

ARABIC-LANGUAGE ODES OF KHAGANI

Summary. The works created by Azerbaijani poet Khagani Shirvani in Persian and Arabic languages have become very popular in the East. Though the poet's Persian works are the subject of various research works in Azerbaijan, Arabic-language works have not been widely studied. In general, the poet's Arabic-speaking creativity includes six odes, different themed continents and two pennants. Five poems written by the poet in Arabic are devoted to the well-known figures of the era, one of which is the ancient city of Baghdad, the center of the famous science and culture of the East. These works are a collection of interesting facts about the time of the creation and the era of Khagani, and their in-depth study can clarify some of the issues of Eastern history. Taking this into account, the odes written in Arabic were examined in article and obtained some conclusions about the historical personalities that were dedicated to them based on the examples brought from the odes.

Key words: Imam Jalaladdin, Baghdad, Seyfaddin Muzaffar Bin Mohammad, Mohammed bin Yahya, Mohammed Samani, Melikul-azam Aladdin.

Introduction. The Persian effect became to strengthen not only in state governance, but also in all fields by the coming the power of Abbasid dynasty (750–1258) in Arab Caliphate which was dominant force in East. The religious and scientific plays were written in Arabic language, but as a literal language, the Persian prevailed. Khagani Shirvani who considered one of master of ode genre in the history of Eastern literature achieved to combine the literacy with science in his plays written in both languages and for these characteristics the plays of poet preserved its topicality up to now.

The objective of the article. Let us note that the heritage of Khagani in Arabic language consisted of two dibacha and more than 500 distiches. Unlike Persian language creativity of the poet, study works on Arabic language legacy of the poet is very few. One of the first study works conducted in this field is the article titled "Khagani's mastership in Arabic poems" (طبع آزمایی خاقانی در شعر) written by Sayyid Fazlullah Mirgadi, researcher of Shiraz University in 1386 (in 2006 Gregorian date) [7]. The scholar has conducted surveys regarding to Arabic poems of Khagani, spoken about the themes, quality of these poems. The book titled as «آفتاب نهبان خاقانی» (Unseen sun of Khagani) published by Alirza Rzayi Hamze Kindi and Vahid Rzayi Hamze Kindi in 1389 of Hijri calendar (in 2011 Gregorian date) may be considered as the first comprehensive survey conducted in this field. The book consisting of one introduction, three volumes, table of content and titles includes the Arabic creativity of the poet excluding his dibachas. One more prevailing characteristics of the survey were that the play involved in survey was presented in original version, then the translation and explanations were added. This enables chance for reader to compare the translation with original text. In 1393 of Hijri year (2015 Gregorian date) the ode dedicated to Baghdad city out of the Arabic language creativity of the poet was involved in the research by Hadi Darzi Ramandi and Nasir Chak Nezhadyan and the ode was published in the article consisting of 18 pages [11]. The compre-

hensive research has not been conducted in this field yet. Although some plays of the poet were translated at different times, the greatest work in this field was conducted by Prof. I. Hamidov. Thus, one part of philological translations done by the scientist out of Arabic language heritage of Khagani was come into the shed light in "East" translation collection for the first time [4]. It was published in the form of book titled as "Khagani Shirvani. Arabic poems. Philological translation" in 2017 [5]. Here all Arabic language creativity of the poet, as well as philological translation of two dibachas, were placed. Taking into account less application to Arabic language creativity of the poet, the research has been conducted regarding to the odes written in that language in this article.

Main part. Generally, the Arabic language creativity of the poet consisting of more than five hundred distiches includes six odes, various context gitas and two dibachas. The odes, in which Imam Jalaladdin (Al-Khuvari) (171 distiches), Seyfaddin Muzaffar bin Muhammad, ruler of Darband (47 distiches), Malikul-azam Alaaddin (45 distiches; in "Divan" compiled by Kazzazi distiches), Imam Muhammad bin Yahya (16 distiches), Muhammad Samani (14 distiches) and Baghdad city, which is considered as rich cultural centre of East, praised were of importance being the collection of historical information on the said period, as well as had great importance from exploring the original thoughts of the poet.

