a satire. Hyperbole has shown itself to describe the hero (Qari) and demonstrates him well. Then, it continues in such a way that the reader realizes and accepts well that Qari will pay his money, until he makes sure it has an interest and benefit for him. The application of hyperbole proceeds so much that

even to really describe positive character (Rahim Ghand), the author does ridicule and hyperbole. He is shown as an angel-like person who is not able to use any tricks. A dupe man who is quite sunken in his world of thoughts and satire resource is from this regard. He also believes an unreal even and cites it with a full confidence.

It is noteworthy to say that Sadriddin Aīnī shows face of the hero like camel's rumen and does not suffice to this hyperbolic image and explains his abdomen even greater than camel's rumen. Aīnī has used also hyperbole to visualize Qari's face; he has collected his several attributes and shows them clearer and deeper than what they are. Hence, whether fundamental attributes of the hero or real details and interpretations are appeared much clearer than what is real.

Paradox: books of rhetoric and semantics techniques say that "paradox as a word means dropping two things against each other and in other words means bringing some words in contrast with each other". Such dealing aims to clearly address events and issues. Aīnī has used paradox in a meaningful way at "usurer's death". He presents a lively description of gentle nature of the fall but this description is just an introduction for the trail where the last assets of a miserable man-who is obligor to ruthless Qazi- are destroyed along with his fruited products. A group of villagers were waiting unhappily and quietly due to destroying their products "but humor and laugh sound can be heard from the house, it seems they have held a wedding...."

A sever paradox is occurred between Qari's funny position when he is forced to ride a horse to go somewhere and villagers make him laugh because that's a funny scene and concurrently, a discussion to prepare a ruthless pain from one of farmers and imprisoning an guiltless man.

During the story, we observe a balanced gradual change. At the beginning, idiotic jokes are mentioned including the funny combination arisen at the hairdresser so that the author has seen the scene in person and imaginary story told by Rahim Ghand in which tyranny can be seen and the end with tragedy. With hard consecutive problems that have unfavorable outcomes and at the end tragic changes (particularly after World War I), the events proceed toward a symbolic end of the hero and what he shows in human society. The events become more horrible, Qari fears the changes he can never understand. When he understands the bank holding his assets was closed in one day, his hope is just people and cart coming to him at the street. But, after an endless diffuse and full of fear and hope, there is neither money nor bank clerks inside the cart, that is just body of person carrying by hospital carriers. Just a poem of Abolghader Badil is remembered by Qari:

I think and see you so much at my awakened eye that

You are whatever found from a far way

This is also another paradox between a strange space and a poem from an ancient poet which has been used here at a different position. The story reaches the peak when Qari dies that undoubtedly is a symbol for the social system which has made possible existence of such people as Qari.

Proverb: "usurer's death" is a treasure of proverbs used in their original form. When Qari is speaking with a bank clerk at 1917 (the year full of turbulence), tries to calm down himself by these words "my money is kept at your bank which is still standing and until the root is in water, hope is fruit". The bank clerk gets confused and answers: "the root is not in water. It is in water. It is above water. It's been ash but you think the root is in water", "the house is destroyed from the foundation but you are happy that its roof is health". The writer uses quotation marks to show proverbs.

Lots of other proverbs can be found which are special for Tajik people. Also application of proverbs in “usurer’s death” is so close to that of ancient Persian literature. The proverb forms a major part of the story script and Aīnī has professionally used it. It indicates that Aīnī has had quite dominance on both Persian and Tajik cultures. For example, when Qari wants to prove his sinecure, he uses this proverb “in people’s house, there is concern neither for water nor for wood!” Or in cases where he calls himself a religious scholar, he wants to overcome his rival by this proverb “Sheikh has no art, abbey is narrow”.

Poem: In order to address nature of his story at the beginning, Aīnī has used classic and slangy poems in different places of the story, in fact, some sections of slangy culture which provide the story with a special atmosphere and take the reader from satire perspective for a moment. Some poems mentioned to describe spring ceremony (of public works) can be known as some of such literacy sections which are addressed here:

“Plum, plum, plum
Plum, plum, plum
Plum become black, come to my garden!
My day become black, come!”

An in another place:

“Your alum’s black eye
Will see your sadness like a mother
Why your day should be black?
I’ve come to your garden!”

One of the responsibilities of poem in “usurer’s death” is to describe action and thought of the first character, when Qari goes to village, this poem of Molavi is addressed:

“Don’t go the village; the village make the man stupid
It makes mind lightless and boom-less”

Also, Qari describes his severe interest to money by a poem of Bidel and repeats it with his intelligence and perception:

“Among the men, I have no regret of life
What a pity that I will miss you”

Or when he is waiting for bank clerks to give money, he is hardly under emotion and finds this poetry of Jami similar to his mood:

“You are so much in my thought and awakened eye that whatever found from far are you”.

Qari even has addressed nature of his action as poetry. He acknowledges that:

“Usurer breaks bread with his money”

It is noteworthy that mentioned poetry was used by Aīnī as epigraph which also addresses general content of the story. Therefore, poetry is of special importance in usurer’s death story.

Conclusion

In present study, we investigated structure of usurer’s death story and analyzed literary attributes and devices. From this analysis, we understood how a satire work can be currently a historical work and mirror of the society events and got more familiar with style of Tajik writer, Sadriddin Aīnī.

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