

**REPUBLIC OF AZERBAIJAN**

*On the rights of the manuscript*

**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**THE ROLE OF IMRU' AL-QAYS IN THE FORMATION OF  
ARAB POETIC TRADITIONS**

Speciality: 5718.01 – World Literature (Arabic literature)

Field of science: Philology

Applicant: **Shikhali Hummatagha Aliyev**

**BAKU - 2023**

The work was performed at the National Museum of Azerbaijan Literature named after Nizami Ganjavi, under the Ministry of Culture of the Republic of Azerbaijan.

Scientific supervisor: Full Member of ANAS, Doctor of Philological Sciences, Professor  
**Rafael Baba Huseynov**

Official opponents: Philological Sciences, Professor  
**Galey Ali Allahverdiyev**

Doctor of Philosophy on Philology, Associate Professor  
**Ruhangiz Aydın Jumshudlu**

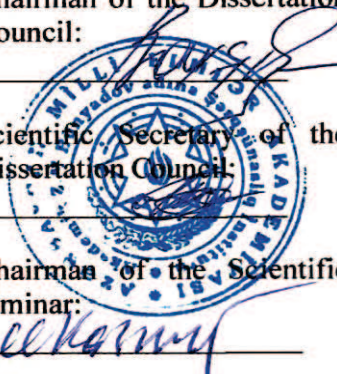
Doctor of Philosophy on Philology  
**Faig Gara Aliyev**

Dissertation council FD 1.18 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Institute of Oriental Studies named after Academician Ziya Bunyadov, Azerbaijan National Academy of Sciences (ANAS).

Chairman of the Dissertation Council: Full Member of ANAS, Doctor of Philological Sciences, Professor  
**Govhar Bakhshali Bakhshaliyeva**

Scientific Secretary of the Dissertation Council: Doctor of Philosophy on Philology  
**Khanimzar Ali Karimova**

Chairman of the Scientific seminar: Full Member of ANAS, Doctor of Philological Sciences, Professor  
**Mukhtar Kazim Kazimov**



## GENERAL CHARACTERISTICS

**Relevance and development of the topic.** The history of Arabic poetry dates back to the pre-Islamic times, which is known in scientific literature as the Age of Ignorance (Jahiliyah). These poetic works have been in existence for around 16-17 centuries and continue to be an essential source of information for Arabs and researchers studying their history and culture. During that period, significant changes took place in the cultural, social and political life of the Arabian Peninsula. Arab poetry went through various periods and stages, the new poetic trends and traditions emerged as a result of the mutual influence process with the literature of peoples who joined the Caliphate.

Many of the current traditions in Eastern poetry have their origins in the pre-Islamic Arabic poetry. The literary heritage of Imru' al-Qays, a well-known representative of this poetry, was distinguished by its originality and greatly influenced the work of his successors. During the Middle Ages, many of the genres of poetry that became independent were originally part of a polythematic qasida that was perfected by Imru' al-Qays. The innovations he brought to the qasida, such as the "atlal" introduction, "dual address" form and structural parts of the qasida, as well as new motifs, including descriptions of horses, rain and women, have been used and continue to be used by poets today. Imru' al-Qays created beautiful examples in genres that are considered important components of the polythematic poem.

Researchers studying the history of poetry often reference Imru' al-Qays's work, recognizing its important role in the development of the qasida genre. His divan is particularly significant for understanding the transformation of motifs in Arabic and other Eastern poetry, including Turkic (Azerbaijani) and Persianate poetry. A research named "The role of Imru' al-Qays in the formation of Arab poetic traditions", which is devoted to the study of his innovations not only in Arabic poetry, but in Eastern poetry in general, meets this need.

The poetry of Imru' al-Qays, the master of classical qasida,

has become a tradition that has enriched Arabic literary, inspiring poets to create new and beautiful metaphors, metonymies and other figures of speech.

The following specific factors determine the relevance of the research:

- Imru' al-Qays is one of the poets who played a significant role in shaping the ancient stage of Arabic poetry. Researches within the context of Imru' al-Qays's life, environment, and literary works are necessary and relevant in order to determine the specific characteristics of the literary milieu before and after Islam, and to elucidate his relationship with the poetry and to learn the Arab worldview and their mental archetypes. It provides an opportunity to offer a comprehensive understanding in this regard.

- By studying the poems in his divan, it is possible to trace the influence of the poet on his contemporaries and successors. In this regard, the study of traditions and traces derived from Imru' al-Qays's legacy is relevant to Azerbaijani poetry, which is a member of the Eastern poetry tradition.

- There is a need for a more in-depth study of the commentaries to Imru' al-Qays's muallaqa.

- The comprehensive scholarly analysis of Imru' al-Qays's works, studying the sources of his ideas and themes, uncovering the distinctive features of his literary style and resolving other related problems are one of the aims of this research.

Imru' al-Qays's life and creativity have remained at the center of attention since the Middle Ages. Works such as Al-Jumahi's "Ṭabaqāt fuḥūl al-shu'arā'", Ibn Qutaybah's "Kitāb al-shi'r wa al-shu'arā'" and Abu al-Faraj al-Isfahani's "Kitāb al-aghānī" are initial sources that contain significant information about the poet's life and literary legacy. Various commentaries have been written on his divan and odes. The commentaries by Middle Eastern authors from the medieval period, such as Al-Alam al-Shantamari, Ibn Sinan al-Tusi, Abu Sa'id al-Sukkari, Abu Bakr al-Batlayawsi, Ibn al-Nahhas and Khatib Tabrizi, provide an opportunity to become acquainted with the peculiarities of the poet's works.

Important work is still being done by Arab scholars today in

the direction of conveying the poet's works to the literary society. These research efforts have increased further against the backdrop of discussions surrounding the authenticity of pre-Islamic poetry in Western orientalism. Arab scholars, including Javad Ali, Nasir al-Asad, Shawqi Dayf, Ibrahim Mumayiz and others, have primarily focused on the life, lifestyle, tribal structure, religious beliefs, socio-political situation and literary environment of the Arabs during the pre-Islamic era in their studies. However, they have also provided information about the poet Imru' al-Qays.

Tahir Makki's "Imru' al-Qays. Hayatuhu wa sheruhu"<sup>1</sup>, Muhammad Salim al-Jundi's "Imru' al-Qays"<sup>2</sup> gives information about the life and work of the poet. In the works dedicated to the history of qasida in Arabic literature, the literary heritage of Imru' al-Qays, who contributed to the perfection of this genre, is also touched upon.

Although contemporary studies are dedicated to exploring various aspects of Imru' al-Qays' works, the poet's role in the formation of Arab literary heritage has not been thoroughly investigated in a comprehensive manner. Siham al-Farih's "Imrul-Qays and Mujamuhu-l-lugavi"<sup>3</sup> and Abdullah bin Fahd al-Eid's "Imru' al-Qays – Taqribu al-shakhsiyyati va tahlilu al-abqariyyati"<sup>4</sup> can be cited as examples of such works.

