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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**INTERACTIVE RELATIONSHIPS BETWEEN POETRY
AND MUSIC IN CLASSICAL ARABIC POETRY**

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GENERAL CHARACTERISTICS OF THE WORK

Relevance and development of the topic: Eastern literature and music have always been at the center of the attention of the whole world, and even if they sometimes claim otherwise, even Western countries have borrowed many important scientific ideas from these countries. It is not without reason that the great Sufi poet of the 13th century, Jalaladdin Rumi, confirmed this.:

چه کم آید بر ما چنگ و سرنا چو ما در چنگ عشق اندرقتادیم
بسی چنگی پنهانیست یارا رباب و چنگ عالم گر بسوزد

“We are in such a place that all sides and everything is music. The sound of oud and ney is rising to the heavens. Even if all the harps in the world are burned out, we will still hear a secret musical instrument playing somewhere.”¹

Although Europeans have expressed their opinion in their research on musicology, based on traditional terminology and a well-known note-writing system, Arabic music, if we take it in a broader context, is not suitable for mid-age Muslim music with the same line and style. At first glance, it is seen that the music is performed with a note, but in each new performance it is also seen that the note contains uncharted tones. The complexity of the melodies in Arabic music is distinguished by rhythm, special expressiveness, and from this point of view, sound intonations play a major role. In other words, the European notation system is incapable of showing this in all its shades. It should be noted that the eruz rhythm, which is distinguished by its musical nature, also gives a special harmony and musical tone to Arabic poetry. It is not difficult to imagine the beauty of the pearl of culture created by the combination of these two shades of music.

Although the word “lad” is used in the West as a term related to Middle Eastern mugham it is also known as a special genre in literature as “المقامت” (“Al-maqamat”). For example, Badi az-Zaman al-Hamadani maqamas are very popular. The use of “al-maqam” in melodies leads to the alternation of rhythm and pause. In Arabic

¹ <https://ganjoor.net/moulavi/shams/ghazalsh/sh110>

music, maqam is used as a term to describe complex musical sounds. This term, first found in the research of 13th century music theorists, has long been used for a long time, according to a few written sources (Safiaddin Urmavi, Abdulgadir Maragai, Abu Yaqub al-Kindi).

In a news item on the agenda today, the killing of Afghan folk singer Fawad Andarabi for allegedly “anti-Islamic” readings is, in fact, undoubtedly due to the fact that those orientals expressed the spirit of the people, the will of the people.

The object involved in the research was developed to some extent in the form of a dissertation by the researcher of Azerbaijani classical poetry prof. Arif Mammadov in the form of “Interaction of Azerbaijani poetry with music” from another perspective. [43] The dissertation reflects the heroic, love epics, tajnis, beautification, gerayli, misri, dilqam, mukhammas and examples of our classical literature performed by our ashugs for many years in Azerbaijani literature. In our research, we will try to explore this topic in terms of Arabic poetry and music. With its results, this makes it possible to see more clearly and evaluate a number of issues about the music of the middle ages of Azerbaijan.

Arabic music is described by historians with their own characteristics, mainly on the basis of folk music sung by nomadic Arabs and heralds. Even before the time of ignorance, poetry and music were closely intertwined in Arabic culture, and marsiyyas, urjuza, madh, and huda songs found their place in extensive Arabic folklore. Later, the music was further improved and performed to the accompaniment of ancient instruments such as mizaf, mizhar, rubab, from the 13th century onwards, the theory of the proper use of other musical genres, lads, moods and tones, distinguished by their perfection, emerged. If in previous times there was an idea that music and poetry were a gift, which was used by revelation only to selected persons, then later there was an idea that this talent could be developed and improved by working on oneself in a professional way.

Muslim scholars have been distinguished in many fields of world science for their services in translating the valuable works of their own sciences and those of their predecessors belonging to

other nations. Many Muslim scholars have researched and dedicated various works on poetry and music, one of the oldest examples of culture in the history of all nations. Although the oldest works in this field date back to the ancient Greek period, prominent representatives of Arabic science also paid attention to this topic.

The great scientist Khalil ibn Ahmad al-Farahidi, based on the laws and rhythm of music, created eruz, the main metre of the pearls of World Literature from VII century up to now, in the Eastern world, historical successes have consistently taken place in this area, and as a result, at the end of the VIII century, the first works on the theory of music in the Islamic world were written, since the IX century, the systematic activity of Muslim musicians and philosophers in the field of music began to be observed. Theoretical musical knowledge, which reached the peak of Islamic culture in the IX-X centuries, was followed in Azerbaijan by the works of Safiaddin Urmavi, Abdulgadir Maragai, Abdulaziz Chalabi, Fatullah Shirvani, Mahmud Chalabi and Mir Mohsun Navvab. Thanks to the translation and interpretation of Islamic scholars such as Hunayn ibn Ishaq, Abu Yaqub Al-Kindi, Abu Tayyip Al-Sarahsi, Muhammad ibn Zakariyya ar-Razi, theoretical musical insights were developed, and Abu Nasr al-Farabi, Ikhvan as-Safa, Al-Kharazmi and Ibn Sina improved it. Thus, by the end of the XIII century al-Kindi, Ikhvanus-Safa, Ibn Sina, al-Farabi laid the foundation of intellectual development, which is a very colourful musical culture distinguished by specific genres and musical instruments.

Speaking about national music, Uzeyir Hajibeyov noted that the musical culture of the Middle East reached its peak in the XIV century. He likens this culture to a tall palace with a view to four corners of the world - from Andalusia to China and from Central Africa to the Caucasus. At the same time, he notes that famous scholars such as Abu Nasr Al-Farabi, Abu Ali ibn Sina, al-Kindi participated in the construction of that luxurious palace of music culture.²

² Шукуров, Ш.М. Храм земной и небесный: [в 2 томах]. – / Ш.М. Шукуров. – Москва: Прогресс-Традиция, – т. 2. – 2009. – 534 с.

Taking into account the above, the relevance of the topic of the dissertation can be explained by the following specific factors:

– The study of interactions in the dissertation, starting from the root, ie the period of Jahiliyyah, shows that it is of special importance in terms of studying the role of music in the history of literature in later periods.

– As a result of the multidisciplinary and interdisciplinary approach to Arabic literature, the boundaries and norms of the interaction of poetry and music are determined.

– Since the interactions of music and poetry are reflected in the culture of all peoples, this research work can be used as a scheme.

– Given that we are working on this topic as a non-Arab researcher, we have more chances of an objective approach to Arabic literature and music.

