Contents

Acknowledgements —— VII

List of Figures —— IX

Glossary of Shughni Terms —— XI

Acronyms and Abbreviations —— XIII

Note on Transliterations —— XV

1 Introduction: Experiencing Pamiri Lifeworlds —— 1
1.1 Literature Review —— **4**
1.2 Theoretical Framework —— **7**
1.2.1 Pamiri Narratives of Rupture —— **7**
1.2.2 Experiencing the Lifeworld —— **12**
1.2.3 Memory as Experience —— **16**
1.2.4 Why Pamiri Lifeworlds? —— **20**
1.3 Ruptures in GBAO —— **24**
1.4 Methodology —— **27**
1.4.1 Doing Ethnography during Rupture —— **27**
1.4.2 A Note on Issues with Visual Anthropology in GBAO —— **32**
1.5 Chapter Outline —— **34**

2 Dwelling with *Piren*, *Miren*, and *Parien:* Material Articulations of Memory in the Pamiri House —— 37
2.1 Pamiri House: A Dwelling Perspective —— **42**
2.1.1 Being *Tar Chid* in GBAO —— **44**
2.1.2 Religious Sensations in the Pamiri House —— **46**
2.2 Nāṣiri Khusraw and Pamiri Cultural Identity —— **47**
2.3 Roshtqa'la Fortress and the Legacy of Azizkhān —— **50**
2.3.1 Memory and the Destruction of Cultural Heritage —— **53**
2.3.2 Surviving Materiality in Pamiri Houses —— **55**
2.4 Being at Home in Gulbegim's House —— **57**
2.4.1 Dwelling with the *Parien* —— **58**
2.4.2 The Museumisaton of the *Chid* —— **60**
2.5 Embedded Memory in the *Chorkhona* and *Pindz Sitan* —— **63**

3 (Im)mobility between *Meruya* and *Weruya:* Locating Emotion in Family Stories of Soviet GBAO —— 66
3.1 *Meruya* and *Weruya* as Articulations of Pamiri Cultural Identity —— **67**

3.2 Overcoming Fear in Nekruz's Journey to *Weruya* — **72**
3.2.1 Tenacious Emotions in Oral Narrations — **74**
3.2.2 Reconnection through Names — **77**
3.3 Ismaili Repression in Abdulloh's Narrative of Soviet GBAO — **79**
Being Ismaili in the Soviet Union — **82**
3.4 Azizkhon's Narrative of Stalin's Great Terror — **86**
3.4.1 Faith to transcend Borders — **88**
3.4.2 Lost Connections from (Im)mobility — **91**
3.5 Pamir Imagined through Memory and Emotion — **92**

4 Unspeakable Histories of Independence and Civil War: Drawing Lines in Rupture through Shughni Popular Songs — 95
4.1 Pamiri, Shughni, or Shughnani? — **99**
4.1.1 Shughni as a Surviving Language — **102**
4.2 Depopulation and *Arod nest zindage* — **105**
4.3 Desperation and *Sipinin xaparak* — **109**
4.4 A *Muysafed's* Perspective on Rupture — **114**
4.5 Songs as Guidance — **120**

5 Making Heritage: Imaginaries of Pamir Past, Present, and Future — 123
5.1 Making and Creativity — **123**
5.2 Cultural Heritage and Pamiri Identity — **126**
5.2.1 (Post-)Soviet Heritage — **128**
5.3 Afghanistani Making in Siawash's Atelier — **131**
5.3.1 Making Home through Materiality — **133**
5.3.2 Traversing *Meruya* and *Weruya* — **135**
5.4 Working with Pamiri Heritage in Pari's Shop — **138**
5.4.1 Materials from *Xutho* — **142**
5.4.2 Materials that Travel — **145**
5.5 (World-)Making — **149**

6 Conclusion: Challenging Continuity and (Re)Drawing the Past — 152
6.1 Redefining Central Asia, Redefining Rupture — **154**
6.2 Feeling the Lifeworld — **158**
6.3 Reacting to Rupture — **160**
6.4 Looking Forward — **162**

Bibliography — 164

Index — 178