Imru' al-Qays' works has attracted the attention of modern Western researchers, as he is included in the list of the world's 100 most famous poets and writers<sup>5</sup>. Various aspects of his work have been the focus of attention. Baron De Slane, a French orientalist of Irish descent, was the first European orientalist to pay attention to Imru' al-Qays, who studied the poet's divan in the 1930s.<sup>6</sup> In the

---

<sup>1</sup> طاهر مكي. امرؤ القيس. حياته وشعره. مصر: دار المعارف. - 1974. - ص 284

<sup>2</sup> محمد سليم الجندي. امرؤ القيس. مؤسسة هنداوي. - 2018. - ص 204

<sup>3</sup> سهام الفريخ. امرؤ القيس ومعجمه اللغوي. الكويت: مجلس النشر العلمي. - 2001. - ص 240

<sup>4</sup> عبدالله بن فهد العبيدي. امرؤ القيس. تقريب الشخصية وتحليل العبقرية. مجموعة تكوين للنشر. - 2021. -

ص 265 -

<sup>5</sup> The 100 most influential writers of all time / Ed. by J.E.Luebering. - Britannica Educational publishing, - 2010. -p.38-39

<sup>6</sup> شوقي ضيف. تاريخ الادب العربي. العصر الجاهلي: القاهرة: دار المعارف - 1960. - ص.243

following years, V.Alhvardt, E.Frankel R.A.Nicholson<sup>7</sup>, D.S.Margoliush<sup>8</sup>, I.Goldziher<sup>9</sup> and other orientalists, scholars such as Akiko Motoyoshi<sup>10</sup>, Julie Scott Meisami<sup>11</sup> and Susan P.Stetkevich<sup>12</sup> have touched upon various aspects of Imru' al-Qays' poetry in their respective works. Irfan Shahid's "The last days of Imru' al-Qays. Anatolia"<sup>13</sup>, Teddy J. Fassberg's "The Greek Death of Imru' al-Qays"<sup>14</sup> studies the last stages of Imru' al-Qays' life. In Denis E. McAuley's book "Ibn Arabi's mystical poetics," the fourth chapter is dedicated to the studying of Ibn Arabi's citations (tadhmin) from Imru' al-Qays' qasida. In this chapter, the author highlights Ibn Arabi's departure from the worldly concept of love found in the poetry of the pre-Islamic era and his emphasis on divine love<sup>15</sup>.

Imru' al-Qays' literary heritage has been primarily studied in the context of exploring the history of Arab literature within the framework of Soviet Orientalism. I.M. Filshinsky, in his book "История арабской литературы. V - начало X века"<sup>16</sup> (History of

---

<sup>7</sup> Nicholson, A. R. A Literary History of the Arabs / A. R. Nicholson. – England: Curzon Press Ltd. – 1995. – 506 p

<sup>8</sup> Margoliouth, D. S. (1925). The Origins of Arabic Poetry// Journal of the Royal Asiatic Society of Great Britain & Ireland, - 57(3), p.417–449.

<sup>9</sup> Goldziher, I. Muslim Studies: [in 2 vol.] / ed. by S.M. Stern and translated from German by C.R. Barber and S.M. Stern. – London: George Allen and Unwin Ltd., – vol. 1. – 1967. – 254 p.

<sup>10</sup> Sumi A.M. Description in classical Arabic Poetry: wasf, ekphrasis and interarts theory / A.M.Sumi. Leiden – Boston: Brill. – 2004. –p.19-60

<sup>11</sup> Tradition and modernity in Arabic literature / ed. by Issa J Boullata and Terry DeYoung. – The University of Arkansas Press, Fayetteville, – 1997. –p.223-247

<sup>12</sup> Stetkevych, S. The Mute Immortals Speak: Pre-Islamic Poetry and the Poetics of Ritual \ Stetkevych, S. – Ithaca: Cornell University Press, – 1993. – p.-285 241

<sup>13</sup> Tradition and modernity in Arabic literature / ed. by Issa J Boullata and Terry DeYoung. – The University of Arkansas Press, Fayetteville, – 1997. –p.222-207

<sup>14</sup> Fassberg, T.J. The Greek Death of Imru' al-Qays // Journal of the American Oriental Society. – 2020, – 140 (2), – p. 415-433.

<sup>15</sup> McAuley, D.E. Ibn `Arabi's Mystical Poetics / D.E. McAuley. – Oxford University press, – 2012. –p.106

<sup>16</sup> Фильштинский, И.М. История арабской литературы V - начало X века / И.М. Фильштинский. – Москва: Наука, –1985. – 531 стр.

Arab Literature: 5th to the Beginning of the 10th Century), touches upon Imru' al-Qays' poems. A.B. Kudelin, a contemporary Russian orientalist, addresses the theoretical problems of Arab literature in his article<sup>17</sup> and book<sup>18</sup>.

Although research on the literature of the pre-Islamic period has been conducted in Azerbaijan, Imru' al-Qays bin Hujr's poetry has been largely overlooked. In Malik Mahmudov's work "Klassik ərəb ədəbiyyatı"<sup>19</sup> (Classical Arabic Literature), there is a brief mention of Imru' al-Qays' life and works, with selected translations from his diwan. Aida Gasimova's book "Cahiliyyət ərəblərinin əqli-mənəvi durumu (din və mifologiya)" (The mental and spiritual state of the Arabs of Ignorance period (religion and mythology))<sup>20</sup> and the textbook "Ərəb ədəbiyyatı tarixi, V-XIII əsrlər"<sup>21</sup> (History of Arabic Literature, 5th-13th Centuries), gives information about Imru' al-Qays' life and works and provides translations of selected poems.

**The object and the subject of the research.** The object of the research consists of the diwan and “muallaqa” (the ode) of Imru' al-Qays. The period of the poet, his life and poetry within the social-political situation and literary processes, as well as the influence of Imru' al-Qays's literary heritage on the creativity of his predecessors, are the main issues included in the subject of the research.

### **Aims and the objectives of the research.**

The main objective of the dissertation work is to study the influence of Imru' al-Qays bin Hujr's poetry on the formation of

---

<sup>17</sup> Восточная поэтика. Специфика художественного образа / Под ред. П.А. Гринцера. – Москва: Наука, – 1983. — с.7-24

<sup>18</sup> Куделин, А.Б. Арабская литература: поэтика, стилистика, типология, взаимосвязи / А.Б.Куделин. – Москва: Языки славянской культуры, – 2003. – 512 стр.

<sup>19</sup> Mahmudov, M. Klassik ərəb ədəbiyyatı / M.Mahmudov. – Bakı: BDU nəşriyyatı, - 2001. - 257 s.

<sup>20</sup> Qasimova, A.Ş. Cahiliyyət ərəblərinin əqli-mənəvi durumu (din və mifologiya) / A.Qasimova. – Bakı: Elm. – 2007. – 213 s.

<sup>21</sup> Qasimova, A.Ş. Ərəb ədəbiyyatı tarixi, V-XIII əsrlər / A.Qasimova. – Bakı: – 2018. – 613 s.

