

## ƏDƏBİYYATŞÜNASLIQ

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**DƏMİROVA CƏMİLƏ VAQIF QIZI**

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### THE GHAZAL GENRE IN ARAB-SICILIAN LITERATURE (Based on the anthology of “al-Durra Al-Khatira”)

**Açar sözlər:** Siciliya ədəbiyyatı, İbn əl-Qatta, “əd-Durra əl-Xatira”, Qərbdə yaranan ərəb ədəbiyyatı, Siciliya müsəlman ağalığında

**Key words:** Sicilian literature, Ibn al-Qatta, “al-Durra Al-Khatira”, Arabic literature that originated in the West, Sicily under Muslim rule

**Ключевые слова:** Литература Сицилии, Ибн аль-Катта, “ад-Дурра аль-Хатыра”, арабская литература, возникающая на Западе, Сицилия под властью мусульман

Abu al-Qasim Ali ibn Ja'far ibn Ali al-Tamimi as-Sa'di ( أبو القاسم علي بن جعفر بن (علي التميمي السعدي) (d. 1121) was a scholar of Arabic language and literature, as well as one of the leading historians and poets of his time. He was born in Sicily, the first island to be conquered by the Muslims from the Byzantines as a result of the conquest. It seems that the fact that his father and grandfather were linguists and poets helped him to receive a good education from a young age. He also gives examples of his ancestors' poems in his famous work Al-Jazira - ad-Durra al-Khatira fi Shu'ara al-Jazira (A Worthy Pearl on the Poets of the Island). He begins his treatise on his father Ja'far ibn Ali with words of praise

أحد العلماء باللغة المبرز فيها، المتصرف في علم العربية القاد عليها وله في الترسل طبع نبيل وفي المعاني ونقد

*"He was one of the prominent scholars in the field of Arabic language. He was a master of this art. His contribution to the science of meaning and poetry criticism was also great." [2, p.57].*

Ibn al-Qatta wrote many works. These works are important in terms of studying his deep knowledge. The study of his work “ad-Durra al-Khatira”, which is the subject of the present article, is of great importance in terms of studying the poetry of the period. In this work, the author provides important information about the poets of the period and their understanding of poetry. This anthology includes 20

thousand poems by 170 poets. However, the published copy that has survived to our time reflects the biographies of only 106 poets, not 170.

The author of “ad-Durra al-Khatira” appears before our eyes as a representative of a generation with certain poetic traditions, and it becomes clear that he himself tried his hand at poetry. Abu'l-Qasim Ali ibn Ja'far ibn al-Qatta al-Siqilli attracted the attention of medieval philologists not only as a poet, but also as a linguist and philologist. Yaqut al-Hamawi al-Rumi cites in his work only three small fragments of his poems, each consisting of two verses [5, pp. 1669-1670]. Al-Qifti [4, pp. 236-238] and Ibn Khallikan [3, p.322-323]. However, Ibn al-Qatta's main contribution to the history of Arabic literature is his compilation of the anthology we are talking about, which collects the literary heritage of Sicilian poets. For this, it is enough to look at the biography of al-Faqih al-Qadi Abu Ishaq Ibrahim ibn Malik al-Mu'afari (الفقيه القاضي أبو إسحاق إبراهيم بن مالك المعافري), to whom the first essay in the anthology is dedicated. From the name of the author of the essay, we see that he was a religious figure, jurist, and judge. Ibn Qatta writes about him:

أحد قضاة الجزيرة المشهورين بالكرم والإنعام، المذكورين بكثرة الصواب في الأحكام، وله مع ذلك شعر كثير، وترسل غزير، فمن ذلك قوله في صباه:

إليك أشكو صباباتي وأسقامي      كتبت لما فنى دمعي ومصطبري  
عليك مقلة قرطاسي وأقلامي      ما زال تبكي لما تمليه من حرقي      [2, p.41]

*He is one of the famous judges of the island (Sicily – J.D.), known for his virtues and goodness. He has earned many rewards with his rulings. In addition, he has many poems and letters. One of these poems is the following poem:*

*When my tears and patience ran out, I wrote you a letter to complain about my love and my illness.*

*From the fire of your love for you, tears flow from the eyes of my pages and pens.*

The essay ends with this. Ibn Qatta does not provide any information about the period in which Abu Ishaq Ibrahim lived, his family, or his education. The author of the essay, who is understood from his name to be a judge and jurist, is simply noted as a good judge, who gave correct rulings and was a recipient of good deeds.

Ibn Qatta merely cites two verses by the Kalbi emir Abu-l-Husayn Ahmad (أبو الحسين بن أحمد) and does not provide any information [2, p.43].