– Mugham, one of the modern forms of Azerbaijani art, is the perfect combination of poetry and music. From this point of view, our dissertation is also an actual research work in terms of studying the philosophy and roots of mugham.

The interaction of music and poetry in Arab literature was not a separate study not only in Azerbaijan, but also outside the country. In Azerbaijani Arabic studies, Malik Mahmudov in the “Arabic literature”³, “Azerbaijani poets and writers written in Arabic (VII-XII centuries)”⁴ and Aida Gasimova in the “Arabic literature (V-XIII centuries)”⁵ books touched on this issue fragmentally. Although Pekshen Gani Hidir addresses the issue of sama assemblies in his “Characteristics of Music in Alevi ceremonies”⁶, he studies it not from the point of view of Sufism, but

³ Mahmudov, M. Klassik ərəb ədəbiyyatı / M. Mahmudov. – Bakı: Bakı Universiteti Nəşriyyatı, – 2001. – 258s.

⁴ Mahmudov, M. VII-XII əsrlərdə ərəbcə yazmış Azərbaycan şairləri / M.Mahmudov. – Bakı: Elm, – 1983, – 205 s.

⁵ Qasimova, A. Ərəb ədəbiyyatı (V-VIII əsrlər) / A.Qasimova. – Bakı: Elm, – 2019. – 677 s.

⁶ Pekşen G.H. Ələvi mərasimlərində musiqinin səciyyəvi xüsusiyyətləri: / sənətşünaslıq üzrə fəlsəfə doktoru dissertasiyası) / – Bakı, 2003. – 145 s.

from the point of view of Alevi ceremonies. In the dissertation of Bakhshaliyeva Govhar Bakhshali “Book of songs” Abu-al-Faraj al-Isfahani and classical Azerbaijani literature”⁷, also, in the book of the same name, the writers of Azerbaijani origin in the work of Abu al-Faraj al-Isfahani are less covered, and the story about Majnun is given a prominent place. Sarkhan Khavari in his research work “Azerbaijani Sufi literature (XIII-XVI centuries)”⁸ touches only on the Azerbaijani Sufi literature covering the XIII-XVI centuries. Babayeva Afsana in her “Music and religion in Azerbaijan (on the example of Azan, surahs of the Qur'an and mourning “Muharram”)”⁹, Nazarov Abdumannon in his “Al-Isfahani's book of songs in the aspect of interregional musical-transcultural processes”¹⁰, Daukeyeva Saida' in her “The concept of musical science of Abu Nasr Muhammad al-Farabi in the treatise “The Big Book of Music”, Elmira Akhundova in her “Scientific-theoretical researches and inventions of al-Farabi in Islamic music cultures”, and Aliyeva Latifa Khanum in her research work “Islamic tradition and music”¹¹ studied the subject in the field of music. In this research work, the interaction of music and poetry in Arabic poetry is investigated as a research work for the first time, and the researcher's new approach is analyzed by considering the problems posed philologically.

Object and subject of the research. The object of the dissertation is Arabic literature and Arabic music, aimed at studying

⁷ Бахшалиева Г.Б. «Книга песен» Абу-л-Фараджа ал-Исфахани и классическая азербайджанская литература / диссертация на соискание ученой степени доктора филологических наук / – Баку, 1996, 294 с.

⁸ Xavəri S.A. Azərbaycan təsəvvüf ədəbiyyatı (XIII-XVI əsrlər) / filologiya üzrə fəlsəfə doktoru dissertasiyası / – Bakı, 2000. – 153 s.

⁹ Babayeva, Ə.A. Azərbaycanda musiqi və din (Azan, Quran surələri və “Məhərrəmlik” mətəm oxumaları təmsalında): / sənətşünaslıq üzrə fəlsəfə doktoru dissertasiyası / Bakı, 1997. – 177 s.

¹⁰ Назаров, А.Ф. «Книга песен» аль-Исфахани в аспекте межрегиональных музыкально-транскультуративных процессов: / – диссертация на соискание ученой степени кандидата искусствоведения) Ташкент, 1984. – 167 с.

¹¹ Əliyeva L.V. İslam ənənəsi və musiqi: / sənətşünaslıq üzrə fəlsəfə doktoru dissertasiyası / – Bakı, 2006. – 123 s.

their interaction. In addition, the place of Sufi poetry in literature and the importance of music during the sama rites are discussed. The subject of research is the types of poetry and music created at the request of different periods. In order to more accurately study the object of the research, Abu Faraj al-“Isfahani’s “Kitab al-aghani” and Al-Farabi’s “Kitab al-musiqa al-kabir” works are also involved in the study.

Purpose and objectives of the research: The main purpose of the research work is to examine the interaction of Arabic-language poetry and music studied separately and to investigate the innovations generated by them in accordance with the periods. Since both poetry and music are used in Sufism as a means of delight, another purpose is to clarify this issue and emphasize its importance. For this purpose, the following tasks are set for the research:

– To give a brief description of the events that took place in the period of Jahiliyyah, Umayyads, Abbasids, to study the changes in poetry and music influenced by it and their interactions;

– In these times, to study the attitude of the caliphs, rich people to music and poetry, their role in development and coverage of a wider audience;

– Determine the dominance of Islam in music and poetry on the basis of the Holy Quran and Hadith, as well as the place of these trends in Islam itself;

– To study the role of Abu al-Faraj al-Isfahani's book “كتاب الأغاني” (“The Book of Songs”) in the study of the interaction of music and poetry, as well as information about the poets of Azerbaijani origin mentioned here;

– To briefly mention the role of Al-Farabi's work “كتاب الكبير الموسيقى” (“The great book on music”) in the study of Islamic eastern theory of music and the relationship of music and poetry;

– To study the place of the sama rites in Sufism, the rules of their use, the degree of influence of ecstasy, in which both poetry and music are used during the performance of dance, which is impossible to imagine apart from rhythm;

– To emphasize the power of words and rhythm, the result of

the harmony they create together, by studying the combination of poetry and music rooted in rhythm in Sufi verses, their use to experience ecstasy in sama assemblies;

All this we have mentioned reflects the roots of Arab culture from the time of Jahiliyyah and the history of the Islamic Renaissance.

Research methods: The theoretical and methodological basis of the dissertation is general scientific methods:

- collection and systematization of facts and materials;
- comparative analysis and analysis;
- complex approach to the problem, the principle of historicity;
- obtaining scientific results by making generalizations.