Arab poetic traditions. In order to thoroughly illuminate the topic and find a comprehensive solution to the problem in the dissertation work, the following tasks are set forth:

- Briefly studying of the social-political and literary environment of the poet's era, and its impact on the poet's biography and poetry;

- Provide information on the research, interpretation and publication of Imru' al-Qays' poetry and clarify the level of studying of the poet's poetry;

- To provide an analysis of the themes and characteristics of the poems in the poet's divan, including tracing the development of motifs and images brought by Imru' al-Qays and presenting them with examples;

- To separately present and explain the innovations brought by the poet, categorize them, shed light on their subsequent influence and provide concrete examples of their application up to the present day, highlighting the traces of these innovations in the poetry of Azerbaijani-origin poets;

- To provide the first philological translation of the poet's poems into our language.

**The research methods.** The research work has utilized literary scholarship, drawing from existing scholarly and theoretical ideas. It commenced with an analysis of poetry from the pre-Islamic period (Jahiliyya), including a detailed examination and commentary on the traditions introduced by Imru' al-Qays. The subsequent development and transformation of these traditions were traced. The research adopted a comprehensive approach to the problem, taking historical context into account and arrived at scholarly conclusions based on generalizations. Overall, the following methods were employed to conduct a comprehensive examination of the research topic, leading to the acquisition of scholarly results and insights:

- Historical contextualization

- Method of collecting and systematizing facts and materials

- Comparative analysis and interpretation

**The main provisions for the defense.** In order to study the



life and work of Imru' al-Qays bin Hujr and to cover the subject in full, it is intended to defend the following provisions:

- The life and work of Imru' al-Qays coincides with a difficult and turbulent period in the Arabian Peninsula. Nevertheless, that period witnessed the emergence and development of poetry among the Arabs. In this sense, the poet's life and work are a reference point for determining the beginning date of Arabic poetry.

- The authenticity of orally transmitted poetry from the pre-Islamic era (Jahiliyya) has been questioned by some scholars, with claims that it might have been a product of the Islamic era. One of the key pieces of evidence refuting this claim is the life and literary work of Imru' al-Qays bin Hujr.

- Imru' al-Qays bin Hujr brought many innovations to Arabic poetry. The structure of the poem, the beginning of the poem with "atlat", "the dual form of address" in the poems, the method of narration, the phenomenon of "tasri " in a verse, descriptions, similes and metaphors, etc. innovations have become a poetic tradition, some of which continue to this day.

- The subject of Imru' al-Qays's poem is related to the desert environment and is more realistic. Its realism is also reflected in the choice of metaphors.

- Many traditions derived from the works of Imru' al-Qays have been continued and developed not only in Arabic literature, but also in the literature of many nations.

- Imru' al-Qays's introduction of the "qasida" - "atlat" form became one of the most frequently used preludes in early Arabic poetry and was subjected to various political and cultural influences. The introductory sections of Azerbaijani qasida, such as bahariyya and khazaniyya, are closely related to the "atlat" introduction in Arabic qasida. In the modern era, the qasida introduction has evolved beyond its original framework and has also become a distinct poetic genre.

- Imru' al-Qays's famous mu'allaha (suspended ode) played a significant role in Arabic qasida for a long time. This mu'allaha received various interpretations in the context of different cultural and political circumstances and remained a highly referenced piece

in Arabic literature.

**Scientific novelty of the research.** For the first time in the dissertation entitled "The role of Imru' al-Qays in the formation of Arab poetic traditions", the work of Imru' al-Qays is studied in a complex and systematic way and presented to the Azerbaijani oriental studies. From the historical-literary point of view, the peculiarities of Imru' al-Qays's work are determined, the influence of the poet on the literary heritage of his contemporaries and successors is traced. These points indicate the novelty of the dissertation:

- The historical facts about the life of Imru' al-Qays, the originality and realism of his work, information about his journey to Byzantium, the clarification of his birth and death dates, the elucidation of the date of his death, refute the claims that the poetry of the Jahiliyya period was a product of later times and fabrication of pre-Islamic poetry.

- In contrast to the existing researches, this thesis allows us to divide the poet's life into two stages: the period until his father's death and the period after it. According to the research, there is very little information about the first stage of his life. The poet's literary creativity is mainly attributed to the second period.

- Imru al-Qays's works have been studied for the first time in our country in a comprehensive and systematic manner through philological translation to Azerbaijani language.

- The development of poetic traditions influenced by Imru' al-Qays in the Arab Mashriq and Maghrib, as well as in Andalusia, which maintained its influence for a long time, has been traced throughout the history of Arabic poetry, substantiated with specific examples. Research has determined that the introductory sections of qasida in Persianate and Turkic literature, which deal with the "nasib" or the emotional aspect, are the poetic expressions of the manifestations of the era's activities on place and nature, sometimes referred to as the "atlat" introduction and in this sense, they convey the meaning intended by classical Arabic qasida introductions.

- M. Mahmudov in his work "The Life and Creativity of Khatib Tabrizi" has also discussed the scholar's commentaries and

commentary methods. However, Khatib Tabrizi's commentary on Imru' al-Qays is specifically studied in our dissertation work for the first time.

- The research has revealed that one of the innovations introduced by Imru' al-Qays, the "dual address" form, as well as words like "qifa" and "khaliliyya" that indicate dual address, have been used in qasida in all stages of Arabic poetry, even leading to the introduction of newly coined words in this context. The dissertation presents existing accounts regarding the reasons for the creation of this form.

- While tracing the traces of Imru' al-Qays's poetry, it has been determined that the poet's creativity, especially his mu'allaha, has influenced the formation of new poetic genres, specifically "ḥalamantish" and "musha'liqat," in 19th-20th century Arabic literature.

#### **Theoretical and practical significance of the research.**

Ancient Arab literary traditions have had a canonical influence on the literature of Eastern peoples. As we know, the first examples of significant genres in our classical literature were created in Arabic literature. Some of these traditions are attributed to Imru' al-Qays, who is considered the founder of classical Arabic poetry. Therefore, the study of Imru' al-Qays's literary heritage is not only important for Arabic poetry but also for the exploration of other Eastern poetry traditions.

Thus, the main points and results of the dissertation work can be applied and used in the following cases:

- In the research and publication of examples from the literature of the pre-Islamic Arab era, including the works of Imru' al-Qays and their publication in the Azerbaijani language;

- In dissertations, monographs, and scientific works related to classical Arabic literature as well as Azerbaijani literature;

- In academic and pedagogical activities.

**Approbation of the research.** The dissertation work was discussed in the departments of "Research and presentation of ancient and medieval Azerbaijani literature" and "Cultural heritage and source studies" of the National Museum of Azerbaijan

Literature named after Nizami Ganjavi under the Ministry of Culture of the Republic of Azerbaijan.. The main results of the research are reflected in the articles published by the author in local and foreign scientific journals, in the materials of national and international scientific conferences in which he participated.

**Name of the organization where the dissertation work was carried out.** The research work was carried out in the National Museum of Azerbaijan Literature named after Nizami Ganjavi under the Ministry of Culture of the Republic of Azerbaijan.

**Structure and general scope of the dissertation.**

Dissertation work consists of an introduction (15419), 3 chapters (first chapter 2 paragraphs, 85336; second chapter 3 paragraphs, 94988; third chapter 3 paragraphs, 77816), conclusion (6368), bibliographic list of used literature.

The total volume of the dissertation is 279 927 symbols.

