

ARAB-IRANIAN LITERARY RELATIONS AND FORMATION OF NEW LITERATURE

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ABSTRACT

The article discusses the Arab-Iranian literary relations, the history of the formation of new literature after the spread of Islam, the stages of development, questions of literary influence, and studies conducted in connection with this. Arab-Iranian literary relations had an incomparable influence on the formation of new literature. As a result of the translation of historical and literary works from the Pahlavi language into Arabic, the beginning of the Translation Movement in Baghdad, and the creativity of Iranian poets in Arabic, Arabic literature has changed in content and form. In turn, Arabic poetry prosody 'Arūd, Arabic poetic genres served to raise the poetry of the poets of Khurāsān and Mā Warā' al-Nahr (Transoxiana) to a new level. The Iranians also made a significant contribution to the improvement of the theoretical foundations of 'Arūd and poetic genres. The Arabic and Persian literary traditions strongly influenced each other and were so closely intertwined that it is now very difficult to determine who influenced whom and to what extent.

KEYWORDS: *Literary Relations, Influence, Bilingual Creativity, Genres, Palace Of Emirs And Literature.*

INTRODUCTION

After the spread of Islam in Khurāsān and Mā Warā' al-Nahr, literature was updated both in content and form. The literature of this period, which was the result of literary relations between peoples living nearby, served as a model for poets who lived and worked in subsequent centuries. The process of formation of new literature can be considered separately in the case of a) Arab-Iranian literary relations and b) Persian-Tajik and Uzbek literary relations. Meanwhile, Persian-Tajik literature also played the role of "transmitter, mediator." Nikolai Konrad in his article *On the Literary "Intermediary"* pointed out that the concept of "transmitter" (French transmetteur) was put forward by representatives of modern French comparative literary criticism and revealed by him based on specific historical material. And also "different types of mediators have been established: they talk about individual and group mediators, about human mediators and book mediators, etc." [13, 348]. According to N. Konrad, the history of the literatures of the peoples of the East, especially such as Chinese or Iranian, numbering about 3 thousand years of

continuous, historically attested existence, provides a lot of material for judging the mediator ... [13, 349].

Arab-ʿAjam Literary Relations

The literature of this period was studied by E. Bertels, E. Brown, J. Rypka, I. Braginsky, S. Nafisī, Z. Safā, F. Kūprulu, B. Furūzanfar, M. Bahār, A. Zarrinkūb, I. Filshtinsky, V. Eberman, N. Zahidov and other researchers. Naturally, historical events influence the development of literary relations between geographically and culturally close and neighboring peoples. Before talking about the issues of literary relations and interaction during this period, one should also dwell on the political and cultural situation in Khurāsān and Mā Warāʾ al-Nahr in the period before the start of the process of formation of new literature.

Sources on the history of the Arab invasions of the region allow us to find answers to some questions. In Islamic sources, the Arab invasion of the region is described as a "conquest", while in modern historiography it is described as an "invasion". This invasion, if we refer to specific facts, brought great disasters to the peoples of the region, as a result of which the pre-Islamic culture of the region was practically destroyed. The Pahlavi, Sogdian and Khwārazmian languages, which were considered official and literary languages, became the languages of the Zoroastrian community and local peoples in everyday life, losing their former status. The Arabs mercilessly executed local sages and burned books written in these languages. On this occasion, Abū-r-Raiḥān Bīrūnī wrote: "Qutaybah destroyed people who knew the Khwārazmian writing well, knew their traditions and taught (sciences) that existed among the Khwārazmians, and subjected them to all sorts of torments, and became (these traditions) so hidden that it was impossible to know what (it was with the Khwārazmians even) after the rise of Islam""[4,72]. In his work *دو قرن سکوت* (*Two Centuries of Silence*), ʿAbdul Hussein Zarrinkūb cited other evidence of how the Arabs burned libraries, doomed the sages to an unfortunate fate, changed writing and committed other barbarisms to destroy the culture of the people under the pretext of the culture of the infidels [10,106]. So, on a large geographical area, life seemed to stop and the connection that connected peoples with their past was cut off.

