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DEVELOPMENT OF THE GENRE OF SIRA IN WRITTEN LITERATURE

Oral folk literature is the source of the genre, as well as written sources. The development of the genre of poetry in written literature, as an example of the epic genre of oral folk literature, passed the test of centuries and laid the foundation for its popularity in the history of all-Oriental literature. Works that appeared in any period of the history of Arabic literature (Jahiliyya, Sadru-l-Islam, Middle Ages, etc.) benefited from examples of oral folk literature, especially folk literature collected under the name of Arabic folk epics, where prose and poetry are intertwined.

Only a certain part of pre-Islamic Arabic literature, the first period of which was connected with oral folklore, has survived to the present day. Examples of literature of this period began to be copied only after the creation of writing in the VIII–X centuries. Oral sources from the period of ignorance are considered a reliable source in the study of pre-Islamic Arabic history. The mysteries of the Arab people, which developed orally in the early days, began to take shape after the emergence of Islam and the establishment of the Arab Caliphate, and began its own written development. The emergence of Islam and its spread in neighboring countries created ample conditions for the development of Arabic literature. In particular, the emergence of the Muslim holy book, the Holy Quran, has given impetus to the emergence of new examples of Arabic literature.

The article is devoted to the development of examples of oral folk literature in the written genre of Arabic literature. The article also discusses the important role of the poems of the poets in the parallel development of the written and oral life of the genre. It is also noted that the poets of the period act as an image in the genre. In addition to the authors who laid the foundation for the early development of the genre in the written literature, the authors of the anthology and their anthologies are involved in the study.

In particular, the article discusses the important development of Arabic oral folk novels, such as the acquisition of the status of a mystery after the creation of the writing, mixing with the works of both scholars and anthologists.

Key words: written literature, series, genre, anthology, Arabic literature.

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РОЗВИТОК ЖАНРУ СІРА У ПИСЬМОВІЙ ЛІТЕРАТУРИ

Джерелом жанру є усна народна література, як і писемні джерела. Розвиток жанру поезії в писемній літературі, як прикладу епічного жанру усної народної словесності, витримало випробування століттями і заклало основу його популярності в історії загальносхідної літератури. Твори, що з'явилися в будь-який період історії арабської літератури (джахілія, садру-ль-іслам, середньовіччя та ін.), були корисними на прикладах усної народної літератури, особливо народної літератури, зібраної під назвою арабських народних епосів, де проза і поезії переплітаються.

До наших днів збереглася лише певна частина доісламської арабської літератури, перший період якої був пов'язаний з усною народною творчістю. Зразки літератури цього періоду почали копіювати лише після створення писемності у VIII–X ст. Усні джерела періоду невігластва вважаються надійним джерелом у вивченні доісламської арабської історії. Містерії арабського народу, що розвивалися в усній формі в перші дні, почали формуватися після виникнення ісламу та створення Арабського халіфату і почали власне письмове розвиток. Виникнення ісламу та його поширення в сусідніх країнах створили широкі умови для розвитку арабської літератури. Зокрема, поява священної книги мусульман, Священного Корану, дала поштовх до появи нових зразків арабської літератури.

Стаття присвячена розробці зразків усної народної літератури в писемному жанрі арабської літератури. У статті також розглядається важлива роль віршів поетів у паралельному розвитку писемного й усного жит-

тя жанру. Відзначається також, що поети періоду виступають як образ у жанрі. Крім авторів, які заклали початок ранньому розвитку жанру в писемній літературі, до дослідження залучаються автори антології та їх антології.

Зокрема, у статті йдеться про важливий розвиток арабської усної народної новели, як-от набуття статусу таємниці після створення писемності, змішування з працями як науковців, так і антологів.

Ключові слова: письмова література, серія, жанр, антологія, арабська література.

