



The Most Common Idiomatic Expressions Among Historians of the History of Literature - Ancient Arabic Literature as a Model -

Djawhar GUEDDOUDJ

Research laboratory :Scientific and Educational Arabic language (Lasdisque18@gmail.com), Faculty of literatures and languages, University of Bouira, 10000 ,Algeria

d.gueddoudj@univ-bouira.dz,

<https://orcid.org/0009-0006-3927-2865>

Kadda YAGOUB

Research laboratory :Scientific and Educational Arabic language (Lasdisque18@gmail.com), Faculty of literatures and languages, University of Bouira, 10000 ,Algeria

k.yagoub@univ-bouira.dz,

<https://orcid.org/0009-0007-6721-6155>

Abstract:

This paper presents a descriptive and analytical study of the most commonly used terms in the history of Arabic literature, especially among critics and historians. These idiomatic expressions play a major role in understanding and reading the history of Arabic literature, especially as documented by orientalists like the German Brockelmann, the English Gibb, and the French Blachère (Blachère, 1986; Brockelmann, 1998). These expressions serve as scientific material that shapes this history and act as key tools to explore and reframe Arabic literary history. This paper selects some of the most frequently used terms, such as periodization, literary eras, literary trends, era, spirit of the age, and objective equivalent. These terms, when combined, carry significant meaning, which has led literary historians to give them substantial attention in their works. The paper concludes by identifying criteria that determine the

degree of conventionality of these terms, based on the distinction between their literal and idiomatic meanings, the stability of their wording, and their contextual independence.

Keywords: *Terms, History of Literature, Arabic, Historians, Ancient.*

La réalité de l'intégration des compétences cognitives dans les programmes scolaires de deuxième génération en Algérie : le point de vue des enseignants du collège

Résumé :

Cet article présente une étude descriptive et analytique des termes les plus fréquemment employés dans l'histoire de la littérature arabe, notamment par les critiques et les historiens. Ces expressions idiomatiques jouent un rôle majeur dans la compréhension et l'interprétation de l'histoire de la littérature arabe, en particulier telle que documentée par des orientalistes comme l'Allemand Brockelmann, l'Anglais Gibb et le Français Blachère (Blachère, 1986 ; Brockelmann, 1998). Elles constituent un matériau scientifique qui structure cette histoire et des outils essentiels pour explorer et reformuler l'histoire littéraire arabe. Cet article sélectionne certains des termes les plus fréquemment utilisés, tels que périodisation, époques littéraires, courants littéraires, ère, esprit du temps et équivalent objectif. Combinés, ces termes revêtent une signification importante, ce qui explique l'attention considérable que leur portent les historiens de la littérature dans leurs travaux. L'article conclut en identifiant des critères permettant de déterminer le degré de conventionnalité de ces termes, en se fondant sur la distinction entre leurs sens littéral et idiomatique, la stabilité de leur formulation et leur indépendance contextuelle.

Mots-clés : *Termes, Histoire de la littérature, Arabe, Historiens, Antiquité.*



Introduction:

Arabic literature is a human activity that has produced a multitude of works and texts written in Arabic by both Arabs and non-Arabs over the ages. It includes both poetry and prose in all its forms, both ancient and modern. Literature has gone through periods of flourishing and decline, but it has always adapted to societal developments, making it a point of interest for writers and historians who have documented, studied, and analyzed it throughout its rich history. This led to the development of a field known as the history of Arabic literature, which generally refers to the chronology created by literary historians that tracks the phases of Arabic literature from its inception to its maturity. This history encompasses creative texts of various kinds and analyzes their development and transformations from one era to another. It also focuses on the lives of Arab poets, the stories of writers, narrators, and their anecdotes, starting from the pre-Islamic era (approximately 150 years before Islam, as mentioned by Al-Jahiz in his book), through the Islamic, Umayyad, Abbasid, and modern periods.

In general, the history of literature traces the development of literature over a known time period along its historical trajectory. The concept of the history of Arabic literature entails tracking the stages of its development through history while explaining the various genres and types of literature during each phase. It also highlights the features that distinguish the literature of each era, showing what each period was known for in terms of arts, sciences, stories, and literature. Herein lies the importance of studying the literary history of all peoples.

