In 1992, the performance of maddoh gained a new dimension as a powerful vehicle for expressing Badakhshani or Pamiri identity. The inhabitants of the river valleys of the Pamir Mountains in Tajik Badakhshan cherish a rich and multilingual tradition of oral poetry, sung on a variety of festive occasions and commemorative gatherings. For the Ismailis of Tajik Badakhshan (an autonomous region under the Central Asian republic of Tajikistan), the performance of religious poetry, called maddoh or maddohkhoni, is an important devotional practice. In Central Asia, the Ismailis form a relatively isolated Shiite minority in an overwhelmingly Sunni environment. During the civil war in Tajikistan (1992-1997), the performance of maddoh gained a new prominence amongst younger Badakhshans and amongst musicians who previously were not involved in maddohkhoni. Maddohkhoni gained new prominence amongst younger Badakhshans and amongst musicians who previously were not involved in maddohkhoni. 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