Among the odes of the poet, the magnification of Imam Jalaladdin Al-Khuvari (Al-Khari in the "Divan" compiled by Dr. Sajjadi) [8] resembles ancient Arabic odes for its volume and context mostly. Thus, the ode, which consists in two matlas (beginnings) and 171 distiches began with a lyrical introduction and reflected the sadness of poet.

This lyrical introduction resembles the introduction part called as atlat of ancient Arabic odes. The atlat meaning the tracks of dwelling areas and offal of hamlets when translated from Arabic language preserves the indications of both dariyyat (poems dedicated to houses, dwelling areas) and elegy genres. If the dead person is mourned in elegy genre, his/her merits are remembered, and lamented for him/her, in atlat genre the abandoned places are mourned, the happy times spent there are remembered. One of Arabic authors wrote, "To mourn for places is an interesting theme in Arabic literature. Its first symbols are observed in ignorance period which people mourned for places" [14]. Khagani has begun the distich with his tears, as Imrulgays, poet of Ignorance period has invited his friend to cry. But unlike Imrulgays the sadness of Khagani was so thoughtful. If Imrulgays cried over the memories of him about his lover

فقا نيك من نكري حبيب ومنزل بسقط اللوى بين الدخول فحومل

Khagani's atlat bears broader meaning [13]. The poet cried not over the offal of the hamlets, but also the residuals of human characteristics:

صحبتي تعالوا نيك في غصص الشجى جيران انصاف وربع وفاء
وظللك مكرمة و رسم فتوة وخيام معرفة ونؤي صفاء

"Dear friends, let's cry over the place of good faith among those painful cares, the hometown of faithfulness, offal of dignity, tracks of heroism, place of courtesy, seeds of sincerity" [2].

Like Bedouin poets, sometimes Khagani boasted himself, re-proached his enemies, and sometimes gave wise ideas:

فقبلت علما أنّ علمي قاتلي و القتل إحياء لدى العلماء
كالشمع ينقص حين زاد لهيبه ما قد نمت علمي ذوى حواء

"I confessed with my best of knowledge that my knowledge is my killer, such death is vitality for scientists. As a candle which lessening when its beam is growing, my heart became weak as my knowledge is expanded" [10, p. 1343].

The poet who made transition to the main issue in 96th distich has successfully used various artistic illustration means in order to describe positive characteristics of Imam Jalaladdin. For instance, the poet has described the knowledge of Imam Jalaladdin like that:

ما أعجبتني عند ضوء ضميره أنوار سبعة أنجم غراء

"Besides the beam of his knowledge, the brilliant lights of seven stars was not surprised me" [10, p. 1344].

The poet began the second matla with apology, and as usual praised imam Jalaladdin, as a master of apology, the poet praised him as a sword of guidance travellers, chief of the chiefs, as the Isa who enlivened the dead birds, the bulwark of shariah without greed the praises. Then, the poet who spoke on philosophical ideas resembled the name of Abu Ibada Al-varid Al-Buhturi (IX century), a prominent delegate of the period returning to Arab literature traditions:

ضمّنت نصف البيت للطاء فهما توهمت باسم البحري الطاء

"I have included the half of the distich of *At-Tain*, thus I hinted the name of *Buhturiaet-Tain*" [10, p. 1347].

Namely, this distich gives us the right to claim that this ode was written by Khagani under the effect of Buhturi. Thus, the distich of Buhturi in which Abu Said Muhammad bin Yusuf-as-Saghri at Tain who participated in the battles against Babak movement was praised:

زعم الغراب مُنَبِّئُ الانباء أنّ الأحيّة أدنوا بتناء

[9, p. 1] had the same rhyme system with this ode of Khagani, all distiches of the both odes ended with unsupported Hamzah. Additionally, the poet hinted that he had used the phrase *بارغلا* *ابن الـأئـمـن* in the first distich of Buhturi's ode. The mentioned distich of Buhturi consisted of 56 distiches, the Khagani's consisted of 171 distiches. Namely for that reason the poet stressed that he had went long and felt embarrassment for this:

أطنبت نصف كدت أعرق خجلة لي بقصته الحموم في الرمضاء

"I have gone long, therefore, I have almost felt embarrassment, and I felt fever sweet as in his story" [8, p. 948].