Arab critics and writers of the past attempted to classify and document Arabic literature, dividing poets and writers into categories from the pre-Islamic era to their own times. They recorded their stories and poems in biographical works, such as Ibn Sallam al-Jumahi's *Classes of Poets*, Ibn Khallikan's *Deaths of Notables*, Al-Zarkali's *The Notables*, and Yaqut al-Hamawi's *Dictionary of Writers*. However, these works were individual biographies rather than collective histories of literary periods or eras. In modern times, Arab critics and historians have been influenced by Western scholars, particularly orientalists who studied Arabic literature and documented it in a scientific and methodical manner. These orientalists, such as the German Brockelmann, the Englishman Gibb, and the Frenchman Blachère, divided Arabic literature into literary eras (Blachère, 1986; Brockelmann, 1998). Following their methodology, Arab literary historians such as Taha Hussein, Al-Rafii, Jurji Zaydan, Hanna Fakhouri, and Shawqi Daif have produced a wealth of literary and critical works that have enriched the field of Arabic literature. This has led to the emergence of numerous literary and critical terms that have had a profound impact on the study of Arabic literary history, such as periodization, literary eras, literary trends, the spirit of the age, and objective equivalents. These terms, when combined, are closely related and overlap with each other, forming the foundation for the study of literary history, especially the history of Arabic literature, which has been heavily influenced by Western academic studies. These studies are the product of the European Renaissance and the Enlightenment, and they continue to be a significant resource for specialists in this field.



1. Method and Tools:

The choice of these terms is based on their importance in the history of Arabic literature and their relevance to the topic. Additionally, they are frequently used by literary historians and critics in their works. This study narrows its scope to focus on these terms because the subject is broad and multifaceted. Based on the aforementioned, several questions arise:

What are the origins and philosophical or intellectual backgrounds of these terms, and who were their pioneers and key figures in literary history?

What is the conceptual domain of these terms, both individually and collectively?

What impact do these terms have on the history of ancient Arabic literature and on the Arabic literary, critical, and cultural scene? Are these terms understood according to Arab or Western concepts?

To answer these questions and achieve the objectives of this paper, the following steps were taken:

Defining the most commonly used terms among historians of literary history, focusing particularly on ancient Arabic literature.

Gathering idiomatic expressions from critics and those interested in the history of literature, both Arab and Western, especially orientalist who wrote about ancient Arabic literature, such as the German Brockelmann, the Englishman Gibb, and the Frenchman Blachère (Blachère, 1986; Brockelmann, 1998).

Drawing conclusions regarding the concept of idiomatic expressions and identifying the criteria that define their conventionality, especially when they are used together, as

they form the core material for literary history. Without understanding these key terms, it would be impossible to delve into the study of literary history.

2. Historical Periodization

Historical periodization refers to the systematic arrangement of the timeline of human history in chronological sequences, marked by transformative contexts that have led to shifts in power, changes in nations, and the transfer of civilizations. This system was formalized after significant advancements in human sciences, particularly in history, following the intellectual developments in Europe during the modern period.

2.1. Definition

We present a definition of historical periodization from both linguistic and technical perspectives:

A. Linguistically:

According to the Contemporary Arabic Dictionary, the verb *haqaba* means to divide. The noun "*haqaba*" refers to a belt, or retention, and a "*haqiba*" is a container for provisions. In a figurative sense, "*haqba*" refers to a year or an indefinite period of time (Ibn Manzur, 2003, p. 25).

B. Technically:

The technical meaning overlaps with the linguistic one, signifying the division of historical time into eras, periods, or epochs. However, in today's discourse, we also encounter terms such as "pre-colonial" and "post-colonial" (Pré-Colonial, Post-Colonial).



Soumission : 16/04/2025 Acceptation : 08/06/2025 Publication : 25/08/2025

The issue of periodizing literature or literary history is complex and remains unresolved among scholars, as it pertains not only to history but also to the present and future, and to the cultural context of each nation during a given time. Thus, it is essential to develop a consciousness of the history of literature first, followed by a thorough re-examination due to the importance of the subject in the current cultural climate. Periodization plays a role in accurately describing literary time and its relation to general history, given that literature is part of the larger historical narrative, as well as its connection to political, social, and cultural factors.