## **BASIC CONTENTS OF THE RESEARCH**

In the **Introduction** part of the dissertation, information has been provided regarding the relevance and scope of the topic, the object and subject, the goals and objectives have been defined, the research methods and the main arguments put forward for defense have been presented, the scientific novelty and theoretical-practical significance of the research have been emphasized, the approval and application of the research, the name of the organization where it was conducted, the structure and the overall volume of the research have been specified.

**The first chapter** of the dissertation deals with the period, literary and cultural environment, life and heritage of the famous poet of the Ignorance period Imru' al-Qays and consists of two paragraphs. The first paragraph of this chapter, entitled "**Socio-political and cultural-spiritual environment that nurtures Imru' al-Qays**", discusses the religious worldviews, traditions, Arab tribal states and their relations with their neighbors, the place of poetry among the Arabs in pre-Islamic Arab societies. The concept of "asabiyyah", which is the way of life of the Arabs and regulates

their relations both within the tribe and with their neighbors, has been explained.

The first chapter of the dissertation is titled **"Imru' al-Qays's Era, Literary-Cultural Environment, Life and Legacy"** and consists of two paragraphs. The first paragraph, titled **"The Sociopolitical and Cultural Environment in the life of Imru' al-Qays,"** discusses the religious worldviews, customs, traditions, Arab tribal states, and their relations with neighboring cultures in the pre-Islamic Arab societies. It also delves into the role of poetry and the art of poetry among the Arabs. The concept of "asabiyyah," which regulated both intra-tribal and inter-tribal relations and was a way of life for the Arabs, is explained.

The Arabian Peninsula was not politically stable during the period under study. The Qassani, Munziri and Kindah states became the center of the struggle between the neighboring Byzantine, Sassanid and Abyssinian empires, and at their instigation, in modern terms, were drawn into proxy wars. In the age of ignorance, the Arabs' syncretism of religious ideas, combining paganism, fire-worship, and cosmogonic beliefs, stemmed from the fact that they lived under the influence of great cultures.

During this period, the art of words developed. Poets had a great reputation in society. A comparison with the words used in the languages of some nations in the sense of poets and poetry allows us to say that only the Arabs named poets because of the main feature that distinguishes them from others. The Arabs believed that the poet had superhuman qualities, that he was attached to the real source of poetry - the invisible part. Not every poem is a poem, not every poet is a poet. In comparison, unlike its meaning in the Arabic language, in most European languages, including Russian, the words "poet" and "poetry," as well as "поэт" and "поэзия" in Russian, are derived from the ancient Greek word "poiesis," which means "to create." Later in the English language, the word "poet" started being used as a synonym for "maker."

The source of the Arab poetic tradition should be sought in the poetry of this period. During the period of ignorance, genres of poetry (honor, praise, pilgrimage, lamentation) began to take shape.

**The second paragraph**, entitled "**The Life and Literary Legacy of Imru' al-Qays bin Hujr**", refers to the original ancient sources, clarifies the biography of Imru' al-Qays on the basis of concrete facts, and draws a literary portrait. In the dissertation, initial sources were consulted to establish the accurate birth and death dates of Imru' al-Qays, and the available information was analyzed to arrive at specific conclusions. Controversial moments related to the poet's visit to Byzantium and his death were analyzed and criticized. It has been established that the visit of Imru' al-Qays was confirmed by historical facts, but the cause of his death is surrounded by legends. Opinions were expressed as to whether the poet had died of a disease caused by a "poisonous plague" presented to him by the Byzantine emperor, or from an exacerbation of his previous illness, and a concrete conclusion had been drawn as to the cause of death. The scientific theoretical arguments obtained from this chapter have found their reflection in our articles (in Azerbaijani) titled "The Socio-Political Situation of the Arabs in the Pre-Islamic Period"<sup>22</sup>, "Imru' al-Qays bin Hujr in Early Middle-Age Arab Sources"<sup>23</sup>, and "The Authenticity of Pre-Islamic Poetry"<sup>24</sup>.

**The second chapter** of the dissertation, entitled "**Muallaqa of Imru' al-Qays as the first perfect example of Arabic poems**," consists of three paragraphs. This chapter examines Imru' al-Qays' creative pursuits, innovations in poetry, and their impact on later literature. Selections from the poet's rich poetry have been translated into our language and commented on. The innovations brought by the poet and which have become a tradition are presented in comparison with the poems of the poets of later times.

The first paragraph, entitled "**The structural features of Imru' al-Qays's muallaqa and its literary traditions**", discusses one of poet's important contributions to Arabic poetry - his role in

---

<sup>22</sup> Əliyev, Ş.H. İslamaqədərki dövrdə ərəblərin ictimai-siyasi vəziyyəti // – Bakı: Risalə. Araşdırmalar toplusu, – 2020. №2(19), – s.67-83.

<sup>23</sup> Əliyev, Ş.H. İmru'l-Qeys bin Hucr erkən orta əsr ərəb mənbələrində // – Bakı: Risalə. Araşdırmalar toplusu, – 2018. №15, – s. 55-67.

<sup>24</sup> Əliyev, Ş.H. Cahiliyyət poeziyasının həqiqiliyi məsələsi // – Bakı: Filologiya Məsələləri, – 2021. № 11, – s. 228-238.

formation and improvement of the polythematic poem, and the structure of qasida. The poet's innovations in the field of the structure of the poem, "matla", "nasib", "rahil", "takhallus", "maqta", as well as the system of rhyme (tasri, etc.) were used by his contemporaries and successors as the basis of the poem genre. Imru' al-Qays's muallaqa is the most frequently used verse in Arabic literature. The muallaqa was imitated both in its entirety and its individual components, and comments and tadhmins (citations) were written on them.

**The second paragraph** of this chapter is entitled "**The description of Atlal as a traditional poetic beginning of a classical poem**". Research has been conducted on the "atlat", which is one of the introductory parts of polythematic poems. This literary phenomenon has become a great tradition in Arabic literature. In the study, looking at the history of Arabic poetry, the traces of this literary innovation of the poet were carefully studied. In this paragraph, we can conclude that the changes in the field of literature, caused by the political and cultural processes in the Arab world affected on the "atlat" preface of the poem. The "atlat" preface, which became one of the symbols of national arab identity, did not experience a period of stable development, was either attacked by the Shu'ubis (non-arabs), or revived as one of the symbols of devotion to tradition in poetry. The upheavals, wars and devastation witnessed by the Arab world have always kept the topic of "atlat" on the agenda. Modern Arab poets such as Ali Mahmud Taha al-Muhendis, Ibrahim Naji, Mahmud Darvish, Talib Hammash tried to express their concerns about the fate of the homeland in "atlat". In a way, the "atlas" acted as a barometer of these changes. Ibrahim Naji wrote the famous poem "Atlal" about his love in his youth and the "atlat" (ruins) left over from that love. In the "atlat" of his other poem, the poet tries to tell about the home of his beloved Hind<sup>25</sup>.