Generally, after getting, acquainted with the odes of poet, written in Arabic language, this ode of Khagani among his Arabic odes is so interesting for wise thoughts including herein and internal world of poet and comprehending moral characteristics of him.

Another ode of the poet was dedicated to Baghdad city, which considered as one of the most beautiful and ancient centres of Islamic culture. The ode consisting of two matlas and 68 distiches and ending with Baghdad radif might be characterized as in the beginning with praise of Baghdad and pamphlet of Egypt. From the first distich of the ode poets' deepest sympathy toward this city was felt:

أمشرب الخضر ماء بغداد ونار موسى لقاء بغداد
كوثرنا دجلة وجنتنا الكرخ وطوبى هواء بغداد

"Is the water which Khizir drank Baghdad's water? Is the flame of Musa from the struggle of Baghdad? Kovshar spring is Dajla river; our paradise is Karkh and beautiful Baghdad weather" [10, p. 1354].

Beginning from the third distich, the poet tried to prove that Baghdad prevailed the Egypt from all points by comparing Bagh-

dad with Egypt. This is the embodiment of the poet's attitude toward the political situations happened in Egypt and Baghdad in the said period. Here poet reflected his disagreement toward Ismailis which chosen the Egypt as their centre in the light of the population of Egypt, Nil river.

We often come across with the use of Arabic letters, *harakas*, figures by poets, in order to express their thoughts more figuratively.

Generally, if we look at Arabic classic dictionaries, we may observe that most of Arabic letters bear symbolic signs. Also Khagani had used the writing rules and duties of Arabic letter in order to express his thoughts successfully. For instance, in following distich the poet had touched to one of grammatical duties of Arabic letter Alif. Thus, *aliful-wasl* coming in the beginning of words is pronounced, but it is not described in the combinations. The poet considered *aliful-wasl* letter in Egypt word as miserable:

و ميم مصر أدل من ألف الوصل إذا لاح بء بغداد

"When *ba* of Baghdad is seen, *mim-i alif* of Egypt becomes miserable than *aliful-wasl*" [10, p. 1355].

The plays written by Khagani who travelled to Darband in 552 in Hijri calendar, the letter sent from Darband informs us that the poet was famous and loved here. Poet had dedicated the distiches to the Chief of darband Seyfaddin Muzaffar bin Muhammad in Persian and Arabic languages and touched to some points regarding to his Darband travel. The prominent Khagani researcher G. Kandli-Herischi came to this conclusion upon his letter addressed to the Amir of Darband that the poet had travelled to Darband after his arrest and Chief of Darband Seyfaddin and given him the castle with "marvellous balcony" and thin, dark skinned virgin Turkish girl [4, p. 292]. The ode of poet dedicated to Amir of Darband consisted of 47 distiches. Poet began with the opening of morning in the beginning part and revived the strange scene of nature in front of the eye of reader. The breaking dawn makes enjoyable mood for us. But the poet's morning did not resemble the ordinary morning. This morning is so sad and sorrow. The author tied up to such mood as if he saw the end of the morning. That is although he dreamed that he would find tranquillity when he travelled to Darband, but after a while, he missed and thought about new accommodation. He felt his in the beginning of the play and therefore, he described the breaking dawn as so dramatically.

The poet, who is sincerely conveying his sympathy to Darband, the Emir of Darband, and Darband population throughout ode especially, emphasizes the *Kisra* constellation in Derbent:

أبيرج كسرى صاغ حليك صائع فكسرت طرف الغانيات السفر
خلع الامير عليك أبهى خلة فرقلت مضحاكا بالنصر منظر

"The jeweler has decorated you with the *Kisra's* constellation you are distracting the long-term views of the beauties" [10, p. 1359].