On the other hand, after the conquest of many lands, the Arabs living in the Arabian Peninsula faced serious difficult relations in the introduction of a centralized system of government, the definition of circulation territories and villages, the management of payments and the collection of tribute. The new rulers, who had no experience of centralized statehood, needed people who knew this area. Out of desperation, they were forced to keep local Iranian officials, and in the territories of the Sāsānian Empire, the Pahlavi language remained the official script and the official language of office work. This situation continued until the ʿUmayyads installed Al-Ḥajjāj ibn Yūsuf al-Thaqafī as governor of Hejāz (692–694) and Iraq (694–714). Finally, through the efforts of the Iranian secretary Ṣāliḥ ibn ʿAbd al-Rahmān, public affairs began to be conducted in Arabic [18, 31]. Thus, with the help of the new Iranian Muslims, the Arabs got acquainted with the centuries-old administrative and administrative system of the Sassanids and, with minor changes, revived the active ties of the former administrative organizations. Their best assistants in managing these organizations and establishing the traditions of شهریارى (shahr[i]yāri - public administration) were the noble families of Iran, who acted as a link for the transfer of the organizational and managerial traditions of Iran to Islamic governments [7, 26]. A vivid example of this is the glory of the Barmakids dynasty during the time of the Arab caliphs.

From this period begins the beginning of Islamic-Iranian relations and the process of interaction. Work on the language in the court offices (divān) was of great importance for the development of literature. And from these offices came out many talented poets and prose writers who combined office work with artistic creativity [5, 97]. *The Greco-Arabic translation movement*, known in the West as *the Translation Movement* (Arab. حركة الترجمة), was in fact the product of these relations, established by the necessity of the situation. According to studies, Iranian translators were engaged in translation work in order to prevent the destruction of historical works, as well as to familiarize the Arabs with the traditions of the centuries-old statehood of Persia, their literature and culture [20, 108]. A number of works, including the work *Khudāy-nāmak* under the name سير الملوك الفرس (Lives of Persian kings), *Ain Nāmeḥ* (كتاب الأبين - manners and customs of the court), *Tāj Nāme* (التاج في سيرة انوشيروان - At-Taj in the life of Anūshirvān), a collection of fables and parables, edifying and instructive stories under the heading *Kalila and Dimna, Kitāb Sindbād* (Sinbad's Book), *Hazār Afsāna* (Thousand Tales) and other rare books of monuments were translated from Pahlavi into Arabic. Evidence of N. Konrad's above opinion can be seen in these examples, where translators such as Ibn al-Muqaffa' (Ruzbeh), representatives of noble families, or these books written in the Pahlavi language, acted as "transmitters" or "intermediaries".

In addition, before the Arab conquest, the fame of the Gondēshāpūr spread throughout the world. In ancient times, the Academy or University of Gondēshāpūr (ar.Jundēshāpūr), located on the territory of the present Khūzistan province of Iran, was one of the important scientific centers along with the scientific center in Ctesiphon (تيسفون - the ancient capital of Iran). For many centuries there has been education in medicine, philosophy, theology, science and natural sciences based on Zoroastrian-Iranian traditions as well as Greek and Indian traditions. This university has translated into some books from the Indian, Syriac and Greek languages, as well as some works of Greek philosophers. A medical school, a hospital (*bimaristan*), a pharmacological laboratory, a translation department, a library and an observatory were also part of the complex, where medical science was given special importance. Priests and philosophers persecuted by the Byzantine emperor found shelter in the academy, sages from India and China were also invited. In the future, this tradition also influenced the Arabs [3,67] and, in fact, the House of Wisdom (The Bayt al-Hikmah – بيت الحكمة) “inherited the translation traditions of the educational center in Gondēshāpūr, which was founded by the Sāsānian King of Kings Khosrow Anūshirvān in the VI century” [1, 167]. According to studies, although the translation movement in Bayt al-Hikmah outraged orthodox Muslims, the movement was sponsored by Iranians who had reached high positions in the caliphate.