Introduction. It is possible to see the first stage of development of written samples in the written literature in the period of Ignorance, when the first embryo of human literary and cultural activity in the history of Arabic literature was created, in interaction with the works of famous poets of that period. It should not be overlooked that the parallel development of the written and oral life of the “secret” genre has always been the image of the teachers or, conversely, the poets of the series as a character in the examples of the genre. Who were the founders of the early development of the genre in the written literature? The ignorant Arabs wrote their seven most beautiful poems on golden skin and hung them on the walls of the Kaaba. Ibn 'Abd al-Rabbihi was the first to state the idea of hanging seven muwalas on the walls of the Ka'bah. The famous philologist Ibn 'Abd Rabbihi, one of the cultivators of Arabic-Spanish culture, writes about this in his book *Iqd al-Farid*: “The Arabs became so attached to and preferred poetry that they selected seven verses from ancient poetry, inscribed them on golden pieces of Egypt with golden water, and then hung them on the covers of the Kaaba. Therefore, they are called the Mujahideen of Imrul-Qays (written in golden water) and the Mujahideen of Zuhayr. Muzahab is seven. They are also called suspended (hanged)” (Shidfar, 1974, 19). Although there is some disagreement about the number of masterpieces of ignorance poetry known as mulaqla, their total number is ten. Five of these ten verses (the verses of Imrul-Qays, Zuhayr, Labid, Tarafa and Amr bin Kulsum) were accepted by all scholars, and later by Antara and Harith bin Hilliza (Mahmudov, 2001a, 6–11), the poems of Nabiga and al-Asha, as well as Ubayd ibn al-Abras are also considered examples of this poetry.

Discussion. Among the anthologies of the ninth century, Abu Zayd Muhammad al-Qurashi's “*Jamharat ash'aru-l-arab*” – “*جمهرة اشعار العرب*” has a special place. The 49 poems here are the most accurate examples of ancient poetry. Particularly noteworthy are the sections entitled “Responsibility” and “Consciousness.” The work “*Jamharat*” consists of two parts. The first part is devoted to the author's views on the art of poetry. The author calls this part “introduction”. In an 80-page introduction, al-Qurashi addresses the issues of wording and meaning. Then he talks about the antiquity of Arabic poetry. The

next paragraphs are devoted to the issue of Islam and poetry – the biographies of poets such as Zuhayr ibn Abi Sulma, Nabiga az-Zubyani, Imru-l-Qays, al-Asha, Labid ibn Rabia. After such an extensive introduction comes the anthology of the work. Al-Qurashi divided the Arabic poetry into 7 important parts and dedicated the first part to the mulaqis and their poems. The section entitled *Al-Muallaqat المعلقات* includes the works of 8 poets – Imru-l-Qays, Zuhayr ibn Abi Sulman, Nabiga az-Zubyani, al-Asha, Labid, Amr ibn Kulsum, Tarafa ibn al-Abdin, Antara ibn Shaddad.

As we have seen, al-Qurashi does not attribute the verse of Harith ibn Hilliza to the mu'allaqs, unlike Hammad al-Rawiya and Zawzani, who commented on his work. Instead, he includes the poems of Nabiga and al-Asha in his collection. “*Muallagat*” was a source of inspiration for Tension's (1809–1892) collection of poems “*Loxley Salon*” (Tension) (Lewis, 120–121).

“*Antara*”, one of the examples of Arab folk songs, is the most perfect monument about the life of the poet Antara. The main point to note here is how could the “*Antara*” series appear as an example of oral folk literature before the mullahs? This means that Antara, as a tribal poet and tribal hero, entered the literary and historical scene during the Ignorance period, and after the emergence of written literature in the VIII century, he entered the written life with the same fate in parallel with Arabic poetry.

First of all, the source of oral folk literature based on the genesis of Arab folk secrets about the poet “*Antara*” is epic in the monument “*Ayyamu-l-arab fi-l-Jahiliyya*” – “*أيام العرب في الجاهلية*” days. Arabic poetry has delicately adorned the *Ayyamu-l-Arab* collection. Basically, we are witnessing semi-mythical plots about the mullahs. Imru-l-Qays, Tarafa, Antara ibn Shaddad, poets of *Muallaq*, are epic in this valuable collection. Excerpts from their poems are given. From this point of view, the collection “*Ayyamu-l-arab*” is a work of *divan* (Bayramova, 2021).

With the beginning of the era of written literature, the role of prose also increased. This was facilitated by the principles of Arabic aesthetics, which were part of the general system of the medieval Muslim worldview and formed under the influence of Hellenic rationalism. Arab philosophers have embraced the leading role of the intellect, which is firmly rooted

in Muslim culture: the creation of the whole world is subject to it, and the structure of society as a whole and the activities of each individual must be subject to it, because the human mind is nothing but a divine intellect. “Reasonability” was at the heart of medieval Arabic aesthetics, whose main task was to help the development of human personality and human society by subjugating the heart to the mind – the spread of knowledge and the propagation of reason, the chaotic beginning of man. This idea became firmly rooted in the foundations of Arab-Muslim culture and manifested itself in many literary monuments of the tenth and thirteenth centuries. These requirements left their mark on all the monuments of medieval Arabic prose and gave them a certain color of advice (Mahmudov, 2001b, 6-7).