In the following information (in essay number 6), we see that the poet Ahmed ibn Ali al-Shami (أحمد بن علي الشامي) mentioned in the article is both a writer and an intelligent person: زين الدعباء وغرة الفهماء له (The adornment of writers and the amazement of scholars). Ibn Qatta is content to mention that the author of essay number 7 was the deputy chief of police (مساعداً لمدير شرطة).

Very few essays allow us to determine the period in which the authors lived. For example, Ibn Qatta gives an example of a poem in which the poet he calls Abu al-Hasan Ahmed ibn Nasr al-Katib praises Caliph Mahdi Billah (a Fatimid caliph

who lived in the 10th century). Thus, we can say that this poet lived in the 10th century. Bashir Bakwish considers this poem to be the oldest poem in the work.

The vast majority of biographies are limited to providing little information about the poets' profession and literary work.:

خلوف بن عبد الله بن البرقي، عالم بالقراءات والاعراب، متقن في سائر الأدب [2, p.47]

*Khaluf ibn Abdullah ibn al-Barqi is a scholar in the field of Qira'ah and a connoisseur of Arabic. He has demonstrated proficiency in various fields of Adab.*

Although biographical information is scarce, it is possible to gain some idea of the poets' art and travels. It is shown that a poet named Ibn al-Qarquri (Note: Ibn al-Qarquri was not originally from Sicily, but moved here later - J.D.) moved from Sicily to Andalusia, where he became close to the rulers and viziers of the place [2, p.195].

The only poet whose exact date of birth is given is Abu al-Arab Musab ibn Muhammad ibn al-Furat al-Qurashi (أبو العرب مسعب بن محمد بن ابن الفرات القرشي). Ibn Qatta states that he was born in Sicily in 423 AH, and left the island in 464 when the Norman invasion began. He went to Spain, to the court of Mutamid ibn Abbad [2, p.218]. Ibn Qatta states that he wrote the poem dedicated to Mutamid ibn Abbad in Rabi al-Awwal in 565 AH (1170 AD).

As in biographical essays, Ibn Qatta is not detailed in the introduction of his poems. The expression he most often uses is من شعره (From his poetry), and at best the genre of the poem is mentioned. However, in many examples, the genre is not even stated. In rare cases, the occasion for which this or that poem was written is noted.

When analyzing the examples of poetry reflected in the anthology, we see that the vast majority of poets whose works are reflected in these notes are given more space than a few poets. These are poets such as Ali ibn Abd al-Rahman al-Ballanubi, Abu Abdullah Muhammad ibn Hasan ibn at-Tubi, who are dedicated to separate articles. In addition to these two poets, poets such as Abu-l-Hasan Ali ibn Hasan ibn Tubi, Abu Muhammad al-Qasim ibn Abdullah Abubul Hasan Ali ibn Muhammad al-Khayyat are also given relatively large space.

As we mentioned above, the anthology opens with a ghazal by Faqih Abu Ishaq Ibrahim [2, p.41]. In the anthology, love poems are sung in the language of the most diverse artists and officials. The police chief Abul Fazl Ahmad ibn al-Fihri (أبو (الفضل أحمد بن علي الفهري) says:

وأصبحت على وصل الأحبة نائيا  
خليلي مالي قد حرمت التدانیا  
فها أنا في بين سنين ثمانیا  
وما كان لي صبر على الوصل ساعة

*Oh my love, why do you run away from me?*

*I have fallen away from the embrace of my beloved.*

*Once I could not bear even an hour of separation.*

*I have not seen my beloved for eight years.*

Ibn Qattah explains the reason for writing some ghazals: Tajaddulah Abu Muhammad (الأمير تاج الدولة وسيف الملة أبو محمد جعفر بن ثقة الدولة يوسف بن عبد الله), one of the emirs of Sicily, once saw two young men while walking. One of the young men was wearing red silk and the other was wearing black silk. The amir spontaneously recited the following poem:

أرى بدرين قد طلعا                      على غصنين في نسق  
لدى ثوبين قد صبغا                      صباغ الخد والحدق  
فهذا البدر في غسق                      وهذا الشمس في شفق                      [2, p.51]

*I saw two crescent moons rising.*

*Their proportionate statures (were) on two (cypress) branches*

*Their garments were the color of their cheeks and eyes.*

*One of them was black like the setting moon,*

*The other was red like the rising sun.*

In this poem, the symbolism of color is associated with both the human face (the redness of the cheeks and the darkness of the eyes) and the universe - the sun and the moon, creating a perfect scene of existence before our eyes.