Traces of "Atlal" are also found in the poetry of other eastern peoples. The Arabic verse also influenced the poetry of the peoples

---

<sup>25</sup>ديوان إبراهيم ناجي. دار العودة. بيروت: - 1980. ص132-141

who entered the Caliphate. Initially, the new literary movements that strongly perpetuated the poetic traditions of the pre-Islamic era eventually introduced significant innovations in line with the changing milieu. They created intriguing syntheses with their own literary traditions. Arabic-speaking (Ismail bin Yasar, Musa Shahavat) and Persian-speaking (Khagani Shirvani) Azerbaijani poets addressed this poetic phenomena in their works.

During the Umayyad period which seemed to be the guardians of Arab fanaticism (asabiyya), Azerbaijani-origin poets, like many mawalis, claimed the superiority of non-Arabians over the Arabs and adopted a Shu'ubiyya stance. While Musa Shahawat and Isma'il bin Yasar praised the Umayyads, they did not hesitate to oppose Arab traditions. Isma'il bin Yasar expressed in one of his poems:

The poor (Arab) foal is inquiring about its whereabouts,  
While I am searching for the tavern in the city.  
If you look at the traces of the Asad tribe's past and weep,  
Oh moon, just wait until I see Bani Asad,  
Tamim, Ukil, Yemen, who are they? <sup>26</sup>

In his poem, Ismail bin Yasar opposes one of the Arab poetic traditions that has become a symbol of Arab bigotry – the "atlatl" preface, mocking the tradition of standing in front of the ruins of the village and weeping.

The theme of "Atlatl" has a special place in the Arabic and Persian works of the Azerbaijani poet Afzaladdin Khagani Shirvani. In his Persian poem "The Ruins of Madain", and in his qasida about the Palace of Ctesiphon, a sense of nostalgia for a past that has been shattered by wars is palpable. But unlike Imru' al-Qays, Khagani complains about his friends, does not invite them to mourn in front of the village in memory of his lover and abandoned villagers, and does not share his grief with them. In Imru' al-Qays's memoirs, the poet does not complain about his former homeland, on the contrary, he misses being away from it, and when the time comes, he revives it in his dreams. Unlike Imru' al-Qays, Khagani's spatial and rural

---

<sup>26</sup>Mahmudov, M. Ərəbcə yazmış azərbaycanlı şair və ədiblər (VII-XII əsrlər) / M.Mahmudov. – Bakı: Şərq-Qərb, – 2006. – s.52



thinking was different. If Khagani's homeland was Shirvan, then the homeland of Imru' al-Qays, one of the most renowned poets of pre-Islamic Arabia, was the desert, the tents set up in different places at different times as conditions required. Therefore, in the poem of Imru' al-Qays, the poet's memories were expressed in different places.

Instead of the "atlat" preface of the classical Arabic poem, Persian and Turkish literature used in the "nasib" part of the poem, bahariyyah and khazaniyyah, describing the arrival of spring and autumn. The study also touched on this issue briefly.

**The third paragraph** of this chapter, entitled "**Khatib Tabrizi's Commentary on the Imru' al-Qays' Muallaqa**", examines the famous Azerbaijani linguist, who lived and created in the 11th century, Khatib Tabrizi's commentary method on the muallaqat. Kh. Tabrizi, like his predecessors, calls these masterpieces of pre-Islamic poetry not muallaqa, but qasidas (Arabic: qasaid). These pearls of ignorance poetry called also mulalaqat, muzahhabat, sumut (literally: necklace) and so on. These names are related to the characteristics of these poems. For example, according to some authors, they were called "muallaqat" because they hung on the walls of the Kaaba<sup>27</sup>. These examples of poetry are also known as "muzahhabat" because they are written in golden water<sup>28</sup>. When referring to their works dedicated to the commentary of these poems, Xatib Tabrizi and his predecessors did not use names that pointed to the specific features of the poems but rather used the term "qasida," which provides a clearer indication of the form and content of these works. These poems are also considered as some of the earliest shaped examples of the qasida genre.

Khatib Tabrizi, like his predecessors, has made an effort in his work to comprehensively and thoroughly elucidate the poet's

---

<sup>27</sup> عبد الملك مرتاض. السبع المعلقات (تحليل انثروبولوجي/سيمائي لشعرية نصوصها). الجزائر: دار البصائر للنشر والتوزيع. - 2012. - ص62

<sup>28</sup> احمد بن عبد ربه. العقد الفريد: [ 9 اجزاء ] ، الجزء السادس، تحقيق عبد المجيد الترحيني. بيروت: دار الكتب العلمية. - 1983. - ص118

intended message without going into detail and ignoring essential facts. Thus, Khatib Tabrizi's commentaries can be referred to as a simple method of teaching.

Similar to his predecessors, Khatib Tabrizi begins his work with the commentary on Imru' al-Qays's ode, one of the seven main "qasidas". He then proceeds to provide commentaries on the odes of Tarafa, Zuhayr, Labid, Antara, Amr bin Kulsum, and al-Harith bin Hilliza. Additionally, he includes commentaries on the qasida of al-Asha, al-Nabigha al-Zubayri, and Abid bin al-Abras.

Khatib Tabrizi based his commentary on the works of Abu Bakr al-Anbari and Ibn al-Nahhas, occasionally referring to either of them as sources. In addition to these sources, Khatib Tabrizi also expressed his own views, made additions from dictionaries, and refrained from incorporating ideas with which he disagreed. Like previous commentaries on the odes, this work also focuses more on linguistic matters than on literary criticism, history, or folklore. Nevertheless, it cannot be solely considered a linguistic reference book. Khatib Tabrizi applied rhetoric, eloquence, and prosody to explain difficult-to-understand verses, and he further clarified their meanings by providing examples from the Quran, hadiths, Arabic proverbs, or other poems.

The arguments presented in the second chapter find their reflection in the thesis material titled "Tasri in the Poetry of Imru' al-Qays bin Hujr<sup>29</sup>", "The Unforgotten Traces of the 'Abandoned Camp'<sup>30</sup>", "A Tradition from Imru' al-Qays bin Hujr's Poetry - The 'Atlal' Introduction"<sup>31</sup>, "Khatib Tabrizi's Commentary on Imru' al-

---

<sup>29</sup> Əliyev, Ş.H. İmrul-Qeys bin Hucr poeziyasında "tasri" məsələsi // "Klassik Azərbaycan ədəbiyyatı və incəsənətinin milli özünütdəsiqdə və Mərkəzi Asiyadakı mədəni tərəqqidə yeri" mövzusunda N.Gəncəvi adına Milli Azərbaycan Ədəbiyyatı Muzeyinin yaradılmasının 80-ci ildönümünə həsr olunmuş Beynəlxalq elmi konfransın materialları, – Bakı: – 23-25 dekabr, – 2020, – s.83-84.

<sup>30</sup> Əliyev, Ş.H. "Tərk edilmiş oba"nın silinməyən izləri // Bakı: Filologiya Məsələləri, – 2021. № 4, – s. 245-257.

<sup>31</sup> Əliyev, Ş.H. İmrul-Qeys bin Hucrun poeziyasından gələn bir ənənə - "Atlal" müqəddiməsi // 15. Uluslararası türk kültürü, sanatı ve kültürel mirası koruma sempozyumu / sanat etkinlikleri, Konya: – 21-23 iyun, – 2021, – s. 305-309.