The main provisions for the defense:

- to describe the interaction of Arabic music and poetry, in what form and content it is manifested, and in what ways it has spread and gained popularity among the people during the period of Jahiliyyah when the Arabs lived a nomadic life in a desert environment;
- to clarify and prove this issue through the attitude of the Holy Qu’ran and Hadiths to poetry and music specially adopted among the Arabs, verses and authentic narrations in the area of Islam;
- to explore the music, poetry, singers and poets of the Umayyad era, sympathy for the Arab survivors of wars of Jahiliyyah, the bloody revenge of the Prophet Muhammad and the rise of Islam;
- to make the dissertation research object with a brief analysis of the changes that took place in Arabic music and poetry as a result of writing large-scale works with the emergence of music theory during the Abbasid period, their interrelationships, as well as two important works “كتاب الأغاني” (“The Book of Songs”) and “كتاب الموسيقى الكبير” (“The Great Book of Music”)
- to study the opinions of Sufi thinkers about the sama assemblies, which are Sufi rites, and to explain the effect of the combined application of music and poetry on the ecstasy

created by the inclusion of dance;

- to study the psychological effects of reciting verses in the form of poems in a rhythmic form, as if they were Sufi prayers;

Scientific novelty of the research: In the dissertation, the study of the interaction of Arabic music and poetry was written with an appeal to a number of topics related to the life and creativity of muallages, individual poets and singers, which are classic examples of Arabic literature. From this point of view, there is a new angle of view on these issues, which is an innovation in the study of Arabic literature. The scientific novelty of the work is widely reflected in the following scientific provisions:

- the subject of the interaction of music and poetry in the modern period is considered for the first time in Azerbaijani science as a complex and systematic scientific-research object;

- poetry, music and Sufism reflected on the subject involved in the study were studied not being isolated from the methodic approach of various fields of science, as well as the whole problem was considered in a complex way and a new approach was demonstrated;

- in the course of the research, the views of many scientists on various issues are communicated and found common ground;

- sometimes in moments of music the opinions of not only philologists, but also art critics are addressed;

- to increase the research significance of the topic two works (Abu al-Faraj al-Isfhani's "كتاب الأغاني" ("The Book of Songs") and Abu Nasr al-Farabi's "كتاب الموسيقى الكبير" ("The Great Book of Music") which have not lost their importance in modern times, are used;

- the interaction of music and poetry is not only analyzed according to periods on examples, but also explained from the point of view of Sufism, which is a deep philosophical trend;

- the study of the examples of the early Arabic poetry more clearly shows how the poems written in other periods are exposed to changes in content, meaning and form and is relevant in terms of understanding the modern level of development of the poem;

- the place of music and poetry in Sufism with deep

philosophical content in this dissertation, which also reflects the cultural rise of the Muslim renaissance, has almost not been widely developed until now;

– the development of poetry and music in Sufism on the basis of virds and sama assemblies provides the basis for the study of this trend, albeit indirectly.

Theoretical and practical significance of the research: This dissertation can be used as a practical tool in the teaching of Arabic literature. This work can be used in the preparation of lectures, textbooks and teaching aids on Arabic literature. The work can be taught separately as a special course.

Approbation and application of the research work: The main content of the dissertation is reflected in published scientific articles of the author, reports at Republican and international scientific conferences.

Name of the organization in which the dissertation work is performed: The research work was carried out at the National Museum of Azerbaijan Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences.

The total volume of the dissertation by sign with separate volume of structural units of the dissertation: The dissertation was written in accordance with the requirements of the Supreme Attestation Commission under the president of the Republic of Azerbaijan. The dissertation consists of an introduction (14 799 conditional signs), three chapters (the first chapter 3 paragraph – 108 081 conditional signs; the second chapter – 78 966 conditional signs; the third chapter – 62 790 conditional signs), conclusion (6 594 conditional signs), a list of references.

The total volume of the dissertation is 270 230 conditional signs.

MAIN CONTENT OF THE DISSERTATION

The **Introduction** part of the dissertation discusses the relevance and degree of development of the topic as a general feature of the work, defines the goals and objectives, methods of research, the main scientific provisions of the defense were announced, and the scientific novelty and the theoretical and practical significance of the work were substantiated.

The first chapter of the research, entitled **“The initial stage of Arabic poetry and music”**, consists of three paragraphs. In the first paragraph **“Poetry of music and jahiliyyah”**, the meaning of the name of the era is introduced into the topic with a description of the general way of living. If we take into account that the period of Jahiliyyah was considered a cultural example of Arabic literature, we can see that the study of poetry and music of this period, as well as the changes that took place in art in the post-Islamic period. We think that in order to study music and poetry specific to any period, we must first study the typical lifestyle, economy, psychological and spiritual condition of the people of that period. Because, in general, entertainment is used in the Arabs, as Ibn Manzur noted in his work **“لسان العرب”** (“The language of Arab”) **“lahw”** (لهو), **“farah”** (فرح), **“ghina”** (غني) are very dependent on the current situation of a nation.¹² If we are talking about music, expression, poetry, and these are especially related to Arabic culture, of course, it is impossible not to mention the ancient musical instruments. It is for this reason that the dissertation deals with the initial forms and names of these musical instruments and their editing by whom.

Then there is a list of marsiyya, huda songs, niyaha and other types of poetry performed with music, as well as mu'allaha, one of the first perfect examples of poetry of the Jahiliyyah period. Referring to sources, it is concluded that, in fact, these poems and music formed the basis of Arab culture. Based on the writings of Ignác Goldziher, as a result of a separate reference to this poetry and music, we can say that in fact the **“musical rajaz”** originated

¹² ابن منظور، لسان العرب: [٦] / - القاهرة: دار المعارف، ج. ٥ - ١١١٩ - ٤١١٨ ص.

from prostration and is believed to have originated from the above-mentioned *huda* songs.¹³ Since the culture of the period of *Jahiliyyah* is very rich multifaceted, this paragraph of the dissertation presents the initial forms performed precisely with music in terms of studying the interaction of music and poetry.