"Amir rewarded you with the best prize, and you are proud smiling the most beautiful sight"

without prejudice to the content after the description of the *Kisra* constellation, without allowing the extra fancy, exhausting sentences, the author passes to the main purpose, namely, to the praise of Emir:

زويت لك الدنيا كأنك في الورى من ظلّ ظلّ الله ذكر المفخر
وذلك الاقصا كأنك في الوغا من سيف سيف الدين برق الجوهر

"Just as you were a living creature, the world was created for you, prays proudly under God's protection. Just as Seyfaddin's sword glints in the battlefield like jewelry, you look so far away" [10, p. 1359].

After this couplet, the poet describes the justice and courage of the Darband Emir and people's love for him. According to

the poet, this love has earned thanks to his services. Both his ruck and his soldiers serves the Emir not forcibly, but voluntary. Sermons are read in his name, and is worshiped in the light of his face. In this ode, the poet compares both the Persians and the Arabs to the conclusion that the Arabs were preponderated from Persian only through Islam:

قد عزت العرب الا عاجم عزة بالسالمي الهاشمي المخير
 “The Arabs were preponderated from Persian for the Hashemites” [10, p. 1359].

Khagani uses overstatements to show his own unusual qualities, according to medieval traditions. For example, the poet emphasizes Darband’s Judge as a fearless, courageous commander:

حَمَّ الجبال عن انتضاء حسامه فيدا لها الرضاء سبعة ابهر
 أفلت نجوم الظلم لما أطلعت يميناه شمس العدل بالغضب الطرى
 “The mountains swell up when he swallows his sword so that the seven seas are sweaty. When the sun of justice, power and might, is rise, the oppressive stars will go out with a strange anger” [10, p. 1359].

As we have already noted, the poet had a special love for Darband. Perhaps this was the result of Darband’s history as a symbol of heroism, such as “iron door Darband”. Among the most famous people of the period, Khagani was well aware of the traces he had set in the Eastern history of Darband. Therefore, he calls this city “heaven of the world”, indicating that the Prophet Jesus (s.a.s.) was pleased with this land and that it was up to heaven with purity of the land.

Towards the end of the ode, Khagani’s wisdom proves itself. The poet does not hesitate to give his recommendations and advice to Darband’s Emir besides talking about generosity and lordliness shown to him by Seyfaddin with a subtle policy:

فاخلد وخذ بالنفاذ يد الورى وأملك رقاب المالكن وسخر
 والله عاد ينصره لك حافظا فاحفظ عباد الله طرا وانصر
 “Always be alive and continue to help the people, stand on the judges and subjugate them. Just as God has helped and protected you, help and protect you also its slaves as one man” [10, p. 1360].

The ode dedicated to Malikul-azam Aladdin consists of 45 couplets (46 couplets in the “Divan” made by Sajjadin). The dibacha, which is written in Arabic, adds to its significance that it is especially valuable in the study of the works of Khagani.

The poet has dedicated the ode for Aladdin Atsiz in two languages, both Persian and Arabic. Ode that Khagani has dedicated for Aladdin Atsiz in Arabic language draws attention with its interesting content. If we refer to the content of the ode, it is possible to conclude that Aladdin has never been attentive to Khagani and the poet has shown that he needs its generosity:

أنا النبات أنماني بغيث سخائه فنبت الكرى ينمو إذا الغيث يهجم
 أنا الماء اعلاني بشمس نواله فماء الربى يعلو إذا الشمس تطلع
 “I am a plant that grows with its generosity rain, if it is rains, the plant grows well. I am a water that rises to the heaven with the sun of its successes, the water that grows will affect if the sun rises” [10, p. 1362].