The principle of reasonableness also influenced the selection of works for translation from other languages. For example, the book “Kalila and Dimna”, which has a border called “Panchatantra” (“Five Books”), ie a collection of stories, tales and fables within the story; “The story of the seven ministers” based on the Indo-Persian “Sindbadname” and so on. The translation of the very ancient Assyrian-Babylonian work Wisdom of Hikar (The Story of the Wise Akir), which was translated at that time, can also be included in this list. In particular, the custom of telling a story within the story we later saw in the tales of “A Thousand and One Nights”, as a literary form, originated in Arabic literature from the translation of Indian classics. The perception of these works in the Arab environment was facilitated by the fact that their stories had a clear folklore origin.

The Umayyad period began in 661 and lasted until 749. During this period, which lasted for about 90 years, the Arabs established empires from the Atlantic to the Indian subcontinent, and Islam became the dominant religion in the area. During the Umayyad period, some changes took place in the socio-political and cultural life of the Arabs. The Umayyads sought to preserve the Arabic language and culture, and the rulers of the dynasty invited Arab narrators, poets, and orators to the palace, cared for them, rewarded their work, and acquired Arabic oral folklore and poetry. Conversations are spreading in large cities. Finally, Musamarat entered the caliph’s palace, and the rulers paid special attention to interesting stories and narrators. The themes of the stories expanded due to new impressions of the Arab conquests, which covered large areas from the Arabian Peninsula to the east and west. Literature becomes richer and richer in terms of subject, genre, and form, and enters a new path of development, which gives impetus to the development of the genre. In the middle of the

8th century, after the end of the Arab conquest, Arabic literature became pan-Muslim literature and rose to the world level.

The period of the Abbasids, who ruled for five hundred years, was called the “golden age” of the history of Arabic literature. We believe that the development of examples of Arabic oral folk literature, as well as epics, which are the object of our research, is a “golden age”.

The history of Abbasid Arabic literature is divided into three periods:

1. The renewal movement of the first period covers a period of about seventy years and begins in the second half of the eighth century and lasts until the 20s and 30s of the ninth century.

2. Phase II Beginning in 820, the scope of meaning and content of Arabic poetry became dominant in the literature. Therefore, the literature of that period is called the “period of return to tradition” literature. This stage lasts about a century.

3. Period III The period of literary synthesis begins in 930. In the period of returning to traditions, the process of artistic and philosophical understanding and generalization, which manifests itself in literature, becomes the main aesthetic process of poetic thinking of the period of literary synthesis. At this stage, which lasted until the end of the Abbasid rule, the most valuable examples of Arabic poetry and prose emerged. A characteristic feature of the literature of this period is that the artist tries to give up his/her personal feelings and take a critical look at the environment, time and society. The main goal of literature is to convey the state of society, the philosophical landscape to the reader with high artistic generalizations (Mahmudov, 2021c, 8-9).

During this period, oral folk literature took more successful steps, Arabic folk secrets – “1001 night tales”, “Hamza al-Pahlavan”, “Ali Zibek”, “Antara”, “Abu Saif”, “Saif ibn Zi Yazan”, “Zat-al-Himma”, “Az-Zahir-Beybars”, “Banu Hilal” and other works written in the genre of series. Religious, mystical thinking, fatalistic imagination, such as submission to fate, despair, resentment, indifference to real life, indifference to the world, hatred and enmity, the desire to live with the dream of the hereafter, to find happiness and bliss in that world manifests itself as a leading quality in the poems of poets of that period (Karimova, 2015, 9).

We read in the history of Arabic literature: “In the VIII–IX centuries, Arabic prose was very successful, for which the writing of ancient epics, the study of the Qur’an, the translation of colorful scientific and literary literature from Sirani, Middle Persian and Greek into Arabic were prepared. At that time, the

newly formed historical literature contained elements of fiction in the vivid depictions of legends, myths and individual historical episodes, as well as in geography and literature, which included the stories of merchants and travelers about distant lands. Fiction was also enriched with epistolary and rhetorical styles: in business correspondence, public speaking, and sermons, some authors achieved great expressiveness and skill. During this period, Arab folk novels tried to create conditions for the development of prose by developing by transitioning from oral to written literature” (Mahmudov, 2021d, 10–11).