In the period of *Jahiliyyah*, poems are recited orally, the author pays attention to the reaction of the audience as he sings, and when he sees that they are bored, he sometimes concludes the poem suddenly. The author sometimes used archaisms to get into the rhythm, which he did not know, and the musicians performed according to the mood of the poem. In order to make an impression on the audience, the declamator harmonizes with the voice, and thus the poem became a poem (with music), not to say. One of David Samuel Margoliouth's key ideas is: “the Prophet was called a poet, as it was said in the Qur'an. Given that the Qur'an is written in prostration, it is clear that the Arabic language of Ignorance does not mean metrical poetry, but rhymed prose. In the eighth and ninth centuries, the anti-Arab *shu'ib* noticed that when the Arabs spoke, they threw their sticks to the ground, waved their arms, and kept the rhythm. They considered it a backwardness. The Persians were also good orators, but if they learned, the Arabs improvised. In Arabic poetry there was a rhythmic pause-cesura (pause in poetry between words and music). They used mixed cesuras to create an impressive effect.”¹⁴

Some of the issues studied in this paragraph and the identified conclusions are published in the articles such as “Early examples of Arabic poetry and music in the environment of *Jahiliyyah*” (“News of ANAS. Humanities series” magazine)¹⁵ and “Poems in golden water” in Arabic literature of the period of *Jahiliyyah* and

¹³ Фролов, Д.В. Классический арабский стих / Д.В. Фролов. – Москва: Наука, – 1991, – 359 с.

¹⁴ Фильштинский, И.М. История арабской литературы V начало- X века / И.М. Фильштинский. – Москва: НАУКА, – 1985, – 531 с.

¹⁵ Hüseynova, D.Q. Sahiliyyə mühitində ərəb şeiri və musiqinin ilkin nümunələri // – Bakı: Azərbaycan Milli Elmlər Akademiyasının Xəbərləri. Humanitar elmlər seriyası, – 2017. №1, – s. 243-247.

their owners” (“Scientific works” magazine)¹⁶, “Marsiya poetry, which is a combination of music and poetry in Arabic and Azerbaijani literature” (Materials of the Republican scientific conference on “Actual problems of Oriental Studies”¹⁷ dedicated to the 100th anniversary of Alasgar Mammadov's birth).

The second paragraph **“The relationship of the Holy Qu'ran and hadiths with music and poetry”** of the first chapter, gives mythical stories about the origin of music and poetry and in Islam, the attitude towards these types of art is discussed and the verses of the Qur'an and the authentic hadiths are presented in favor of and against them. It was impossible for the representatives of the Islamic religion and theologians to remain indifferent to it, given the wide range of borders of influence and close ties of ancient arts-music and poetry. A diverse attitude to music and poetry existed not only in Islam, but also by representatives of other religions. Although Christian church music, which gives more freedom in some matters than Islam, appeared in Europe in the VI century, it was banned from the VII century due to the strict rules of the church. When we talk about church music, we also need to touch on the poem “piyut”, which belongs to Jewish literature. Piyut was used as a poetic addition to ordinary prayers on dietary holidays and other important days. The main purpose of piyut is to strengthen the religious feelings of the praying person. Although the verses of the Holy Qu'ran and hadiths are interpreted in different ways by different persons, we conclude that there is no reliable evidence of the prohibition of music and poetry. From all the above, it can be concluded that Islam, which is always distinguished by tolerance, does not invite people to secularism at all. Taking into account sensitive aspects in every issue, Islam supports and makes lawful

¹⁶ Hüseynova, D.Q. Cahiliyyə dövrü ərəb ədəbiyyatında “qızıl suyuna çəkilmiş şeirlər” və onların sahibləri // – Bakı: “Elmi əsərlər” jurnalı, – 2018. №1(6), s. 43-54.

¹⁷ Hüseynova, D.Q. Ərəb və Azərbaycan ədəbiyyatında musiqi və şeirin vəhdəti olan mərsiyə şeiri // Ələsgər Məmmədovun anadan olmasının 100 ilüiyinə həsr olunmuş “Şərqşünaslığın aktual problemləri” mövzusunda Respublika elmi konfransının materialları, – Bakı: – 18-19 dekabr, – 2019, – s.124 -126.

habits, lifestyle and entertainment that are beneficial for humanity and do not remove human feelings.

Some of the issues and results studied in this section were published in the article “History of the origin and development of music in Islam” (“IV International Scientific Conference of Young Researchers” dedicated to the 95th anniversary of the national leader of the Azerbaijani people Heydar Aliyev).

The third paragraph of the first chapter is called **“Poetry, music and singers in the Umayyad period”**. This period was the beginning of a comprehensive change for the Arabs, the desert and city life united, people's life improved. The fertile environment for entertainment, the spread of wine parties organized by women, the close relationship between singers and poets contributed to the further dissemination of poetry and music. In the time of Jahiliyyah, ghazal, which was part of qasida, was already developing as an independent form. At that time, even ascetics, believers, jurists and scholars of hadith were among those who read the ghazals. After the Umayyads came to power, the life of the nomadic, poor Bedouin Arabs became the life of the rich city. Therefore, at the end of VII and early of VIII centuries in Arabic literature there was a sharp transition from political poetry to love poetry. In fact, the embryos of love poetry were thrown away long ago with their poems. In these poems, poets expressed their love for women and glorified their beauty. Even in the poems of praise, wasf, and hamasa, there was a place for love. But in poems with love, longing and tears, the leading line in this period, the poet gave more room for his inner feelings and excitement.

In the days of Jahiliyyah, it was almost impossible to perform poems together with music. During this period, the poet read poetry, and the musician sang music separately. Their worship was performed by music. Unlike in the Umayyad period, the singer himself played a musical instrument or the poet sang his poem in a musical way. It was during this period that the Karbala incident led to the expansion and development of marsiyas. The influence of these political events did not bypass the Arabic poetry and music, but further developed them. There were such famous and talented

musicians of the time as Tuvey, Budeyh al-Malih, Ibn Miscah, Ibn Sureyj, and Omar ibn Abi Rabia, who were in constant communication and cooperation with them.

Some of the issues studied in this section and the conclusions reached were published in the articles “Trends in the development of Arabic poetry in the Umayyad period” (Risala. Collection of Studies)¹⁸ and “Omar ibn Abi Rabia's poems in the context of love adventures and entertainment” (Baku University News)¹⁹.

The second chapter of the research is called **“The relationship of poetry and music in different stages of the Arabic literature of the Abbasid period”**. In this chapter, which consists of two paragraphs and two sub-paragraphs, the connection between music and poetry of the Abbasid period was studied based on background of “Abu al-Faraj al-Isfahani’s “كتاب الأغاني” (“The Book of Songs”) and “Abu Nasr al-Farabi’s “كتاب الموسيقى الكبير” (“The Great Book of Music”) works. But at the same time, the general description of the period, economic, cultural and social situation, famous singers and poets, the attitude of the ruling circles to them and culture were described on the basis of sources.