The concept of periodization has also evolved into the notion of an era, literary eras, and new methodologies like classicism, romanticism, and realism. Therefore, a comprehensive review of periodization is needed by researchers, despite its credibility in literary history, to open new horizons for Arab culture. Understanding one's history means understanding the present and the future.

2.2. Periodization in Critical Terms:

In literary criticism, periodization is a procedural tool intended to conceptualize literary works of the past and illuminate literary history. A literary era represents a part of general history and is interwoven with social, political, and economic influences, while literature forms a sub-system within the broader societal framework (Ibn al-Ghazi, 2001, p. 80).

Periodization involves both descriptive and architectural processes, seen through the lens of simultaneity and succession. Organizing material temporally requires

recognizing similarities and differences linked to chronological succession. Each period is defined by factors of similarity, such as shared beliefs, styles, and themes (Ibn Khaldun, 2007, p. 9).

Terms such as "era," "period," and "age" became widespread in Western cultures during the 19th century as part of literary history. Literary historians, influenced by natural and social sciences, used these terms to emphasize national distinctiveness and originality, often involving political and religious factors (e.g., pre-Islamic or pagan periods, as categorized by some orientalists, followed by Arab historians like Taha Hussein in *Pre-Islamic Poetry*) (Al-Baazati, 2010, p. 11).

One positive aspect of periodization is that it allows for the re-examination of heritage and the identification of the unique characteristics of each period. Thus, the term "periodization" in literary history was borrowed from general history, serving to establish the literature of a nation by relying on documentation and scrutinizing it carefully during the writing process.

3. Literary Terminology

Discussing literary terms involves exploring the concepts produced by literature over various historical periods, whether in poetry or prose. These terms are presented according to this classification:

3.1. Literary Eras

Literary eras refer to time periods characterized by specific literary outputs, whether poetic or prosaic. Each period is named according to various factors. For example, the Umayyad era is named after the Umayyads, who ruled



Soumission : 16/04/2025 Acceptation : 08/06/2025 Publication : 25/08/2025

during that time, and the same principle applies to other literary eras.

Critics have not agreed on a single unified division for literary eras. However, Dr. Shawqi Daif provided the following classification:

- ✓ Pre-Islamic Era
- ✓ Islamic Era
- ✓ Umayyad Era
- ✓ Abbasid Era I
- ✓ Abbasid Era II

The orientalist Carl Brockelmann, on the other hand, divided Arabic literature into two main stages (Zaydan, 1936, p. 5):

1. The literature of the Arab nation from its inception until the fall of the Umayyads in 750 CE/132 AH. This stage is divided into:

- ✓ Arabic literature until the emergence of Islam
- ✓ The era of Prophet Muhammad
- ✓ The Umayyad period

2. Islamic literature in Arabic:

- The flourishing of literature during the Abbasid era in Iraq, from approximately 750 CE to 1000 CE
- The late flourishing of literature, from 1000 CE until the fall of Baghdad to Hulagu in 1258 CE
- The era of Arabic literature from the Mongol rule until the conquest of Egypt by Sultan Selim in 1517 CE
- The era of Arabic literature from 1517 CE until the mid-19th century
- Modern Arabic literature (Perrault, 2000, p. 3).

Similarly, the English orientalist Gibb classified Arabic literature based on regions and time periods in his book *History of Arabic Literature*. Meanwhile, the French orientalist Régis Blachère adopted a new approach in tracing the history of Arabic literature, focusing on the development of Islamic society and the intellectual currents that produced or reshaped literary models (Hussein, 2014, p. 48).

He observed that after the late 15th century CE, Arabic literary creativity dwindled until it was rekindled in the mid-19th century (Brockelmann, 1998, p. 60).

Jurji Zaydan, in his *History of Arabic Literature*, divided literary history into eras, starting with the pre-Islamic period and moving through different political regimes: the Rashidun Caliphate, the Umayyads, the Abbasids, the Mongols, the Ottomans, and the modern era, with each era subdivided according to necessity (Al-Daghmumi, 2018, p. 50).

In modern times, the division of literature has shifted from eras to regions and countries (i.e., literature by place, as in Algerian, Moroccan, Andalusian literature, etc.).