Creativity in Arabic and the Traditions Of Bilingualism. In connection with the new political situation and the translation movement, new literary traditions were formed, and the number of poets writing in Arabic increased. As a result of interaction, the use of new poetic forms and genres in Arabic literature has become a tradition. In a short time, “... the educated layers of the Iranians, the “adibs” (writers), managed to master the new Arab tradition for them, to perceive the most valuable elements of pre-Islamic and Islamic cultures, in particular meter and rhyme. Brilliantly mastering poetic technique, these writers sought to save and preserve many of the ancient Iranian traditions, its original features, but only in a different - Arabic - language [8,118].

Professor N. Zahidov, who conducted a relatively thorough study of the literature of this period, published the monograph *Persian-Tajik literature of the VIII-IX centuries (Arabic-speaking period)*, which is an important source for studying the literature of the Arabic-speaking period.

During the period of the former Soviets, researchers paid very little attention to the literature of this period, as if literary life had stopped in those centuries. However, this study showed that this period was a period of continuation of ancient literature and mixing with Arabic literature. The second section of the treatise is called *Arabic poetry of the VIII– IX centuries*, and the first chapter is called *Poets of Iranian origin in Arabic poetry* and provides valuable information about such poets as Ziyād ‘Ajām, Sābet Qūtnāt, Mūsā Shahavāt, Abū ‘l-‘Abbās al-A‘mā, Yūnus al-Kātib, Hammād Rāwī, Ismāil ibn Yasar al-Nisa‘i, Bashshār ibn Burd, Šāliḥ ibn ‘Abd al-Quddūs, Hammād ‘Ajrad, Abū ‘l Ya‘qūb al-Khūraymī, Khalaf al-Aḥmar, Abū Nuwās, ‘Abān ibn ‘Abd al-Hamid al-Lahiqī, Faḍl ibn ‘Abd-l Samad Raqāshī, Sa‘idibnWahb, RustamibnAbū al-Aswad, Sahl ibnHārūn, ‘Allan Shu‘ubī, Sa‘idibnHumaid, AhmadBalāzūriand others.

The second part of this chapter is titled *Iranian Motives in Arabic Poetry of the 8th-9th Centuries* and examines Iranian motives, themes and content of Arabic poetry of this period. According to the study, Shu‘ubian motives and patriotic ideas occupied a special place in Arabic poetry. Because the Iranians who wrote in Arabic during this period were known as the followers of the revival of Shu‘ubiyya (Arabic: الشعوبية), and the praise of their Iranian ancestors was the central theme of many of their poems [11, 65]. The poets who were part of this movement gave a new spirit to Arabic poetry. Filshinsky called this period a period of renewal in Arabic literature [19, 289]. Iranian literary and cultural traditions led not only to the renewal of the genres of the Jahiliyyah period, but also to the emergence of new noteworthy genres in Arabic literature . One of them was the genre of mašnavī (among the Arabs, muzdavaj [21, 272]), which was popularized by Iranian Arabic poets such as ‘Abān al-Lahiqī. He retold the book *Kalila va Dimna* (*Kalila and Dimna*) based on the prose translation of Ibn al-Muqaffa‘ in the mašnavī genre. After the appearance of the mašnavī *Kalila and Dimna* in Arabic until the beginning of the 9th century, three more poets followed in the footsteps of al-Lahiqī and composed these exemplary stories in this genre. Also known are the works of ‘Abān al-Lahiqī, such as *Sirat Ardashīr* (The moral image of Ardashīr), *Sirat Anūshirwān* (The moral image of Anūshirwān), *Kitāb Mazdaq* (The Book of Mazdaq), in which epic epics are retold in Arabic in the mašnavī genre based on the prose translations of Ibn al-Muqaffa‘. After ‘Abān al-Lahiqī, Ahmad Balozuri continued the tradition of creating epic epics and wrote an epic in Arabic based on Ardashīr Pāpakan's book *Ahd-i Ardashīr* (Instructions of Ardashīr) about the rituals or ceremonies of state administration. According to N. Zakhidov, these works led to the appearance of moral and heroic epics in Arabic literature. This is how the tradition of writing moral-heroic epics, narratives in the language of animals or allegorical prose stories inspired by *Kalila and Dimna*, works in the dispute genre, like *Draxt ī Āsūrīg* (*Assyrian tree*) developed.