Medieval anthologies also played an important role in the development of Arabic folklore in written literature. Individual stories and episodes of Arab folk secrets are most often found in the works of medieval authors. Individual stories and episodes of Arabic oral folk literature, as well as its secrets, can be found in the works of medieval authors, including Abul-Faraj al-Isfahani’s *Book of Songs* (*Kitab al-Aghani*), Ibn ‘Abd Rabbihi’s “*Pearl Necklace*” (“*Iqd al-Farid*”), al-Tanuhi’s “*Interesting Lectures and Memorable Narrations*” (“*Nishwar al-Muhadara and Akhbar al-Muzakara*”), al-Sarraj’s *Masari al-Ushshaq* (*The Bearded Child*) and commentaries on their works. The text of stories and episodes in written monuments is very close to similar plots in folk literature, and even completely identical with them. As can be seen, the text of the stories and episodes in the written monuments are very close to similar plots in folk literature. Therefore, there is no doubt that these plots existed independently at an early stage, and both the monuments of folk literature and medieval authors from time to time benefited from the same folklore tradition. The long-term development and improvement of these plots, both in folklore and in written literature, once again demonstrates that the Arab folk novel has a fairly complex evolutionary mechanism.

Anthology in Greek – “*anthologia*” is a compound word – “*anthos*” – flower and “*lego*” – means gathering (Guseynova, 2015, 8). The anthology “*Wreath*” is considered to be the first anthology compiled by the ancient Greek poet Meleagr (60 BC), which included the poems of forty-six poets in addition to his works.

It is narrated that one of the authors of the medieval anthology, Abul-Faraj al-Isfahani (d. 356/967), wrote a book about the days of the Arabs, informing about 1,700 battles. However, while conducting research, we see that the collection “*Ayyamu-l-arab*” is repeatedly mentioned only in the comments of Abul-Faraj al-Isfahani to the “*Book of Songs*” (Bakhshaliyeva, 1994a, 42).

Abul-Faraj al-Isfahani’s “*Book of Songs*” does not only reflect the text of Arabic songs. In the work,

we see that these songs are reflected in the poetic context of a wide erudition, the biographies (secrets) of prominent poets, with numerous legends about them, especially the legends of the “*Days of the Arabs*”. Azerbaijani orientalist, academician Govhar Bakhshaliyeva, who deeply studied the magnificent work “*Kitab al-Aghani*” consisting of 24 volumes, which the author spent 50 years of his life, writes about it: “The name of” *Kitab al-Aghani* “does not fully reflect its content. In the work we see that these songs are reflected in a wide poetic context and are accompanied by numerous legends. The author reflects the conditions of this or that poem and song, the lineage of poets and singers, interesting episodes related to their biographies, and considers it his duty to provide information about the aspects of the cultural life of the Arab caliphate in music, poetry and performing arts. Abul-Faraj writes in the work: “We have collected in this book the most beautiful, selected works known so far” (Bakhshaliyeva, 1994b, 4).

The famous Arab anthologist Abul-Faraj al-Isfahani’s “*Book of Songs*” contains stories about the protagonist poet Antara, the main hero of the “*Antara*” series (Marzolph, 2013a, 117–124). On the basis of Abul-Faraj al-Isfahani’s “*Book of Songs*” (“*Kitab al-Aghani*”) and commentary on it, we came to the conclusion that the biography of prominent poets, interesting information about them, “*Ayyamu-l-arab*” is a magnificent work that brings it to the present day.

Prominent orientalist GB Bakhshaliyeva writes: “As a result, a magnificent work was created. This work gives a vivid picture of the cultural, literary, historical and political life of the Arabs and the Arab caliphate from the end of the 5th century to the 10th century. This work of Abul-Faraj al-Isfahani is not only a monument of Arabic, but also a monument of syncretic Arab-Muslim culture, and this work is a valuable source for studying the literary and cultural life of all peoples of the Arab caliphate” (Abu-l-Faraj al-Isfahani, 1980, 3).