3.2. Literary Trends

Literary trends refer to a collection of literary works produced within a specific time frame that share certain characteristics in form (style) or content (themes). These trends are reflective of aesthetic and ideological shifts. They coexist in history, highlighting different authors and their responses to social, political, and cultural contexts. The authors within these trends often express a common set of ideas and emotions through their writings, sometimes producing manifestos to establish the principles of a particular literary direction (Khafaji, 1990, p. 40).



Soumission : 16/04/2025 Acceptation : 08/06/2025 Publication : 25/08/2025

Each literary trend aligns with artistic expressions in other forms, such as painting or music. Literary movements throughout history reflect the artistic and philosophical currents of their time.

3.3. Literary Directions

Literary directions represent the most common and widely used method among researchers to study literature. It was first established by the French researcher André Vauchez in his *History of French Literature* in 1733 CE, continuing until the postmodern period. Arab scholars, especially in Egypt and Iraq, eagerly adopted this approach. The major figures representing three different literary directions in the Arab world include Jurji Zaydan, Mustafa Sadiq al-Rafi'i, and Taha Hussein.

A. The Direction of Literary Eras (Jurji Zaydan as a Model):

This approach was widely accepted by Arab intellectuals in its early days, given its pioneering nature. Jurji Zaydan is considered the founder of this direction, although some orientalist preceded him. His work is seen as uniquely suited to the Arab cultural spirit, as he linked literary history with general history and stressed the importance of political events in shaping literature (Hilal, 2006, p. 127).

He believed that understanding political shifts is essential for grasping the trajectory of literature across successive eras. He saw literary history as a record of a nation's science and culture, connecting literature to the political changes that influenced its evolution (Mustafa, 2002, p. 43).

B. The Direction of Literary Purposes (Al-Rafi'i as a Model):

Mustafa Sadiq al-Rafi'i critiqued scholars who followed the path of orientalists, accusing their approach of sterility. He argued that Arabic literature differed in its origins, development, and forms from the literatures of other nations. According to al-Rafi'i, Arabic literature is distinct in its artistic inspiration and linguistic expression, closely tied to the Arab soul and spirit. For him, literature transcended historical periods, with no direct relationship between literature and its era (Al-Rafii, 2000, p. 24).

Instead, literary expression arose from a deep connection to tradition. Al-Rafi'i favored the study of literary purposes, focusing on genres such as poetry, rather than periodization (Alloush, 1985, p. 127).

C. The Direction of Artistic Schools (Taha Hussein as a Model):

Taha Hussein, in his work *Pre-Islamic Poetry*, distinguished between the scientific and artistic divisions of literary history, emphasizing their inherent separation (Blachère, 1986, pp. 5, 13).

This direction embraces skepticism and intellectual criticism, drawing on related sciences such as grammar, rhetoric, and linguistics to elevate Arabic literary history to the level of modern European literature. He was followed by Umar Farrukh in his work on literary history, which also focused on artistic methods, reflecting the dominant artistic form of each era.



4. The Era, Its Spirit, and Development

Societies have passed through various literary eras, evolving alongside societal transformations. Literary historians agree that literature is tied to the language in which it is written and that each era has its own distinct literature and cultural spirit.

4.1. Definition of the Era

Linguistically, "era" refers to a specific period in time associated with significant events or societal shifts, such as the Abbasid era or the reign of Harun al-Rashid. Historically, periods are classified as ancient, medieval, or modern (Daif, 1990, p. 7).

Technically, literary historians have agreed that history is linked to time and the language in which it is written. Periodization is one of the key principles of writing history, especially in the works of orientalists such as Brockelmann, and later Arab scholars like Shawqi Daif and Ahmad Amin. These scholars adopted methods of dividing literary history into eras, aligning literature with the broader historical and political contexts of each period.

4.2. The Spirit of the Age (Zeitgeist)

The term "Zeitgeist" (from the German "Zeit," meaning time, and "Geist," meaning spirit) refers to the intellectual and cultural climate of a particular period in history. The term was first used by the German philosopher Johann Gottfried Herder and later by Hegel. It represents the prevailing way of thinking during a given time, embodying the aspirations and philosophies of a specific generation.

Each era has its own unique spirit that distinguishes it from other periods, whether in the past or present. Karl Mannheim argued that there is no unified "spirit of the age," as people within the same era may have vastly different understandings and perceptions. Thus, each period in history and literature must be viewed through its own lens.