The first paragraph of the second chapter is called **“Poetry and music in the Abbasid period”**. XIV century philosopher, statesman and historian, whose real name was Abu Zeid Abdurrahman ibn Muhammad ibn al-Hadrami, who became more famous as Ibn Khaldun, in his work “المقدمة” (“Introduction”) notes that the art of music developed thanks to the Arabs, and during the Abbasid period it became perfect.²⁰

Since literature during the Abbasid reign is also complex as the environment of the era, it can be divided into three stages as a period of renewal, return to traditions, stabilization or literary synthesis.

¹⁸ Hüseynova, D.Q. Əməvilər dövründə ərəb poeziyasının inkişaf istiqamətləri // – Bakı: Risalə. Araşdırmalar toplusu, – 2017. №13, s. 88 – 93.

¹⁹ Hüseynova, D.Q. Ömər ibn Əbi Rabiənin şeirləri eşq macəraları və əyləncələri kontekstində // – Bakı: Bakı Universitetinin Xəbərləri, – 2018. №1, s. 44 – 52.

²⁰ Пригарина, Н.И. Суфизм в контексте мусульманской культуры / – Москва: Наука, – 1989, – 341 с.

If we look back at the social, economic and social situation of the Abbasids, when marriage with foreigners was opposed during the Umayyads, then in the Abbasids it became so fashionable that the concubines began to sympathize in the palace, even those born from marriages with Persian, Greek and Byzantine women ruled the government. Examples of the caliphs al-Mansur, Ar-Rashid and Al-Motasimi are those who were born from such marriages. These natural conditions allowed entertainment and wine parties to flourish, especially during the reign of Caliph Mamun, when poets gained great freedom of speech, and Shubi poets used this opportunity to insult the Arabs, and all this soon had an impact on literature and music. .

Thus, given the prosperity of the Arab people, the new power and the influence of other peoples on every aspect of the life of the Arabs, especially in the cultural area, it is possible to understand more easily the importance of the importance given to music and poetry during the Abbasid period. During this period, music, which previously remained in the shadow of the poem and developed in a primitive way, was already rising to a high level with the development of its theory. Wealthy families donate large sums of money to musicians and the emerging musical taste of the people, The further development of Lamentations among Shiites after the “Karbala tribulation”, an important and painful event of the Umayyad period, with the translation and application of the Greek theory of music by the Arabs, Arabic music became the focus of every stratum, becoming a professional. If we consider that the music is played in a palace environment very widely, it is no surprise that the caliphs themselves are engaged in music, sometimes for the sake of entertainment, and sometimes professionally. If we compare it is possible to say that there are more musicians than Abbasid Palace in the period of the Umayyads. The reason for this can be explained by the fact that after the events of Karbala, the aim was to alienate the people from this mood, to love the government, to separate them from the family, and therefore it was very easy to hold wine and feasts, which was considered acceptable by many. The scientific activity of the

Abbasid caliphs, rather than blindly, and their support for the translation of scientific works on world cultures, provided important information about music in the Islamic world.

The second paragraph of the second chapter, entitled **“Creation of large-scale works on music”** consists of 2 paragraphs, **“Musical poetry and poets of Azerbaijani origin”** reflected in Abu al-Faraj al-Isfahani’s **“كتاب الأغاني”** (**“The Book of Songs”**) and **“The role of Abu Nasr al-Farabi's book “كتاب الموسيقى الكبير”** (**“The Great Book of Music”**) in the study of **Islamic Eastern music theory and music-poetry relations”**.

The work of Abu Al-Faraj al-Isfahani, studied in the first paragraph, **“كتاب الأغاني”** (**“The Book of songs”**) provides extensive and valuable information about the biography of Arab and Arabic-speaking poets and musicians of the period, and tells about their poems and compositions. The period in which he lived and wrote this work is regarded as the decline of politics and revival of cultural life in the Arab Caliphate.

From the words of Abu Al-Faraj al-Isfahani about the book in the introduction of the book, one can clearly see how seriously and responsibly he treated the work: *“I had to spend a lot of time and energy to write it because it and all that was included in it (all the information in the book - D. Huseynova) will live for many years, centuries. If this book about my name was a bad work, I would be very disappointed, even if there was useful information in it”*.²¹

It is the mention of Azerbaijani poets in this work that makes the **“كتاب الأغاني”** (**“The Book of Songs”**) valuable again for Azerbaijan. For those who do not want to accept the antiquity, originality of the Azerbaijani literature and the benefit of many other peoples, this work is an ideal and visual proof. Abu al-Faraj al-Isfahani's work **“الأغاني كتاب”** (**“The Book of Songs”**) mentions Musa Shahavat, Ismail ibn Yassar and Abu al-Abbas al-Aman, poets of Azerbaijani origin who wrote in Arabic. Thanks to this work, which embodied the idea of Isfahani, the antiquity of the

²¹ Ал-Исфাহани абу-л-Фарадж, Книга песен (Главы о Меджнуне и арабоязычных азербайджанских поэтах) / Абу-л-Фарадж ал-Исфাহани. – Баку: ЭЛМ, – 1994. – 281 с.

history of music competitions is also known. Thanks to this original work, we get detailed information about the most popular poems and songs of the time, singers and poets, as well as melodies, rhythms and tones typical of poetry and music of the time. Along with the famous rich people of the time, their entertainment interests, the most important point for us is the picture of Azerbaijani poets and their place in Arab culture.

The issues studied in this paragraph and some of the conclusions were published in the articles “The importance of Abu al-Faraj Isfahani's “Kitab al-aghani” as a source of research” (Dedicated to the 95th anniversary of the Faculty of Oriental Studies “Actual problems of Oriental Studies”)²² and “The Book of Abu Al-Faraj Al-Isfahani “Kitab Al-Agani” as a source of centuries of study of Eastern literature” (Security in the modern world. Proceedings of the International Scientific Conference)²³.

The second verse is a brief study of Abu Nasr al-Farabi's “كتاب الكبير الموسيقى الكبير” (“The Great Music Book”). In medieval Muslim culture, the history, theory, philosophy of music, and all other fields related to it were united in a science called “علم الموسيقى” (“musical science”). Medieval music researchers are also interested in ancient philosophical writings, as they consider the theory of music to be related to philosophy, so they translated treatises on ancient Greek and Hellenic science and philosophy. In the VIII-XI centuries, translations into Arabic in this area became more widespread. The tradition of writing philosophical treatises on music lasted until the end of the seventeenth century, to be precise, until the influence of European music became more widespread. Yunus al-Katib (“كتاب النغم”, “كتاب القيان”, “كتاب الاغاني”, “The Book of Songs”, “The Book of Qiyān”, “The Book of Melody”) and Khalil bin Ahmad al-

²² Hüseynova, D.Q. Əbu əl-Fərəc İsfəhaninin "Kitəb əl-əğani" əsərinin tədqiqat mənbəsi kimi əhəmiyyəti // Şərqsünaslıq fakültəsinin 95 illik yubileyinə həsr olunmuş "Şərqsünaslığın aktual problemləri" mövzusunda elmi konfrans, – Bakı: – 27-28 dekabr, – 2017, s. 143 – 145.