Ulrich Marzolph calls the *Book of Songs* (*Kitab al-Aghani*) an encyclopedic portrait of culture (Marzolph, 2013b, 13). Abu al-Faraj al-Isfahani’s anthology, the *Book of Songs*, also addresses Arab history, inter-tribal wars, power struggles between different dynasties, the traditions of the Muslim world, and issues related to mentality. It is no coincidence that Ibn Khaldun called the *Book of Songs* (*Kitab al-Aghani*) an “encyclopedia” of Arab life.

One of the most important sources for the preservation of oral folk literature and medieval Arabic literature is the work of the Andalusian poet Ibn ‘Abd Rabbihi (d. 940) “*al-Iqd al-Farid*” –

“Al-Aqd al-Farid” (“Pearl necklace”). Orientalist scholar Ahmad Subhi Furat. Ibn ‘Abd al-Rabbihi states that he is one of the most prominent representatives of Andalusian literature (Ahmet Subhi, 1996, 26).

Written to acquaint Arabs living in Spain with Arabic literature and culture in the 5th and 10th centuries, this encyclopedic work of 25 books, each consisting of a necklace with a pearl, is dedicated to every issue as a pearl of Arabic literature and culture. The ancient history of the Arabs, inter-tribal wars, the days of the Arabs, poets and poems, biographies are included in 25 books:

Book 1 – State and government issues; Book 2 – War; Book 3 – Generosity and kindness; Book 4 – Official correspondence; Book 5 – Rules for writing a letter to the Ruler; Book 6 – Science and etiquette; Book 7 – Proverbs; Book 8 – Moses and the afterlife; Book 9 – Comfort and health; Book 10 – The lineage and the ancestry of the Arabs; Book 11 – Rhetoric; Book 12 – Wisdom; Book 13 – The art of oratory; Book 14 – The art of Tarassul; Book 15 – History of the Caliphs; Book 16 – Biographies of governors and ministers; Book 17 – Days of the Arabs (“Ayyamul-Arab”); Book 18 – Poems and Poets; Book 19 – Aruz and Rhyme; Book 20 – Song and Music; Book 21 – Women; Book 22 – False Prophets; Book 23 – The Nature of Living; Book 24 – Eating and Drinking; Book 25 – Various anecdotes (Ibn Abd Rabba, 1917a, II c, 248).

As can be seen, in the above list we find plots that resonate with the mysteries of the Arab people in the book “Biographies of governors and ministers”, in the 16th book “Days of the Arabs”, in the 18th book “Poems and poets” (Ibn Abd Rabba, 1917b, II c, 248).

Speaking of anthologies, the Russian scholar Shidfar Ibn Abd Rabbihi claims that the works of such authors as Abu al-Faraj al-Isfahani are far from fiction and fiction, and more like a historical chronicle (Shidfar, 1974b, 72).

This type of book, which contains interesting news about the biographies of many Arab poets, is considered an incomparable source of Arabic literature.

In the Middle Ages, anthologies of Hamas and others appeared in Arabic poetry. Hamas (Arabic: courage, bravery) is the name of anthologies of classical Arabic poetry of the VI–IX centuries. The name is derived from the title of the first section of the anthology, which deals with the bravery of Arab warriors.

The two Hamas, Abu Tammam and Bukhturi’s Hamas, are well known. They both used the experience and achievements of the above-mentioned philologists to create the Hamas monastery. As in the literary

process of other nations, anthology-monasticism has undergone a unique development in Arabic literature. Works by Hammad ar-Ravi such as “Muallaqat” (Brokelman Arabic), al-Barudi’s “Mukhtarat al-Barudi” (al-Marzuqi Arabic), al-Mufaddal al-Dabi’s “Al-Mufaddaliyyat” (Nasreddin al-Asad, Arabic) They are the best examples of the genre of monasticism created in Arabic literature.

Abu Tammam was one of the authors and commentators of the anthology, who used heroic epics to clarify a number of issues in the poetry of the ancient Arabs. He touched on this topic in his famous anthology *Kitab al-Hamasa* and used it [Tammam]. In the anthology, Abu Tammam collected 570 ignorant (Al-Hamsa, 1920a) and early Islamic poets. The work consists of ten chapters:

Due to the breadth of topics covered by Hamas, the first chapter of this collection, and the moral and artistic richness of the poems collected there, this divan was called “Hamas” as a whole (Al-Hamsa, 1920b, 129–130). Azerbaijani scholar Khatib Tabrizi (1028–1109), who has authored dozens of works on language and grammar, has lived in the Hamas court for 81 years.