4.3. The Development of Society and the Era

Social evolution refers to the concept that societies transition from simpler to more complex forms, beginning with the family and progressing to tribes, villages, cities, and eventually nation-states. Arabic society, for example, evolved from a tribal structure in the pre-Islamic era to urban centers during the Umayyad and Abbasid periods. Social evolution is often compared to the development of living organisms, with increased specialization of functions accompanying social growth.

Social and cultural changes over long periods are reflected in literature, as literary forms evolve to match societal progress. This gradual change is observed in the works of theorists like Herbert Spencer, who argued that societies, like biological organisms, develop through gradual stages.

Roger Blachère highlighted this concept in his study of Arabic literature, emphasizing the relationship between literary development and societal evolution. He extended Gibb's division of literary history to reflect how intellectual movements and societal changes influenced the growth of Arabic literature.



5. Literature and its Objective Correlative

We will limit our discussion to Arabic literature, covering the various eras in which Arabic literature was written, and examine the characteristics of each era and the corresponding objective correlative in the literature written during those times without explicitly stating the emotions conveyed:

5.1. Concept of Literature

Our discussion is confined to Arabic literature, which refers to literary works written in Arabic by both Arabs and non-Arabs. The eras in which Arabic literature was written are diverse, and we will explore the characteristics of each era based on the literature produced during that time. The first era in which literature began is the pre-Islamic period, where numerous literary works emerged. Al-Jahiz compiled much of this literature in his book *Al-Bayan wa Al-Tabyin*, which includes stories, anecdotes, speeches, poems, and the sayings of Arabs. Many prose works also appeared during this time. The word *adab* (literature) in the pre-Islamic era meant an invitation to a banquet or feast.

A. The Concept of Adab in the Islamic Era:

The Islamic era, which followed the pre-Islamic period, began with the advent of Islam and lasted for 53 years. Literature during this time was closely tied to the Quran and the Hadith, with Islamic literature deeply influenced by the Quran's eloquence, clarity, and rhetoric, as well as the Hadith's eloquence. The Prophet Muhammad introduced a new meaning to the word *adab*, associating it with moral

refinement and education. He said, "My Lord has disciplined me, and He has made my discipline perfect."

B. The Concept of Adab in the Umayyad Era:

In the Umayyad era, adab acquired an educational meaning associated with the study of history, jurisprudence, the Quran, and the Hadith. The term came to signify the learning of notable poetry and prose. This era witnessed significant literary development, with the rise of naqā'id (poetic rivalries), particularly among the Umayyad poetic trio, encouraged by Umayyad princes and kings, especially Abd al-Malik ibn Marwan.

C. The Concept of Adab in the Abbasid Era:

The Abbasid era was characterized by the expansion of the Islamic empire after conquests, the translation movement from foreign languages into Arabic, and the flourishing of scientific and literary revival. The Abbasid caliphs and princes were patrons of literature, supporting both poetry and prose. The concept of adab expanded to encompass all arts and sciences, especially language, rhetoric, and grammar. Over time, adab became independent from these disciplines and developed its own path.

D. The Concept of Adab in the Modern Era:

In the modern era, following the literary renaissance, Arabic literature achieved global recognition. It addressed contemporary issues and its themes and definitions evolved in both poetry and prose, influenced by direct contact with Western literatures. The term adab came to refer to eloquent, elegant prose intended to move the emotions of readers and listeners.



Arabic literature has evolved through the aforementioned stages, developing its own vision, direction, and intellectual framework. It has also taken on social roles, with creativity evolving alongside societal changes, as noted by the French orientalist Blachère (Blachère, 1986).

Based on this, literature is a human activity that adapts and evolves with new situations and successive literary eras. It is not static but rather continuously adjusts to both internal and external societal conditions, expressing the spirit of the era to which it belongs. As the saying goes, "There is no history for those without literature," because literature contains the historical legacy of the Arabs.

Al-Rafii traced the history of the word *adab*, explaining that in pre-Islamic times and early Islam, it was known only in its psychological sense, implying ethical behavior and character refinement. *Adab* was the act of inviting people to a meal, as hospitality was highly valued in the barren lands of the Bedouins, who considered it the pinnacle of virtue. Over time, *adab* became a symbol of noble character. When Islam arrived, *adab* became associated with religion and morality. The term "educators" was then applied to those who taught goodness, further expanding the meaning of *adab* to signify the intellectual aspects of education. During the Abbasid period, the term *adab* took on broader meanings, referring to literature, genealogy, poetry, and language.