According to the tradition of writing poetry in Arabic continued into the following centuries. On the basis of the anthology of Abū Manšūr al-Tha‘ālibī *Yatīmat al-dahr*, information is also given about some Bukhārāian poets who wrote in Arabic [22,101-105]. Following the tradition of poetry in Arabic, there also arose the tradition of writing poetry in two languages - Arabic and Persian-Tajik. Literary scholars such as E. Bertels and Jan Rypka also commented in their studies on the tradition of writing poetry in two languages. The history, stages of development and features of this tradition were studied by the Tajik researcher Tājiddin Mardānī. The results of his research were reflected in his Ph.D. thesis on the topic "The emergence and development of the tradition of bilingualism in the Persian-Tajik poetry of the IX-X centuries" in 1986 and in his doctoral dissertation on the topic "The influence of Arabic poetry on the work of Persian-Tajik poets of the XI-XII centuries" in 2006 [14, Chapter 1].

The formation of new literature in the Persian-Tajik language coincides with the period of political struggle in the territories of the Arab Caliphate. Several uprisings during the Caliphate marked the beginning of a new era. For example, Abū Muslim al-Khurāsānī (real name Behzādān Pour Vandād) led a movement against the 'Umayyad caliphate in Khurāsān and Mā Warā' al-Nahr in 747-750, and his movement, known in history as *قیام سیه جامگان* (*Revolt dressed in black*), succeeded gather a lot of supporters. The 'Umayyad Caliphate was overthrown by the Khurāsānids and with their help a new Abbasid Caliphate was established. In 755, after Abū Muslim Khurāsānī's reputation had grown from successive victories, Caliph Al-Manşūr invited Abū Muslim al-Khurāsānī to his palace and executed him. The treacherous and barbaric execution of Abū Muslim al-Khurāsānī greatly angered his supporters. The next uprising was that of al-al-Muqanna', which began in 776 and continued until 783. We know that in the history, this mass movement was called *شورش سفید جامگان* (The Rebellion of the White Dressed). After successive uprisings and public protests, the Arabs realized that they could not hold Khurāsān and Mā Warā' al-Nahr by force. As a result, the position of local rulers in the Caliphate began to strengthen. This led to the emergence of the first local states - the states of the Tahirids, Saffarids and Samanids.