²³ Гусейнова, Д.Г. Книга Абу-Фараджа Аль-Исфахани «Китаб Аль-Агани» как источник многовекового изучения восточной литературы // Безпека в сучасному світі. Матеріали, Міжнародної наукової конференції, – Дніпр: 27-28 сентябрь, – 2019, – с. 187 – 190.

Farahidi ("كتاب القيان الحجاز", "كتاب القيان", "كتاب الإيقاع", "كتاب النغم", "كتاب الندماء") ("The Book of Mourning", "The Book of Hijaz Qiyān", "The Book of Qiyān", "The Book of Rhythm", "The Book of Melody") are mentioned as the authors of the first serious works on the science of music in the Eastern world. However, brief information about these works, which has not survived to the present day, can be found in Abu al-Faraj al-Isfahani's "كتاب الأغاني" ("The Book of Songs"), Masudi's "مروج الذهب ومعادن الجوهر" ("Gold meadows and precious mines") and Ibn Abd Rabbihi's "العقد الفريد" ("The Unique Necklace") works.²⁴

When Abu Ja'far Muhammad ibn al-Qasim al-Karki asked Abu Nasr al-Farabi why he had written this work, he replied: *"You asked me to study music as I had imagined before, and you asked me to write a book on the subject in a language that the general public could understand. It was too late for me to check what was written before and now, and to check if what I wanted to write was written. If a perfect and accurate book has been written on this subject, it is useless to write a new book. I felt that some topics related to the art of music were explained in previous books and that what the authors of those works said was not clear enough. This does not mean that they do not have the skills in this field, it simply means that many of the written works are lost or not translated into Arabic. I accepted your request for this reason"*.²⁵

Since this is one of the most famous and perfect works ever written about music, although we can briefly talk about it, we do not see the need for a broader study of the work due to the fact that it is more concerned with musical science, since the author conducts significant research on the origin of tetrachords, intervals, musical instruments, octaves, sounds, and also because he does not devote so much space to the connection of music with poetry. However, we should also touch upon the part about the relations of music and poetry mentioned here. So, from this point of view, let's look at

24 Turabi, A.H. Farabi'nin musiki alanındaki görüşleri ve eserleri // Uluslararası Farabi Sempozyumu Bildirileri, – Ankara: – 7-8 Ekim, – 2005, – s.47-63.

25 أبو نصر محمد بن محمد بن طرخان الفارابي، كتاب الموسيقى الكبير: [٢] / القاهرة: دار الكتب العربي للطباعة والنشر، ١٢٠٨ ص.

what is written about the rhythm and try to clarify it. The theme of rhythm occupies a very important place in his work, as he considers it one of the three main roots of music. The measure, melody and gestures together affect the listener's cognitive perception. Farabi was able to look at the characteristic features of the rhythm from the perspective of Arabic traditions and literature and to show different opinions from others. He expresses his views on rhythm in terms of the balance of eruz metre, poetry and music. This reasoning suggests that it was precisely because of the close connection of words and music that a rhythm of measure was formed in music. For this reason, rhythm is an element that links music and poetry. He looks at both theory of music and poetry and says that although they are different, there are some terms that have united these two different areas from the very beginning. The terms “combined and separated rhythm” are associated with eruz metre, one of the main foundations of poetry. More clearly, these are poetic stops. Another noteworthy point is the names of the poetic genres, which the author gives in the book as types of musical rhythms, which are connected with specific dimensions, such as hazaj, ramal, khafif, saqil²⁶. From all these issues revealed by Abu Nasr al-Farabi, it can be concluded that the poem had some kind of adaptation to music and poetry in the “musical language” appeared.

The issues studied in this paragraph and some of the conclusions were published in the articles of “The place of Abu Nasr al-Farabi’s work “Kitab al-musiqa al-kabir” in Islamic Eastern music theory” (Risala. Collection of studies)²⁷ and “Problems of music theory in the work of Abu Nasr al-Farabi’s “Kitabu-l-musika-l-kebir” (TURKSOY, “The second teacher” of mankind, Farabi, Dedicated to the 1150th anniversary of his birth)²⁸.

²⁶ Ал-Исфакхани абу-л-Фарадж, Книга песен (Главы о Меджнуне и арабоязычных азербайджанских поэтах) / Абу-л-Фарадж ал-Исфакхани. – Баку: ЭЛМ, – 1994. – 281 с.

²⁷ Hüseynova, D.Q. Əbu Nəsr əl-Farabinin “Kitəb əl-musiqa əl-kəbir” əsərinin islam şərqı musiqı nəzəriyyəsinə yeri // – Bakı: Risalə. Araşdırmalar toplusu, – 2018. №15(2), s. 76 – 83.

²⁸ Hüseynova, D. Ebu Nesr el-Farabinin “Kitabu-l-musika-l-kebir” eserinde müzik teorisi problemleri // – Ankara: İnsanlığın “İkinci öğretmeni” Farabi,

The third chapter of the research work is called **“Poetry and music in philosophical-religious ceremonies”**. The first paragraph of this chapter, entitled **“Wajd music, dance, sama meetings in Sufism”**, is devoted to the role of dance in human life, the expression of mental states with body movements accompanied by music. In parallel, a brief review is made of the history of Sufism and the meaning of the word, as well as Sufi literature, the fulfillment of heaven and the human condition. In Sufism, the rules of its holding are explained by drawing attention to important issues about the heaven, which is a special ritual to be reunited with God and live in rapture. Sufis have always longed to follow the path of the sect and live in ecstasy. And they found the most enjoyable way to do this in the “heaven” ritual, which is decorated with artistic words, accompanied by instrumental and vocal music. According to Sufi thinkers, the music played during the heavenly rites creates a special bond between God and them, resulting in a bridge between the real world and the unseen. The eminent Sufi scholar Imam Ghazali expresses his valuable thoughts on the rite of heaven as follows: *“people are unable to express their feelings and emotions in their hearts with language or are generally incapable of it. In addition to various situations, sometimes reading, sometimes even playing helps us to express feelings and circumstances of our heart. In other words playing reading helps a person to express their incapacity for speaking with their language by becoming the body language of a person”*.²⁹

For the first time, the sama entered the Sufi meerings with the recitation of verses from the IX century, Sufi movements such as Suhraverdiya, Bedavia, Rifaya, Movlaviya considered its performance acceptable, and such movements as Nagshibendiya, Bektashiya, Halvetiya completely abandoned this rite. However, from the twelfth to the thirteenth centuries, the sama lost its divinity, as if it began to turn into a spectacle. From the issues

Doğumunun 1150. Yıldönümüne ithafen, TÜRKSOY, – 2020. №62, – s.110-113.