Qays's muallaqa"<sup>32</sup>, and "The Role of Khatib Tabrizi in the Commentary of Pre-Islamic Poetry"<sup>33</sup>.

**The third chapter**, entitled "**The impact of the literary heritage of Imru' al-Qays on the further development of Arabic poetry and his system of traditional images**" consists of three paragraphs. The first paragraph explores the important components of a polythematic qasida: wasf, madh, hija, fakhr, and their characteristics. Imru' al-Qays's originality in this field are presented with concrete examples. The descriptions of the famous poet of the pre-Islamic era were known for their precision and realism. The description of landscapes by Imru' al-Qays was so accurate that people lost in the desert could use it to find their way. In a narration quoted by Ibn Qutaybah, we witness another testament to the realism of Imru' al-Qays's poetry<sup>34</sup>. The descriptions of places in Imru' al-Qays's other verses were so relevant that centuries later, during the Umayyad period, the Iraqi governor al-Hajjaj bin Yusuf al-Thaqafi (661-714) used them in his search for a water source<sup>35</sup>.

Familiarity with the poetry of Imru' al-Qays shows that he created unique poetic examples in the descriptions of the animate and inanimate world, natural phenomena, and was distinguished by the accuracy, comprehensiveness and relevance of the images. In the poems of Imru' al-Qays, the description of the night is more vivid and rich. The pre-Islamic poet has his own attitude to the time that caused changes in nature. The almost imperceptible substitution of seasons in the desert environment caused the Jahiliyya Arab to pay more attention to the short-term change of day and night. From this point of view, the night holds a special place in the poet's view.

---

<sup>32</sup> Əliyev, Ş.H. İmrul-Qeysin müəlləqəsinin Xətib Təbrizi şərhli // – Bakı: Risalə. Araşdırmalar toplusu, – 2019. №16, – s.40-55.

<sup>33</sup> Əliyev, Ş.H. Cahiliyyət poeziyasının şərhində Xətib Təbrizinin rolu // Azərbaycan Xalq Cümhuriyyətinin 100 illiyinə həsr olunmuş “Cümhuriyyət ideologiyası kontekstində filologiya elmi” mövzusunda Respublika elmi konfransının materialları, – Bakı: – 6 aprel, – 2018, – s. 114-120.

<sup>34</sup> ابن قتيبة. الشعر والشعراء: [في جزئين في كتاب] ، تحقيق احمد محمد شاكر، القاهرة: دار المعارف، د.ت. ص.126

<sup>35</sup> ياقوت الحموي. معجم البلدان. [5 مجلدات]، المجلد الرابع، بيروت: دار صادر. – 1993. ص.163

He associates the night with the sea and large camels. According to Imru' al-Qays, the night is a time when drinking gatherings take place, a time when worries envelop people, and sorrow prevails. Therefore, the poet wishes the dawn to break early:

وليل كموج البحر أرخى سدوله علي بأنواع الهموم ليبتلي  
فقلت له لما تمطى بصلبه وأردف أعجازا وناء بكلكل<sup>36</sup>

*It was as if at night he weighed me down like the waves of the sea and tested me with many worries.*

*As he lay there (like a beast), I said.*

In general, observations and research conducted on Imru' al-Qays's works indicate that the poet made references to the worldviews of the Arabs and archetypes underlying their religious perspectives in his poems.

As mentioned earlier, one of the remarkable aspects of Imru' al-Qays's works is his skillful use of natural descriptions. The desert landscape, the world of animals and plants, and natural events were, like other poets, the thematic and conceptual source of Imru' al-Qays's poetry<sup>37</sup>.

Imru' al-Qays was a poet who was able to give a lot of meaning in a few words. According to medieval philologists, the best description (wasf) is that it reflects more of the described person's (mawsuf) qualities<sup>38</sup>. It was not enough to know in depth the features of the inanimate and animate nature he would describe. In order to obtain a successful and beautiful description, the poet had to be able to distinguish the faces and attributes and select the best of them and transfer them to the described image.

The poet Imru' al-Qays, the ruler of the Kindah state, was sincere in all of his panegyrics. Specifically, except for a few exceptions, praising someone for material gain was not a characteristic of most poets in the pre-Islamic era. In the panegyrics

---

<sup>36</sup>الخطيب التبريزي. شرح القصائد العشر: تحقيق الدكتور فخر الدين قباوة. بيروت: دار الأفاق الجديدة. 1980. ص66-67

<sup>37</sup>الخطيب التبريزي. شرح القصائد العشر: تحقيق الدكتور فخر الدين قباوة. بيروت: دار الأفاق الجديدة. 1980. ص87-88

<sup>38</sup>ابن رشيقي القيرواني. العمدة في محاسن الشعر وآدابه: [في جزئين]، الجزء الثاني، تحقيق محمد محيي الدين عبد الحميد، دار الجيل، - 1981. ص.295

(madih) that were composed, the main theme was the praised person's hospitality, nobility, generosity, helping others, providing shelter to neighbors in difficult times, magnanimity, and loyalty to promises and commitments, among other good qualities.

Additionally, the noble lineage of the praised person was also an important quality in panegyrics. Imru' al-Qays praising the Banu Tamim tribe demonstrated the sincerity of the poet. In the panegyric that begins with the line<sup>39</sup> "كأني إذ نزلت على المعلى," the poet uses a literary device called "ittirad" to mention the name of the praised person, as well as the name of his father, in succession. Through this technique, the panegyric not only praises the individual but also extends recognition to his family and relatives.

Imru' al-Qays's sharp wit in *hija* was known to unsettle his enemies. He expressed the power of words by saying, (جرح اللسان<sup>40</sup>), which translates to "A tongue wound is like a hand wound." *Hija* was a serious matter, and special rituals were performed for it. A poet preparing to satirize someone would dress in specific clothing, wear a single sandal on his feet, dishevel his hair except for two locks, and anoint half of his head with oil. *Hija* had the potential to lead to revenge or conflicts. Interestingly, a somewhat similar dress style was used when making a revenge decision or calling for war. According to a narration quoted in "Kitab al-Aghani," Imru' al-Qays met with representatives of the Banu Asad tribe who had come to offer blood money for the death of his father. During the meeting, he presented the decision of revenge by appearing in front of the people wearing an *aba*, a single sandal, and a black turban<sup>41</sup>.

Intertribal conflicts and invasions by foreign countries resulted in losses that deeply affected the heart of Imru' al-Qays, the ruler of Kindah, and these irreparable feelings of grief found their

---

<sup>39</sup>ديوان امرئ القيس: ضبطه وصححه مصطفى عبد الشافي. بيروت: دار الكتب العلمية. - 2004.ص.

159

<sup>40</sup>ديوان امرئ القيس: ضبطه وصححه مصطفى عبد الشافي. بيروت: دار الكتب العلمية. - 2004.

ص.53

<sup>41</sup>أبو الفرج الاصفهاني. كتاب الأغاني: [في 25 مجلدات] ، المجلد التاسع، تحقيق إحسان عباس، بيروت:

دار صادر. - 2008. ص. 77

way into his poetry. Therefore, in such elegies (Rithā), especially in "qit'as", expressions of tears and heartache were more commonly used. The poet would eulogize the virtues of the deceased person in the elegy.