Dialectical Verses and their Poetics

The great merit of the Arabic-speaking poets is that they not only managed to preserve the Iranian traditions, but also created the basis for a new literature in the Persian language. In addition, some samples of verses in the Khurāsān dialects, containing elements of Middle Persian and modern Persian, have been preserved, the original homeland of which was Balkh, Bukhārā and Merv. One such example is the ironic song of the inhabitants of Balkh about the return of the Arab ruler of Khurāsān from an unsuccessful campaign against Khutalān (now the Khatlān region of Tajikistan), which is mentioned in Arabic sources [9,127]. In the collection *Ash'ari hamasran-i Rudaki* (Poems of Rudaki's contemporaries), the name of the ruler is given as 'Asad ibn Abdullāh and information is attached that the event took place in 726-727. [2,15]. This collection also contains the sad lines of Abū'l-Yanbaġī, who served at the court of the Barmakids (VII-VIII centuries), about the transformation of the city of Samarkand into ruins. Thanks to the work of Ibn Khurdābeh *Kitab al-masalik va-l-mamalik* (كتاب المسالك و الممالک), these poetic lines have come down to us. The collection also includes *Song in the Khurāsān language*, mentioned in Asma' al Mooughtalin *min al-ashraf fi al-Jahiliyah wa-al-islam...* (أسماء المغتالين من الأشراف في الجاهلية والإسلام...). Abū Jafar Muhammad ibn Muḥammad ibn Ḥabīb Baghdādī. In addition to this poem, a story is also attached to it, according to which Sa'id ibn Uthman, appointed by the 'Umayyad s as the emir of Khurāsān, took 30 children of the Bukhārā nobility hostage and forced them to work in a date palm in Mecca and, finally, died at the hands of the Bukharians [2,16]. The song of the Zoroastrian Karkooy Fire Temple in syllabic metrics is also one of the sample poems of this period. This passage is taken from the historical book *Tārik-i Sistān (History of Sistan)* and the *Ketāb-i Garshāsb* part of the book *Shāh-nāmeḥ* by Abū'l-mo'ayyad Balkhi.

This and other poetic examples give grounds for the conclusion that the syllabic metric was used during this period. There are also opinions that poems in the first centuries of the Arab conquest on the territory of Persia were created in syllabic metrics based on the traditions of poetry in the Pahlavi language. But Jan Rypka, analyzing the opinions of the author of the romantic epic *Vīs-u Rāmīn* — Fakhrudīn As 'ad Gurganī, Muhammad 'Aufī Bukhārī, Shams Qays al-Rāzī, did not agree with their conclusions about the metrics of pre-Islamic poetry on the basis that "they did

not know the Pahlavi language" and "they survived from that period only small fragments" [17, 134]. 'Arūd, which was later used in Persian-Tajik poetry, was not identical to Arabic 'Arūd. Arabic and Persian-Tajik languages have their own peculiarities of using 'Arūd. While Khalil bin Ahmad is considered the founder of the 'Arūd theory, after him Abū-l Ḥassan Sa'id Al-Balkhī, known as Akhfash Avsat (died in 830 AD), Abū-l Ḥassan SaraḳsīBahrāmī, Bozorgmehr Qāyenīand others added new bahr (meters) to the 'Arūd and improved it theoretically [15, 42]. There are also differences between Arabic and Persian-Tajik elements of 'Arūda. There are two types of "sabab" ("rope") in the Arabic 'Arūd, and three types in the Persian-Tajik 'Arūd. Similarly, "wataḍ" (peg) and "faṣila" (carpet) are different, their functions are different, and there are also differences in "zihāf" (changes).

As mentioned above, the genre of maṣnavī (ar. muzdawaj) was not very popular in Arabic literature. After the 9th century, we can see that this genre was successfully used only in Persian-Tajik literature and Uzbek literature. This also indicates that there are differences in the writing of poetry in the 'Arūd metric according to linguistic features. Bertels, commenting on the genres of "waṣf"(Arabic: وصف), "qaṣīdah" (Arabic: قصيدة), "ghazal"(Arabic: غَزَل), which were popular after the Islamic era and are considered the original Arabic poetic genres, although he did not deny the influence of Arabic poetic forms, noted that "... odes, presumably, were created during courts of the Parthian and Sāsānian rulers, but we do not know how they were built. We only have reason to assert that the pictures of spring and autumn in *the nasībs*, associated with the ancient holidays of Nawrūz and Mihrgān, of course, could not be borrowed from Arabic verses and are probably echoes of the old pre-Islamic poetry of the Iranian peoples [5,107]. Speaking about the ghazal, he believes that "this development to some extent depended on the reverse Iranian influence on the Arabs". And the "rubā'ī", according to his conclusions, "is a form created by the Iranian peoples without any outside influence" [5,107]. Turkish researcher Mehmet Fuat Köprülü also came to this conclusion [12, 57].