²⁹ Ocaqlı Q.R. Əbu Hamid əl-Ğazalinin ərəb sufi ədəbiyyatının inkişafında rolu (“İhya ulumiddin” əsəri əsasında): / filologiya üzrə fəlsəfə doktoru dissertasiyası) / – Bakı, 2012, 134 s.

studied in the above paragraph, it can be concluded that dance, Sufism existed from ancient times in a simpler, different and serving different purposes, and over time they became more and more perfect as an integral part. The sama rite, which takes its roots from different beliefs, is a dance not only in the flesh, but also in the spirit. This ritual, which is not recommended for everyone due to its great power of influence, is one of the most important steps in the path of reunion with God, the main goal of Sufism, and a source of ecstasy.

The issues examined in this paragraph and some of the results obtained have been published in the articles such as “The role of “Sama” in the human Wajd state in the Sufi worldview” (The series “Philological Sciences”)³⁰ and “Exposure of music and poetry in sufism” (Risala. Journal of scientific research)³¹.

The second paragraph of the third chapter is entitled **“Rhythmic music, Sufi virds and poetic connections”**. The rhythm of music has been deeply rooted in poetry since ancient times. After Khalil ibn Ahmad systematized eruz metre, these roots were closely connected to each other and mocked and influenced not only Arabic poetry, but also music and literature of many countries.

Well-known eruz studies scholar Akram Jafar in his book “Theoretical foundations of eruz and the eruz of Azerbaijan” says that he did not deliberately touch on the connection between music and eruz, explaining that this field is a particularly important field of research. This idea of the outstanding scientist Akram Jafar proves once again how deep and significant the relationship between poetry and music is. The author notes that the close connection between eruz and music is also indicated by the connection between poetry and music, which is due to the fact that both are based on rhythm. Music notes are replaced in the eruz with

³⁰ Гусейнова, Д.Г. Роль «Сама» в состоянии вадж человека в суфийском мировоззрении // – ВЕСТНИК КазНПУ им. Абая, серия «Филология», – 2019. №1(67), – с.143 - 147

³¹ Huseinova, D.G. Exposure of music and poetry in Sufism // – Baku: Risala, – 2020. №1(18), p. 47-56.

tafilas, the material of notes is sounds, the material of tafilas is words.³²

Dhikr, on the other hand, separates the dervish from the outside world and allows him to be completely alone with his “I”. This situation continues with increasing emotional feelings until the ecstasy turns into a trance. Although no historical source proves that dhikr and prayer have the same root, it can be said that Sufi dhikr is reminiscent of the “Jesus prayer” of the Orthodox Egyptian and Greek monarchs, the Indian “capa yoga” and the Japanese “nembuchu”. Collective dhikrs sometimes have special poses and breathing patterns, and such rituals usually begin with the recitation of special verses and prayers from the Qur'an, and are called “hizb” or “vird”.³³ At the same time, it should be noted that if we look at the “Avesta”, which is one of the most ancient sources, the headings marked here with the name “hymn” are actually songs with the intention of prayer.³⁴

The use of poetry in the sama was almost a stimulus on the way to the truth. Love poems, which are considered to be a deep expression of love for God, have become an integral part of sama. As we know, love poems are usually written in ghazal form. In this regard, let's look at the explanation of the word “qaul” or “qawl” in the “Dictionary of ancient music”. “Qaul” or “qawl” is the first part of the next composition, which is a very complex form of medieval classical music. It is performed on the basis of Arabic poems. When they want to prolong the performance, they add the second part “ghazal”. As Abdulgadir Maragayi points out, this is more enjoyable. [54, p.9]

In the **Conclusion** part of the dissertation, the scientific and theoretical conclusions obtained from the research carried out throughout the study are summarized in the following order:

³² Cəfər, Ə. Əruzun nəzəri əsasları və Azərbaycan əruzü / Ə.Cəfər. – Bakı: “Elm” nəşriyyatı, – 1977. – 415 s.

³³ Короглу, Х.Г., Михайлов А.Д. История всемирной литературы: [в 9 томах] / Х.Г.Короглу. – Москва: Наука, – т.2. – 1984. – 672 с.

³⁴ Avesta. Seçilmiş himnlər / tərc.ed. X.Həmid; red. Q.Kazımov. – Bakı: Apastroff, – 2017, – 236 s.

The two major written sources in Arabic literature, Abu al-Faraj al-Isfahani's "كتاب الأغاني" ("The Book of Songs") and Abu Nasr al Farabi's "كتاب الموسيقى الكبير" ("The Great Book of Music") have a special place, in order for the research work to be more scientific and to be able to clearly imagine what has been said, data from the original Arabic version of both works have been retrieved.

As a result of the study of chapters I and II, we conclude that the roots of the Eastern peoples, i.e. the first to come to mind Arabs, who were suppressed by the West and doubted their culture, were music and poetry linked to ancient times, and they developed not separately, but in parallel. Arabic poetry and music, based on simple rhythms, gradually improved, and contained the weight of eruz metre, which is admired by the whole world.

Although the interaction of music and poetry is chosen as the main object of the research work, we also look at the judgments of the religion of Islam with a clear approach to the issue and at the same time break stereotypes in this area. One of the conclusions that we have come to is that the creation of music is indirectly related to religion, although there is no ruling in the hadiths and the Qu'ran regarding its prohibition.

The dissertation describes how the development of mourning, the best example of the unity of music and poetry, manifested itself during the Umayyad period, when the incident of Jahiliyyah and Karbala took place, and how it changed in form and content in each period.

Along with the increasing number of works translated from different languages during Abbasid period and the development of Arabic music theory, writing of large-scale works is gaining momentum. For this reason, the most famous of these, Abu al-Faraj al-Isfahani's "كتاب الأغاني" ("The Book of Songs") and Abu Nasr al-Farabi's "كتاب الموسيقى الكبير" ("The Great Book of Music"), are also included in our study. Turning to these works, we get information not only about Arabic music, singers and poets, but also about Azerbaijani poets and their place in Arabic culture.