Abu Ubaydah, the young contemporary of Abu Tammam, also compiled Hamas in Walid bin Ubayd al-Bukhari. Bukhturi’s Hamas consists of 174 chapters. He has collected examples from the works of more than 600 poets. Commenting on the Hamas court, Khatib praised Bukhturi’s ability.

Among the medieval Arabic anthologies is Abu Mansur as-Saalibi’s (1038) “*Yatimat ad-dahr fi muhasin ahl-l-asr*” – *يتيمة الدهر في محاسن اهل العصر* – would fall. Bilal Orfali shows that al-Sa’libi always traveled, traveled from one province to another, and collected literary samples tirelessly wherever he went. The special significance of As-Saalibi’s anthology “*Yatimat ad-dahr*” is that the author approaches the issues of poetry from the point of view of medieval Arabic criticism, acts as a philologist-critic (Guseynova, 2015b, 71).

Earlier, al-Jumahi compiled a chapter of *Tabaqatish-shuara* – *طبقات الشعراء* (The Layer of Poets) on the basis of geographical principles. He focused on pre-Islamic and early Islamic poetry.

The anthologies of another well-known anthologist, Abu Ali al-Muhassin al-Tanuhi (d. 940-waf: 994), also influenced the development of Arabic folk mysteries in written literature. In the literary aphorisms and stories, the book “*Kitab al-Faraj bad ash-shidde*” – *الفرج بعد الشدة* (“Joy after hardship”), in which human misery is replaced by happiness, hardship by prosperity, and despair by joy; Collection of sayings about anecdote and generosity “*Kitab*

al-mustajad min fa'ilat al-ajwad" "Beautiful deeds of the generous"; "Nishwar al-muhazara wa-akhbar al-muzakara" – "نشوار المحاضرة وأخبار المذاكرة" ("Interesting lectures"); He used oral narrations to write four anthologies entitled "Alwan al-Hikma" ("Address of Wisdom and Statement"), which contain important literary content about the life of the high (aristocratic) society of the tenth century in Baghdad, mentioned in the sources of his divan, but which has not survived to this day. . Some of the stories he narrated benefited from his father and teachers. He was able to use oral folk literature skillfully thanks to secretaries and veterans.

H. Karimova, who was the first in Azerbaijan to study the works of Arabic prose master Abu Ali al-Muhassin al-Tanuhi, writes: It is rich in historical personalities and events of the caliphate, a number of wise proverbs and poems. Many legends and stories preserve both reality and non-reality, or rather events and folklore stories and personalities that do not doubt their authenticity. Our didactic-instructive work "Joy after hardship" is rich in religious-Islamic motifs, historical personalities and events of the caliphate, a number of wise proverbs and poems, as in the attractive "A Thousand and One Nights" tales. In many narrations and stories, both reality and unreality, or rather events that do not doubt the authenticity, and folklore stories and personalities are mixed here. " (Karimova, 2015b, 77).

Hayyan Tauhidi (at-Tauhidi) (923–1009), an Arabic writer of Persian origin with Sufism in some of his works, was born in Shiraz. His didactic works "Happiness and entertainment" ("al-imtaa and al-muanasa"), "Friendship and friend" ("as-sadaqa and s-sadiq") and others show that the author is well versed in the classical literary style.

The tenth century was a period of rapid development of novelism in Arabic literature. The first examples of novelism are shown in the works of the great Arab historian al-Tabari, especially al-Masudi. The stories of sailors and merchants about distant lands and adventures were collected by Buzurq ibn Shahriyar in 940 in The Miracles of India. In the 980s, short stories and legends were included in the encyclopedia "Brothers of Purity" of the famous philosophical group in Baghdad. Tales based on conscious literary fantasies are found only in al-Tawheed and in al-Ma'ari's prose. Prominent statesman Abu Ali al-Tanuhi published his memoirs in the form of scattered short stories.

In short, the mysteries of the Arab people, considered a rich resource for the history of the Ignorance period, were developed in the written literature as the national consciousness and psychology of pre-Islamic Arabs, the works of medieval and pre-Islamic Arab poets, prominent anthologists of the Middle Ages. The value of anthologies and memoirs is determined by their protection and rapid dissemination of literary heritage as Arab folk secrets.

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