Faqih Abul Qasim (الفتية أبو القاسم عبد الرحمان بن ابي بكر السرقوسي) expresses his love for a young man like this:

أسارقه اللحظ الخفي مخافةً                      عليه من الواشين والرقباء  
وأجهد أن أشكو إليه صبابتي                      فيمنعني من ذلك فرط حيائي  
وإني وإن أضحي ضنينا بوده                      لأنحه ودي وحسن صفائي  
سأكنم ما ألقاه من حرق الأسي                      عليه ولو أنني أموت بدائي

*I look at him in secret, afraid of gossip.*

*I want to complain about my love for him.*

*But my modesty prevents me from doing so.*

*Even if he is stingy in his love,*

*I will give him pure and beautiful love.*

*I will hide the sorrow that burns my heart,*

*Even if I die from this pain, I will not reveal it.*

In this poem, we see gossipers along with the traditional images of lovers and lovers. A well-known example of these images is found in the Quran's "Yusuf" chapter (surah), in the form of city women.

The sadness inherent in love poetry, the fear of gossipers, the secrecy of love, the lover's enduring every suffering in return for the coldness of the beloved, make it similar to a Sufi ghazal. In the following passage, which belongs to the same poet, the system of contrasts inherent in classical ghazals is reflected, such as illness and healing, hellfire and gardens of paradise.

أسقم جسمي بسقم مقلته                      وشفني بأحمرار وجنته  
فالويل لي من لظى جهنمه                      إذا تتدت رياض جنته                      [2, p.80]

*She made my body sick with her glances*

*She healed me with the red of her cheeks!  
Although the garden of paradise on her cheeks is abundantly watered,  
Her love (like hellfire) destroys me. Woe is me.*

In the ghazal of the poet Ibn al-Qarquri, we see the unity of the elements of khamriya and ghazal; the lover's intoxication in this poem is not from wine, but from the magic of the eyes.

تُخامر الخمر عقل الشارب النَّمْل      هيهات خامرني خمر العيون كما [2, p.195]

*He has intoxicated me with the wine of his eyes.*

*As wine intoxicates those who drink it.*

We see that Ibn al-Qarquri's poetry gives ample space to the beauty of words. The poet is not interested in the meaning, but in the word itself. Therefore, we see that the arts of repetition, istiqaq, and tajnis are widely used in his poems in the anthology.

! أقصر من اللوم يا هذا ولا تُطل      لائم لائمني فيها فقلت له:  
فاسلك سبيلك إنني سالك سبلي      هبك الرشيد وهبني قد غويت إذا [2, p.196]

*When the one who rebuked me rebuked me, I said to him:*

*Stop this rebuking, don't continue! You too be on the right path.*

*Since I have lost my way, let me also be on the right path.*

*You go your way, I will go mine.*

Amir Muhammad al-Kalbi creates an interesting scene about love; He uses the metaphorical figure of identification to describe the gaze that destroys the lover with the tongue of a knife. With the tongue of a knife, the poet creates the art of allegory:

طبعها طبعي وفني      أنا أخت للمنايا  
في فؤاد الصب مني      غير أن اللحظ أمضى [2, p.225]

*I am the sister of death. I am of the nature of death.*

*My art is to kill.*

*But the glances that pierce the heart of a lover are sharper than mine.*

The main purpose of the present article was to examine the ideological-content and artistic characteristics of the poetry that emerged during the Arab rule in Sicily, which lasted for more than two centuries, and to reveal the attachment to classical traditions and innovative tendencies that were manifested in this poetry. For this purpose, the ideological-artistic characteristics of the poetry samples reflected here were examined by looking at the examples of ghazals found in Ibn Qatta's work "ad-Durra al-Khatira". Although the literary process that emerged in Sicily benefited greatly from classical traditions, the Arabic qasid and the artistic images and motifs of the continent, it attracts attention with a number of new, interesting features. Since this literature is the product of a diverse ethnic-religious society, it reflects a number of aspects specific to the environment in which it emerged. The ghazal, a lyrical poem dedicated to the theme of love and the glorification of beauty, was an integral

part of the Arabic literature that emerged in Sicily. Not only traditional ghazals, but also examples of kilmaniyya-muzakkary ghazals found in Arabic literature [1, p.71] are reflected here.