The verse that begins with<sup>42</sup> "أرقت لبرق ليل أهل" reflects the deep grief and heartache Imru' al-Qays felt for his father, who was killed by the Banu Asad.

While the death of his father saddened the poet, he doesn't forget his own pain and empathizes with the sorrow of others. This shows how compassionate Imru' al-Qays was as an individual. The poet expresses his feelings as follows:

أرى أم عمرو دمعها قد تحدرًا      بكاء على عمرو وما كان أصبراً<sup>43</sup>

*I see her mother's tears for her son Amr, it's unbearable.*

**The second paragraph** of the third chapter, "**The dual addressing form in the poem of Imru' al-Qays - مخاطبة الاثنين (mukhatabatu-l-isneyn) and its reflection in the subsequent literature**" discusses one of the innovations of Imru' al-Qays in poetry. This tradition is still used in Arabic poetry. The study of its development history has been the focus of the chapter. Different views on the explanation of this innovation have been considered, and research has shown that the poet's choice of dual addressing forms may be related to the worldview of the Arabs. The dual addressing forms used by the poet in his divan have been studied, and examples of the application of this tradition in later poetry have been compared. Hundreds of references to this tradition which is based on the phrase "qifa nabki" in Arabic and poetry in general, reflects its place in Eastern literature.

The last paragraph of this chapter studies "**The ongoing influence of the world of images in the poetry of Imru' al-Qays in Arabic poetry**". The new poetic depictions brought by Imru' al-Qays bin Hujr, a powerful master of words of the Pre-Islamic

---

<sup>42</sup>ديوان امرئ القيس: ضبطه وصححه مصطفى عبد الشافي. بيروت: دار الكتب العلمية. - 2004. ص.

140

<sup>43</sup>ديوان امرئ القيس: ضبطه وصححه مصطفى عبد الشافي. بيروت: دار الكتب العلمية. - 2004.

ص65

period, became a tradition and enriched Arabic poetry. Not only his muallaqa, but almost all of his poems served as objects of imitation. Poets who turned to his treasure trove of words and expressions did not come back empty-handed. The pearls extracted from his divan have been utilized as ornaments in the form of compositions and metaphorical tales, enhancing their poetry.

The odes of Imru' al-Qays have been transformed into literary masterpieces that must be considered and commented on at all times. Ibn Arabi responded to the worldly love in the mu'allaqa with divine love<sup>44</sup>. The fame of Imru' al-Qays's muallaqa as a perfect example of an Arabic poem has also irritated various intellectuals with Shu'ubi leanings in different periods. Abu al-Hussein al-Jazzar (d. 1273), one of the poets of the Mamluk period, also wrote a humorous commentary on Imru' al-Qays's muallaqa<sup>45</sup>. Later, this approach continued to evolve, eventually giving rise to a poetic genre called "ḥalamantish" (حلمنتيش) in 19th-century Arab poetry, which was written in a mixture of literary Arabic and colloquial language. A well-known representative of this type of poetry, Hussein Shafiq (d. 1948), an Egyptian of Turkish origin, also wrote a humorous commentary on the qasidas of Imru' al-Qays in his "musha'ligat" (مشعلقات) poems, which he called relative to the famous muallaqa<sup>46</sup>.

It is interesting to note that, this poet, whom the Islamic Prophet called "*the leader of those who will go to hell*,"<sup>47</sup> for some of his explicit and frank poems, created literary images that were skillfully used by poets like Ibn Guzay al-Qurtubi, Abu al-Husayn Hazim al-Qartajanni, and others in the panegyric poetry of Prophet. In our opinion, there is no other poet in Arabic literature who has experienced this fate. This shows the greatness of Imru' al-Qays's

---

<sup>44</sup> McAuley, D.E. Ibn `Arabi's Mystical Poetics / D.E. McAuley. – Oxford University press, – 2012. –p.97

<sup>45</sup>ديوان الجزائر. تحقيق محمد زغلول سلام. مصر: منشأة المعارف. – 2001. –ص.69

<sup>46</sup>ديوان شاعر الفكاهة حسين شفيق المصري (رائد الشعر الحلمنتيشي): دار العلم والإيمان للنشر

والتوزيع. – 2009. – 163 ص

<sup>47</sup>ابن قتيبة. الشعر والشعراء: [في جزئين في كتاب] ، تحقيق احمد محمد شاكر، القاهرة: دار المعارف،

د.ت. ص.126

poetry.

It is noted that Imru' al-Qays eliminated the clutter and simplicity that existed in the Arab poetry before him, and created a number of new metaphors (including metaphors about horses)<sup>48</sup>. The skillful wordsmith is presented as the creator of new metaphors and motifs in Arabic poetry<sup>49</sup>. The skillful depiction of horses, rain, and camels is the result of Imru' al-Qays' deep observations of the natural environment and events, and shows the realism of his poetry. For this reason, these metaphors and motifs have become a tradition and have been used in Arabic poetry for a long time.

Imru' al-Qays is among the best metaphor creators among the poets of the pre-Islamic period. In his numerous metaphors, the poet established comparisons between various things, events, and individual characteristics, utilizing various metaphorical devices and creating analogies on image, body, color and movement. His poetry reflects not only the poet's artistic skills, but also his sensitive observations of the events taking place around him. This poetry is closely connected with the life of the poet, as if the moments of his life are engraved in the lines and words of his poems.

Imru' al-Qays did not use images that did not sound realistic, but he based on his deep observations and taking advantage of the richness of the Arabic language to create beautiful and realistic poetic scenes in his poems, using a plethora of colorful similes.

Imru' al-Qays created such beautiful examples in the art of *isti'ara* (metaphor) that he is considered a pioneer in this field. He is also regarded as the first poet to use the art of narration in poetry. His poetry is the chronicle of the Arabs. In this regard, the collections of pre-Islamic poetry contain good examples of narrative poetry related to events. Poets mainly used this method when conveying hunting scenes and love adventures to the reader. In

---

<sup>48</sup>ابو القاسم الأمدي. الموازنة بين شعر ابي تمام والبحتري: [في 3 مجلدات] ، المجلد الأول، تحقيق احمد صقر، مصر: دار المعارف. د.ت. -ص.39.

<sup>49</sup>الجمحي محمد بن سلام. طبقات فحول الشعراء: تحقيق جوزف هل. بيروت: دار الكتب العلمية. - 2001، ص. 42.



addition to Imru' al-Qays, there are beautiful examples of this genre in the works of other poets in pre-Islamic period, such of al-Nabiga az-Zubyani, al-Munakhkhal al-Yashkuri and others.

The arguments obtained from the third chapter are mentioned in the articles "Wasf in the works of the poet of pre-Islamic period Imru' al-Qays bin Hujr<sup>50</sup>" and "The Dual Form Of Address In The Poem Of Imru' Al-Qays Bin Hujr - Mukhatabat Al-Isnain And Its Reflection In The Later Literature<sup>51</sup>".