Palace of Emirs and Literature

Some sources claim that the first examples of Persian poetry were created by Bahram Gor (420-438), one of the Sāsānian kings. In this regard, Braginsky, who cited a story about how Bahram Gor expressed his feelings for his beloved Dilārām through poetry, also cited a poetic passage from Goethe's West-Eastern Divan [8, 116]. Jan Ripka questioned the information written by 'AufīBukhārīand Al-Mas'ūdī that Bahram Gur "had a divan in Arabic", "wrote a lot of Arabic and Persian poetry", and concluded that one example in Persian was "simply forged". But at the same time, in his opinion, "no matter how distorted these messages may be, they cannot be neglected"[17,133]. To prove this opinion, he relied on the message of Abū Hilāl al-'Askarī (died in 1004-1005) "about such a greatthe volume of the poetry of the "ancient Persians" that it could not be fully captured in books", and cited the following information: "in many Arabic sources there are names of poets Nagisā, Sarkash and Bārbad, names of excellent musicians, singers. At official festivities at the court of king Khosrow Parviz, surūdkhāns ("singers") sing songs or praises in poetic form (surūd-i khusrawānī). The Arabs learn song and music from the Persians, though they do not understand the words. From this information, we can conclude that in those days a tradition was born to gather poets, musicians and artists in the palace. Braginsky also confirmed that the legend about the palace origin of poetry reflects the historical fact of the dawn of early medieval poetry under the auspices of the powerful Sāsānid dynasty [8,117].

The sources note that the tradition of gathering poets in the palace continued after the Islamic era. During the years of Arab invasions in other regions, and even under the first righteous (Rāshidun)caliphs, the development of Arabic poetry seemed to have somewhat stopped. The Muslims who came to power did not approve of the poetry of pre-Islamic Jahiliyyah and were negative about collecting it. They believed that poetry, which Muhammad called "the art of lying," was permissible only if it served to strengthen and glorify Islam. The thoughts of Bertels about the first Muslim court poet also deserve attention. According to him, the first "court" poet of Islam was Ḥassān ibn Thābit (563 (?)–674). This poet, who began his career as a court eulogist of the Ghassānid princes, later went over to the side of Muhammad and faithfully served him, using his art to answer the vitriolic satires of the opponents of Islam. Despite the negative attitude towards poetry in general, Muhammad highly appreciated the services rendered by Hassan, gave him an estate, an Egyptian slave, and patronized him in every possible way [5,97].

After the coming to power of the 'Umayyad dynasty, secular hereditary power was established, in contrast to the era of the righteous caliphs. By this time, the state apparatus was completely reorganized, palace life began to be rebuilt according to Iranian-Byzantine patterns. This also had an impact on poetry, and the tradition of praising one mamdouh (praised person—or ruler) continued. Bertels mentioned the names of Al-Jarir, Al-Akhtal, 'Umar ibn Abi Rabi'ah, who served the 'Umayyads, and poets who lived during the reign of the Abbasids, Abū Nuwas, Abū al-'Atāhiyya or Abul 'Ala Al-Ma'arri who did not want to serve in the palace. Another noteworthy fact is that the poets who exaggeratedly described the mamdukh, without receiving the proper fee for the pen, wrote satires against them. Or take the tradition of giving great titles to a poet in a palace. For example, 'Abanal-Lahiqī and 'Awf ibn Muhallim achieved high positions in the courts of the Barmakids and Tahirids, and this tradition continued in Persian-Tajik literature.

When representatives of the local population, such as the Tāhirids and Saffārids, came to power in Khurāsān and Mā Warā' al-Nahr, poets who wrote verses in New Persian in new poetic forms rose to high positions in their palaces. The sources mention the names of such poets as Hanzala Bādḡisi, Muhammad ibn Waṣif Saḡzī, Bassām-e Kord, Muhammad ibn Muhallad, Firūz Mashriqī, Warraq Heratī, Abū Sulaik Gurganī. Fragments of their creations have come down to us through tazkirs (anthologies). For example, in the work of Nizāmī 'Arūḏī Samarḡandī *Chahār maqāla* (Four Conversations), the divan of Hanzala Bādḡisi is mentioned [16,69], but we know only two poetic fragments. These samples also show that he had a high level of skill.