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### DƏMIROVA CƏMİLƏ VAQIF QIZI

#### Xülasə

#### ƏRƏB-SICILİYA ƏDƏBİYYATINDA QƏZƏL JANRI

#### (“*əd-Durraəl-Xatıra*” antologiyası əsasında)

Siciliyada yaranan ərəb poeziyası öz ruhu ilə Əndəlus ədəbiyyatına daha yaxındır. Burada həm şimali Afrika – bərbər mədəniyyətinə, həm də müsəlman şərqinə xas adət-ənənələr öz əksini tapır. Siciliya ədəbiyyatında forma yenilikləri olduqca azdır. Lakin bununla belə, bu regionun poeziyası kiçik həcmli, əhatəli məzmunlu şeir parçalarını özündə cəmləməsi ilə diqqəti cəlb edir. Siciliyada yaranan ədəbiyyat və mədəniyyət öz ruhu, ideya–məzmun xüsusiyyətləri ilə Məğrib və Əndəlus ədəbiyyatına çox yaxın idi. Burada yerli əhalinin, ərəb və bərbərlərin birgə məhsulu olan bir ədəbi proses yaranır. Etnik rəngarənglik nə qədər güclü olsa da, ədəbiyyat öz kosmopolit və universal xarakteri ilə seçilirdi. Siciliyanın ərəb ədəbiyyatı xilafətin digər ərazilərində yaranan ədəbiyyatdan çox da fərqlənmirdi. Qəsidə və qitə, kanonik obrazlar, işlək mənalar bu poeziyada da özünü göstərirdi. Amma dini məzmundan uzaq olma, real həyat səhnələrinin təsviri, kiçik həcmli, dərin mənəli şeirlər, müşahidəçilikdən doğan təsvirlər poeziyada mühüm yer tuturdu. Qəzəl janrı isə Siciliya şairlərinin poeziyasında daha çox müraciət etdikləri janr idi.

Bu da heç də təsadüfi deyildi. Qəzəl janrının klassik ərəb ədəbiyyatında məşhurluğu Siciliya ədəbiyyatında da bürüzə verirdi.

**DAMIROVA JAMILAVAGIF**

**SUMMARY**

**THE GHAZAL GENRE IN ARAB-SICILIAN LITERATURE**

*(Based on the anthology of “al-Durra Al-Khatira”)*

The Arabic poetry that originated in Sicily is closer in spirit to Andalusian literature. Here, customs and traditions specific to both North African-Berber culture and the Muslim East are reflected. There are very few formal innovations in Sicilian literature. However, despite this, the poetry of this region attracts attention by including small-volume, comprehensive content poems. The literature and culture that originated in Sicily were very close in spirit, idea-content characteristics to the literature of the Maghreb and Andalusian. Here, a literary process emerged that was a joint product of the local population, Arabs and Berbers. No matter how strong the ethnic diversity, literature was distinguished by its cosmopolitan and universal character. The Arabic literature of Sicily did not differ much from the literature that emerged in other territories of the caliphate.

The ode and the continent, canonical images, and functional meanings were also evident in this poetry. But the distance from religious content, the description of real life scenes, small, deep-meaning poems, and descriptions born of observation have a prominent place in poetry. The ghazal genre was the genre that Sicilian poets most often resorted to in their poetry. This was not accidental. The popularity of the ghazal genre in classical Arabic literature was also evident in Sicilian literature.

**ДАМИРОВА ДЖАМИЛЯ ВАГИФ КЫЗЫ**

**РЕЗЮМЕ**

**ЖАНР ГАЗЕЛИ В АРАБО-СИЦИЛИЙСКОЙ ЛИТЕРАТУРЕ**

*(На основе антологии “ад-Дурра аль-Хатыра”)*

Арабская поэзия, зародившаяся на Сицилии, по духу ближе к андалузской литературе. Здесь отражены обычаи и традиции, характерные как для североафриканской — берберской культуры, так и для мусульманского Востока. В сицилийской литературе очень мало формальных новшеств. Однако поэзия этого региона привлекает внимание своим небольшим, но емким содержанием. Литература и культура, возникшие на Сицилии, по своему духу,

идеям и содержанию были очень близки литературе Магриба и Андалусии. Здесь зарождается литературный процесс, являющийся совместным трудом местного населения, арабов и берберов.

Несмотря на сильное этническое разнообразие, литература отличалась космополитическим и универсальным характером. Арабская литература Сицилии мало чем отличалась от литературы, возникшей в других областях халифата. В этой поэзии также проявились ода и строфа, канонические образы и функциональные значения. Однако важное место в поэзии занимали уход от религиозного содержания, изображения сцен из реальной жизни, небольшие, но глубоко значимые стихотворения и описания, рожденные наблюдением. Жанр газели был наиболее часто используемым сицилийскими поэтами в своей поэзии. Это не было совпадением. Популярность жанра газели в классической арабской литературе проявилась и в сицилийской литературе.

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