Although this is a completely different object of study, it is not unreasonable and accidental that Sufi rites such as sama rites,

dhikr and vird are included in Chapter III of the study. Thus, after studying the attitude of Islam to music and poetry in Chapter I, giving a visual manifestation of it in Sufism allows us to express and justify our views more accurately. At the same time, if the previous chapters talk about the source and development of Arabic music and poetry, this chapter deals with the power of influence, magic, influence on the human psyche, and the events mentioned by sufi thinkers in their works are brought to the attention with concrete evidence.

The final results of the research work carried out at the end of separate paragraphs are given, which determine the directions of development of Arabic music and poetry during the period of Jahiliyyah, Umayyads, Abbasids and their attitude to them, at the same time, talking about the importance in Sufism and providing brief information about the large-scale works related to music

At the end of the research, the following concrete conclusions were drawn:

- Traditional songs such as *huda*, *layla*, *marsiya*, *khamriyya* performed in the period of Jahiliyyah were performed without any poetic and musical rules, but they were loved by the people very much and formed the basis of Arabic poetry and music which became perfect form in the later periods.

- The anthologies created in the period of Jahiliyyah played an important role in the study of Arabic literature, as well as in its later development on these foundations.

- From the interpretation of hadith and ayahs cited as evidence in the course of the study, it can be concluded that music and poetry are not forbidden arts in terms of Islam.

- In some cases, the inevitability of using music and poetry undermines the opposite attitude of all negative people towards Islam and art.

- Although there were different stages throughout the history of the Arab culture, the period of the Umayyads had its own periods both historically and culturally, in this period poetry and music had different content and forms, depending on the attitude of the caliphs in power.

– Marsiyas, which were relevant from the time of ignorance, did not lose their significance during the labour period, but received new content and covered a wider audience in connection with the Karbala incident.

– With the Abbasids' coming to power, music and poetry had been removed from the pessimistic Arab spirit, and their luxurious way of life influenced music and poetry, bringing a new mood to the Arab culture.

– With the help and patronage of the caliphs and the people of wealth, Arabic music was saved from primitive execution, developed from the point of view of theory, many researches were carried out in this field, local and foreign works were translated.

– Thanks to Abu Al-Faraj al-Isfahani's “كتاب الأغاني” (“The Book of Songs”) we get detailed information about famous poets, musicians and singers of the period, at the same time we get acquainted with the metre, melody and tone used by them, which are pleasing to the people.

– Abu Al-Faraj al-Isfahani's “كتاب الأغاني” (“The Book of Songs”) is also of special importance to us because it reflects the life and work of Azerbaijani poets such as Musa Shahavat, Ismail ibn Yassar, Abu Abbas al-Ama.

– In modern times, some of the dances performed by ordinary people just to relieve stress have been used in various rituals since ancient times, and during the celestial rites, one of our research objects, they have been used to establish an unbreakable bond with God.

– Despite the fact that the Holy Qu'ran was used in the sama, taking into account the rhythm and harmony in the eruz metre, it can be concluded that the use of poetry is more effective in this case.

– The use of vird, hizb, and dhikr, which are the primary form of prayer, during the heavens, facilitates the formation of ecstasy, and these means of communication with God, the recitation of which is rhythmic, exacerbate the state of ecstasy.

List of published scientific works of the author on the topic of the dissertation:

1. Cahiliyyə mühitində ərəb şeiri və musiqinin ilkin nümunələri // – Bakı: Azərbaycan Milli Elmlər Akademiyasının Xəbərləri. Humanitar elmlər seriyası, – 2017. №1, – s. 243-247.
2. Əməvilər dövründə ərəb poeziyasının inkişaf istiqamətləri // – Bakı: Risalə. Araşdırmalar toplusu, – 2017. №13, s. 88 – 93.
3. Ömər ibn Əbi Rabiənin şeirləri eşq macəraları və əyləncələri kontekstində // – Bakı: Bakı Universitetinin Xəbərləri, – 2018. №1, s. 44 – 52.
4. Cahiliyyə dövrü ərəb ədəbiyyatında “qızıl suyuna çəkilmiş şeirlər” və onların sahibləri // – Bakı: “Elmi əsərlər” jurnalı, – 2018. №1(6), s. 43-54
5. Əbu Nəsr əl-Farabinin “Kitəb əl-musiqa əl-kəbir” əsərinin islam şərqə musiqi nəzəriyyəsinə yeri // – Bakı: Risalə. Araşdırmalar toplusu, – 2018. №15(2), s. 76 – 83.
6. Роль «Сама» в состоянии вадж человека в суфийском мировоззрении // – ВЕСТНИК КазНПУ им. Абая, серия «Филология», – 2019. №1(67), – с.143 – 147
7. Exposure of music and poetry in Sufism // – Bakı: Risalə, – 2020. №1(18), p. 47-56.
8. Əbu əl-Fərəc İsfəhaninin "Kitəb əl-əğani" əsərinin tədqiqat mənbəsi kimi əhəmiyyəti // Şərqsünaslıq fakültəsinin 95 illik yubileyinə həsr olunmuş "Şərqsünaslığın aktual problemləri" mövzusunda elmi konfrans , – Bakı: – 27-28 dekabr, – 2017, s. 143 – 145.
9. İslamda musiqinin yaranma və inkişaf tarixi // Azərbaycan xalqının ümummilli lideri Heydər Əliyevin anadan olmasının 95-cü ildönümünə həsr edilmiş “Gənc tədqiqatçıların IV beynəlxalq elmi konfransı, – Bakı: – 27-28 aprel, – 2018, – s. 1671 – 1673.
10. Книга Абу Аль-Фарадж Аль-Исфхани «Китаб Аль-Агани» как источник многовекового изучения

- восточной литературы // Безпека в сучасному світі. Матеріали, Міжнародної наукової конференції, – Дніпр: 27-28 сентябр, – 2019, – с. 187 – 190
11. Ərəb və Azərbaycan ədəbiyyatında musiqi və şeirin vəhdəti olan mərsiyə şeiri // Ələsgər Məmmədovun anadan olmasının 100 ildəyinə həsr olunmuş “Şərqişünaslığın aktual problemləri” mövzusunda Respublika elmi konfransının materialları, – Bakı: – 18-19 dekabr, – 2019, – s.124 -126.
 12. Ebu Nesr el-Farabinin “Kitabu-l-musika-l-kebir” eserinde müzik teorisi problemleri // – Ankara: İnsanlığın “İkinci öğretmeni” Farabi, Doğumunun 1150. Yıldönümüne ithafen, TÜRKSOY, – 2020. №62, – s.110-113.

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