Regarding the influence of the palace on the development of literature, it should also be noted that the sources mention that the first Madhiya (the Praise) in New Persian was composed in the palace of Ya'qūb ibn al-Layth al-Saffār. "The History of Sistan" mentions that after one of the poets praised Ya'qub in Arabic, he objected because he did not know Arabic, and his secretary named Muhammad bin Waṣif was there and recited the first poem in New Persian. Referring to this source, Z.Safā described it as "the first poem" [18,43], and Bertels called it "an attempt to write a poem in this language" [6,267]. Of course, the names of Abū Hafṣ Sughdī Samarḡandī, Hanzala Bādḡisi and Abū'l-Abbas Marwazī are also mentioned as the first poets who worked in the new Persian language.

After the power had been transferred to the Samanids, unprecedented changes took place in cultural and social life. Bukhārā, the capital of the Samanid emirs, was the literary and cultural center of that time. Also, poets and scientists became famous in the literary circles of the cities of

Samarkand, Merv, Balkh, Herat, Sarakhs, Gurgān, Termez, Nishapūr, Ray. The rulers who lived at that time - Amir Muntaṣir Samanī, Abū'l Muzaffar Chaganī, Amir Agaj Bukhārī, ministers Abū'l-Faḍl al-Bal'ami and Abū Ali al-Bal'ami were also creative people. In particular, Abū 'l-Faḍl al-Bal'ami patronized the people of literature. Bertels, based on the data of the anthology *Yatīmat al-dahr* (The incomparable pearl of [his] century), written by AbūManṣūr Al-Tha'Alibī and dedicated to the poets of Mā Warā' al-Nahrand Khwarazm, cited some noteworthy figures. According to these data, "out of these one hundred and nineteen poets, four were emirs, eight were ministers, twenty-eight were secretars, that is, scribes of the court offices, and thirty-one were hakims (governors), amils (procurators), judges and large landowners" [5,103].

Continuing the traditions of the Sāssānids and the Golden Age of Islam, the Samanid palace paid special attention to the development of science, and during this period world-famous scientists appeared. In this century, books translated from Pahlavi into Arabic were translated into Persian-Tajik based on Arabic copies, as well as the Qur'an, *Tarikh al-Tabarī* ("The History of Prophets and Kings"), *Tafsir al-Tabarī* (Theological Commentary to the Quran) and other rare books. Today we know the names of 57 poets who lived and worked in the 10th century, samples of their works have come down to us. The founder of Persian-Tajik literature, Adam ash-Shu'ara Rudakī, mentioned that knowledge, culture and glory moved from Baghdad to Bukhārā, and victory was a constant companion of the Emir of Khurāsān, and described this greatness as follows:

امروز به هر حالی بغداد بخارا است،
کجا میر خراسان است، پیروزی آن جاست .

(One way or another, today Baghdad is Bukhārā,

Where is the Emir of Khurāsān, there is victory).

In conclusion, it should be noted that the life path of the great thinkers, poets, authors of literary anthologies who lived during this period was an example for poets and literary critics of subsequent centuries, and thousands of creative people became famous under their influence. Persian-Tajik literature served as a "mediator" or "transmitter". The Arabic and Persian literary traditions strongly influenced each other and were so closely intertwined that it is now very difficult to establish who borrowed from whom, what exactly and to what extent.

With the exception of some scientific works, in Soviet literary criticism, the attitude towards the palace was negative. In fact, when we study the history of literature for a thousand years, we come to the conclusion that the policies pursued by the rulers of that time paved the way for the development of literature and art, and creative people close to the palace made an incomparable contribution to the development of literature and art.

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