According to the poet, Aladdin is a sea, and it is naturally to have coatings and ships in the sea. In this couplet, the poet did not go without wisdom. It has in fact struck a barrier to the idea that “most things are harmful”:

نهاية فعل الخمر سكر معاقر لما زاد فوق السكر فهو مضئع
 دوام نعيم بالزوال مخبر وكثر دواء للطباع مفرع
 “Do not drink too much, the end of drunkenness, as drunkenness increases, it becomes your destroyer. Enjoyment of pleasant

days is an indication of the fact that the majority of cases are dangerous to human nature” [10, p. 1362].

The poet puts on a political dress that Aladdin is indifferent to his tradition and shows that the king does not need his splendid words because he has his own people and Aladdin is recognized in both Iraq:

فلا غرو أن يزرى بما انا حلتاه لاجل علاء الدين قوم سميع
 نظام المعالي من خراسان سيد عريق وفي صقع العراقيين مصقع
 “Not surprisingly, he was indifferent to my glamorous words; because there is a people who show heroism for the sake of Aladdin. The owner of these high qualities of Khorasan is a noble minded and is well-known in both Iraq” [10, p.1362].

The poet wrote dibacha to the ode in Arabic language, which dedicated to Imam Muhammad bin Yahya (16 couplet). The poet started both his ode, which dedicated to Aladdin and 5-coupled poem gave at the end of the dibacha of the ode dedicated to Imam Muhammad bin Yahya with the same verse:

و ها فارسيا بالحجازي أشفع وأحضر كسرى ثم نعمان اتبع
 “Here, I am replacing Farsi with Arabic, I bring Kisra and then I follow the Numan” [8, p. 949; 10, p.1348].

In this context, Kisra points to the ancient Persian kings, and the Numans to the Hira judges – to the ancient Arab kings.

Imam Muhammad bin Yahya was one of the well-known figures of his time, and Khagani was acquainted with him personally. Nishapur was the leader of the Nizamiyya madrasa, and was known for his personal qualities, as well as being a prominent scientist, talented politician, poet and philosopher of his time. He lived in Nishapur, killed in 1155 for organizing Nishapur’s defense. The poet who was influenced by this phenomenon, expressed his feelings in the dibacha, as well as in the epithet, and prayed to his soul. At the same time, according to the poet, referring to some points concerning the predictions given by the astronauts, the news of the astronomers for the stars is wrong. In general, there is interesting information in the dibacha.

The smallest ode of Khagani is the encomium that dedicated to Mohammed Sam’ani. This encomium consists of 14 couplets. Most likely, the person dedicated the ode is Muhammad Samani from Khorasan. He lived in the early XII century, was a mystic, secular, historian, and published eight-volume books on genealogy of the titles. In the book about the author, his full name is as follows: Imam Abu Sa’d Abdul-Karim bin Mohammad bin Mansur al-Taqi al-Samani. It is interesting that among the poems in the Arabic languages of the poet, there are also some fragments dedicated to Samani. If the poems that Samani’s name noted in Divan by Sajjadin were presented in the form of 14 and 6-coupled separate pieces of poetry [8, p. 67], and although 14-coupled pieces of poetry in Divan by Kazzazi, “قصيدة يمد بها محمد السمعاني”, was presented under the name of “ode, in which Muhammad Samani was praised” [10, p. 1367], other 6 couplets – وله أيضا – was presented as samples (4 and 2 distich) [10, p. 1370–1371] from separate poems under the same name.

But in general, all three poems coincide with each other in terms of rhyme and content, and therefore, considering these poems as a single piece of work under the title of “يمده قصيدة”, we have approached to the process of translation or research in this form as well. As soon as you read the contents of the Gasid, does not doubt that the poet’s sermon is Imam Abu Sa’d Abdul-Karim Bin Mohammed bin Mansur at-Tamimi as-Sam’ani. The difficulties, differences in manuscripts, spelling mistakes, etc. encountered during translation of poet’s

other works, are also observed here. However, it was also possible to achieve certain results by comparing it with others based on the “Divan” compiled by Kazzain during the translation. From the very first couplets of the ode, high value that the poet gave to the person who was praised by him shows itself [10, p. 1367]:

أحني لکنز الفضل أسَّ معاني خضر العلوم محمد السمعي
فلك الفضائل شمس أوجات العلي نخل الشهاب الفرد ذی اللعان

As you can see, the poet here presents Mohammed Samani as a Khizir of science. In general, Khizir is presented in Surah al-Kahf of Koran as a scientist, who the name was not disclosed:

[15]. فَوَجَدَا عَبْدًا مِنْ عِبَادِنَا آتَيْنَاهُ رَحْمَةً مِنْ عِنْدِنَا وَعَلَّمْنَاهُ مِنْ لَدُنَّا عِلْمًا

(Moses and Joshua are there) They have found one of our servants, whom We have provided for them from Mercy, and whom We have taught knowledge (some knowledge related to the disappearance) from Him [16]. Khidr describes Abdurrahman al-Sadin as follows, “Аллах одарил Хадира особой милостью и наделил его глубокими и полезными знаниями. Своими некоторыми познаниями он превосходил даже святого пророка Мусу, несмотря на то, что Муса был лучше него осведомлен об основных заповедях веры и многих других вещах” [12, p. 471]. And the poet put it as a Khizir of Science to show that Samani possessed deep and good knowledge in the ode.

Result. From the aforementioned, it can be concluded that our poet Khagani Shirvani has created valuable works in Persian, as well as Arabic, and some of these works have come down to our time, and most of them are composed of odes. These odes, which differ from each other by size and content, can be clarified as they are dedicated to various historical personalities, as well as the scientific, religious and historical information of the XII century. In the article, the poet’s stories were analyzed in general, the identity of the historical personalities that they were devoted to, and the ideas commonly touched upon by the content of the calendars were grounded in the texts from the odes.

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Аннотация. Произведения, созданные азербайджанским поэтом Хагани Ширвани на персидском и арабском языках, стали очень популярными на Востоке. Хотя персидские произведения поэта являются предметом различных исследовательских работ в Азербайджане, работы на арабском языке широко не изучались. В общем арабоязычное творчество поэта включает в себя шесть од, разные тематические континенты и два вымпела. Пять стихов, написанных поэтом по-арабски, посвящены известным деятелям эпохи, памятникам культуры, одним из которых является древний город Багдад – центр знаменитой науки и культуры Востока. Эти работы представляют собой сборник интересных фактов о времени создания и эпохе Хагани, а их углубленное исследование может прояснить некоторые вопросы восточной истории. С учетом этого оды, написанные по-арабски, были рассмотрены в статье, что дало возможность сделать выводы об исторических личностях, которым они посвящены.

Ключевые слова: Имам Джалаладдин, Багдад, Сейфаддин Музаффар Бин Мохаммад, Мохаммед бин Яхья, Мохаммед Самани, Меликул-азам Аладдин.

Зейналова Е. А. Арабомовні оди Хагані

Анотація. Твори, створені азербайджанським поетом Хагані Ширвані перською та арабською мовами, стали дуже популярними на Сході. Хоча перські твори поета є предметом різних дослідницьких робіт в Азербайджані, роботи арабською мовою широко не вивчалися. Загалом арабомовна творчість поета включає в себе шість од, різні тематичні континенти і два вимпели. П’ять віршів, написаних поетом по-арабськи, присвячені відомим діячам епохи, пам’яткам культури, одним з яких є стародавнє місто Багдад – центр знаменитої науки і культури Сходу. Ці роботи являють собою збірник цікавих фактів про час створення та епоху Хагані, а їх поглиблене дослідження може прояснити деякі з питань східної історії. З огляду на це оди, написані по-арабськи, були розглянуті в статті і дали змогу зробити деякі висновки про історичні особистості, яким вони були присвячені.

Ключові слова: Імам Джалаладдін, Багдад, Сейфаддін Музаффар Бін Мохаммад, Мохаммед бін Яхья, Мохаммед Самані, Мелікул-азам Аладдін.