Ibn Khaldun defined *adab* as a science without a specific subject, focusing instead on its outcomes. He said, "The purpose of this science is to master the arts of prose and poetry according to the styles of the Arabs and their methods. To do so, scholars gather the works of the Arabs –

poetry, rhythm, and questions of language and grammar." Thus, adab involves preserving the poetry and stories of the Arabs and acquiring knowledge from every field.

Similarly, Shawqi Daif discussed the evolution of the term adab, stating, "The word adab evolved with the evolution of Arab society, from the Bedouin era to periods of civilization and urbanization. It has taken on both tangible and abstract meanings, until it reached its modern definition: eloquent, elegant language intended to move the emotions of readers and listeners, whether in poetry or prose" (Daif, 1990, p. 7).

In general, the concept of adab has evolved historically through various literary eras, from pre-Islamic times to the modern era. Initially chronicled by orientalists, it was later documented by Arab critics. However, it was written according to the perspective and language of those who collected the material, based on their study of Arab manuscripts in the broadest sense. Adab refers to everything the Arab mind has crafted orally, passed down through memory to successive generations, and later recorded in books and volumes.

5.2. The Objective Correlative in Literature

The "objective correlative" is a modern critical term referring to a representational tool used to express abstract concepts such as emotions. It provides a framework for how art presents these emotions. It consists of representations that, while not explicitly stating emotions, convey them through imagery and symbolism.

The concept of the objective correlative is rooted in literature and was developed through the writings of T.S. Eliot, who associated it with formalist interpretations of



Soumission : 16/04/2025 Acceptation : 08/06/2025 Publication : 25/08/2025

literature. Eliot popularized the term through his 1919 essay "Hamlet and His Problems" (Murphy, 2007, p. 151).

However, the term was first introduced by Washington Allston in his 1840 lecture series "Introduction to the Discourse" (Quinn, 2008, p. 298).

An example of the objective correlative in nature is the inorganic elements surrounding a plant, such as air, soil, heat, and water. Although these elements are not always apparent, they are essential to the plant's growth and development, helping to form its organic structure. Similarly, in plays, novels, or literature in general, the objective correlative contributes to the construction and development of the creative text over time, or across different literary genres. Thus, the objective correlative is the only method for expressing emotions artistically, finding a sequence of events or situations that serve as the artistic framework for these emotions. This evokes the emotions of the intended audience or the general recipient, effectively transforming emotion into art.

The objective correlative is one of the most important principles in modern literary criticism of the 20th century. In contemporary literature, writers and poets often use symbolism to represent one thing with another that is recognized in the text, such as using "mother" to symbolize the homeland. A poet may express political, social, or humanitarian issues that cannot be directly stated by using symbolic masks and the objective correlative. Poetry, therefore, not only expresses ideas but also conveys their emotional counterparts. The artistic image we derive through the objective correlative is a synthesis of thought and feeling, where both emerge simultaneously, forming a

reaction between sensitivity and intellect in a single moment of time (an inverse relationship between emotion and subject matter).

In Arabic literature throughout the ages, the objective correlative has been a powerful presence from the pre-Islamic period to the modern era, especially during the Abbasid period. It was used in both poetry and prose as a way to convey the suffering and social issues of the time, often under the rule of tyrants and princes. Writers had to depict their feelings and ideas without directly stating them. The critic Muhammad Ghunaymi Hilal commented on the multiplicity of objective correlative references, stating: "The concept of the objective justification for a work of art has been established in literary criticism since socialist realism, beginning in the second half of the 19th century" (Hilal, 2006, p. 127).

Conclusion:

This article arrives at several findings and conclusions, which can be summarized as follows:

The history of Arabic literature is not only the history of literature but also the history of personalities and figures (as seen in biographical compilations and chronicles). It is also the history of ideas and concepts (e.g., the saying "Poetry is the Arabs' archive") and the history of terminology. Researchers must work diligently to acquire knowledge and reach the truth through scholarly effort and the pursuit of serious questions aimed at acquisition.

Arabic literature is intimately connected to the Arabic language, having been written in Arabic (the native



language) for religious reasons. It has been divided into pre-Islamic and Islamic periods, and it was taught in non-Arabic languages to undermine it. However, Arab historians of literature rose to study and analyze it, linking it to Arab identity as part of a national goal to clarify the foundations of Arab nationalism throughout historical periods. The idea of dividing literature into literary eras expanded the concept of literature, developed it, and elevated it to a global level. It later transformed into critical approaches (contextual and structural) to address creative texts in the modern era, followed by various approaches to reading and critiquing Arabic literature.

It is essential to return to history to understand ancient Arabic literature, by questioning heritage (through analysis, discussion, evaluation, criticism, expressing opinions, and drawing conclusions), and re-establishing it on scientific and methodological foundations that are in line with the spirit of the age. This would involve correcting some concepts and building it on a scientific basis written by the present with a view to the past, in order to envision a better future for our Arabic literature amidst all the current transformations and the different directions, both in the East and the West. The historical approach to literature is crucial in modern scientific research because it intersects with all other approaches.

Literary history borrowed the term "periodization" from general history in order to systematize literature and write it in a scientific manner, as well as to correct some of its concepts and ideas through its various literary eras. However, this division is often political in nature (each era has its own literature and particularities), and it is an

artificial division with no real boundaries between literary periods. Evidence of this is that literary phenomena transcend from one era to another. For example, poets like Al-Khansa and Hassan ibn Thabit continued to compose poetry until their deaths. In modern times, the concept of literary periods has disappeared in newer methodologies, replaced by the concept of "era." While the idea of chronological periodization has proven highly credible in many sciences, it requires a thorough review, especially in the field of literary history, which suggests that it could be adopted as an effective tool capable of opening new horizons for Arab culture.

The terms discussed in this research interact and intersect in many ways from their inception to their development and transformation. Since their field of study is the same—literary history in general and the history of ancient Arabic literature in particular—it is necessary for academic schools to track the evolution of each term, as every term has a life history (birth, development, integration, transformation, and emergence of a new term). This would broaden their scope beyond the narrow confines imposed on them, especially in light of the openness to future studies.



List of References:

A. Arabic Sources:

1. Al-Baazati, B. (2010). On the periodization of scientific developments: A review of Gaston Bachelard's periodization.
2. Al-Daghmumi, M. (2018). Can literary criticism be periodized? (Within the problem of periodization).
3. Blachère, R. (1986). History of Arabic literature: Pre-Islamic era (I. Al-Kilani, Trans., Vol. 1). Dar al-Fikr.
4. Brockelmann, C. (1998). History of Arabic literature (A. Al-Najjar, Trans.).
5. Daif, S. (1990). History of Arabic literature (Pre-Islamic era) (Vol. 1).
6. Hilal, M. G. (2006). On applied and comparative criticism.
7. Hussein, T. (2014). On pre-Islamic literature.
8. Ibn Khaldun. (2007). The Muqaddimah.
9. Ibn Manzur. (2003). Lisan al-Arab (Vol. 2). Dar Sadir.
10. Ibn al-Ghazi, A. (2001). The transformation of history into literary text in the works of Hayden White and the problem of periodization.
11. Khafaji, A. (1990). Arabic literature and its history in the Umayyad and Abbasid eras. Dar Al-Jabal.
12. Al-Rafii, M. S. (2000). History of Arabic literature (Vol. 1).
13. Alloush, S. (1985). Dictionary of contemporary literary terms. Dar al-Kitab al-Lubnani.
14. Mustafa, M. (2002). Arabic literature and its history in the age of Islam.

15. Perrault, J. (2000). Arabic literature and its history in the Umayyad and Abbasid periods.
16. Zaydan, J. (1936). History of the Arabic language's literature (3rd ed., Vol. 1). Al-Hilal Press.

B. Foreign Sources:

17. Murphy, R. E. (2007). Critical companion to T.S. Eliot: A literary reference to his life and work. Facts on File.
18. Quinn, E. (2008). A dictionary of literary and thematic terms (2nd ed.). Facts on File.

C. Dictionaries:

19. Al-Maany dictionary. (n.d.). Almaany.com. Retrieved October 26, 2023, from <https://www.almaany.com>