**In the course of the research, the following conclusions have been drawn:**

- The Arabs of the pre-Islamic era, who were at the center of the relentless conflicts between the Byzantine, Sassanid and Abyssinian empires, held syncretic religious beliefs. These beliefs combined elements of polytheism, fire worship and cosmogonic beliefs and were shaped under the influence of surrounding major civilizations;

- It is necessary to explore the sources of Arab poetic traditions and genres (boast, panegyric, invective, elegy) in the poetry of the pre-Islamic period. In the pre-Islamic period, which witnessed the development of the art of word, they believed that the true source of poetry was an invisible inspiration, and poets created their works based on this inspiration. A comparison with words used in some languages for "poet" and "poetry" allows us to conclude that only the Arabs attributed this extraordinary nature to the art of word;

- Referring to the ancient sources and concrete facts, the biography of Imru' al-Qays was clarified, and his literary portrait was drawn. The study also presented the views on his birth and death dates. In the research, it has been considered more plausible

---

<sup>50</sup> Əliyev, Ş.H. Cahiliyyət şairi İmru'l-Qeys bin Hucr poeziyasında vəsf // – Bakı: Dil və Ədəbiyyat (BDU), – 2021. № 1 (115), – s. 163-166.

<sup>51</sup> Aliyev Sh.H. The Dual Form Of Address In The Poem Of İmru' Al-Qays Bin Hujr - Mukhatabat Al-İsnain And İts Reflection İn The Later Literature // Дрогобич: Humanities Science Current Issues. Interuniversity collection of Drohobych Ivan Franko State Pedagogical University Young Scientists Research Papers, – 2021. № 37 (1), – pp. 74-79.

that the poet's death was not due to the effects of the "poisoned robe", but rather resulted from the exacerbation of his previous illness;

- Imru' al-Qays, by shaping and perfecting the polythematic qasida in Arab poetry, introduced innovations that became tradition. His contributions and innovations, such as the structure of the qasida, the "matla", "nasib", "rahil", "takhallus", "maqta" and the rhyme system (tasri, etc.), have been identified and illustrated with specific examples from his poetry. Their influence on later Arab poetry has been highlighted through comparative analysis. The conclusion drawn is that the "tasri" did not attract the rebellious and tribe-disconnected Saalik poets, as it was associated with the fluidity and beauty of the poem;

- Taking a look at the history of Arab poetry, the traces of the poet's innovation in the qasida's introduction known as "atlal" have been carefully examined. Through concrete examples, it has been concluded that the changes brought about by political and cultural processes in the Arab world have indeed influenced this literary phenomenon. The "atlal" introduction, which transformed into a symbol of loyalty to the Arab identity, did not experience a stable development period, but was subjected to attacks by the Shu'bi, or revived as one of the symbols of devotion to tradition in poetry. The upheavals witnessed in the Arab world kept the "atlal" topic continually relevant. Contemporary Arab poets like Ali Mahmoud Taha al-Muhandis, Ibrahim Naji, Mahmoud Darwish and Talib Hammash have used "atlal" to express their concerns about the fate of their homeland. In a way, "atlal" played the role of a barometer for these changes. Traces of "atlal" can also be found in the poetry of other Eastern cultures. Azerbaijani poets, both Arab-speaking (Ismail bin Yasar, Musa Shahawat) and Persian-speaking (Khagani Shirvani), have addressed this poetic subject in their works;

- It has been determined that, instead of the "atlal" preface of the classical Arabic qasida, Persian and Turkic poetry began with "bahariyya" and "khazaniyya", which describe the arrival of spring and autumn. The research has revealed a certain similarity between these introductions and "atlal." "Atlal" along with these two poetic

introductions, served as a poetic expression of the manifestations of the results of the activity of time on space and nature. In a sense, "khazaniyya" and "bahariyya" are alternative expressions of the "indelible traces of an abandoned village" motif found in "atlatl";

- The commentary style of the famous Azerbaijani linguist and scholar of the 11th century, Khatib Tabrizi, has been studied in relation to his commentaries on the works of the renowned pre-Islamic poet Imru' al-Qays. It has been found that Khatib Tabrizi employed a method of commentary that can be described as "a simple method of teaching", where he attempted to present the poet's ideas with utmost clarity and without going into detail and ignoring important facts. In his commentaries on Imru' al-Qays' work, Khatib Tabrizi's approach, the sources he used, and the methods he employed have been examined. It has become clear that Khatib Tabrizi did not restrict himself to the viewpoint of a single grammatical school, but rather accepted various ideas from different schools when it came to linguistic matters. It is precisely because of this simplicity, comprehensiveness and other qualities that Khatib Tabrizi's commentary has become one of the most famous among commentaries on the poetry of the pre-Islamic era. Khatib Tabrizi's commentary can be divided into the following categories based on the topics and issues he addressed: linguistic matters, poetics and prosody (arud), worldview, topics related to folklore and historical events and the Quran. Overall, Khatib Tabrizi's commentary on the poetry of the pre-Islamic period stands out for its simplicity, comprehensiveness and the wide range of perspectives it incorporates from various schools of thought, making it one of the most renowned commentaries of its kind;

- The observation conducted on the works of Imru' al-Qays indicates that the poet alluded in his poems to the archetypes rooted in the worldviews and religious perspectives of the Arabs. In the research, it has been shown that many of the motifs found in his panegyric, invective and elegy poems, which contain these allusions, have been highlighted for their unique metaphors and similes, and their transformation in Eastern poetry has been presented comparatively;

- The research has explored one of the poetic innovations of Imru' al-Qays, the use of the "dual form of address" in his poetry. The various forms of dual address used by the poet in his *divan* have been studied and the transformation of this tradition in later poetry has been presented through comparative examples. This tradition began with the expression "qifa nabki" in the poem's introduction. It was connected to the Arab concept of imagination;

- Imru' al-Qays' odes have indeed become such literary masterpieces that they have been the subject of pastiche (imitations) and commentaries in every era. It has been determined that the poet's *qasida* is the most frequently commented upon in Arabic literature. His *qasida*, both in its entirety and in its individual components, has been the subject of several commentaries and *tadhmins* (citations). His created images have been skillfully transformed and used in description of the Islamic Prophet, elegies dedicated to his grandson Hussein bin Ali and various other poems dedicated to specific individuals. The poet's imagery has been effectively repurposed in these new contexts within Arabic poetry, marking a new direction. It has been concluded that in the formation of later satirical poetic genres such as "*ḥalamantish*" and "*musha'liqat*" the images and motifs from Imru' al-Qays' poems, especially his *qasida*, have served as primary references.

## LIST OF PUBLISHED SCIENTIFIC WORKS ON THE TOPIC OF THE DISSERTATION:

1. Cahiliyyət poeziyasının şərhində Xətib Təbrizinin rolu // Azərbaycan Xalq Cümhuriyyətinin 100 illiyinə həsr olunmuş “Cümhuriyyət ideologiyası kontekstində filologiya elmi” mövzusunda Respublika elmi konfransının materialları, – Bakı: – 6 aprel, – 2018, – s. 114-120.
2. İmrul-Qeys bin Hucr erkən orta əsr ərəb mənbələrində // – Bakı: Risalə. Araşdırmalar toplusu, – 2018. №15, – s. 55-67.
3. İmrul-Qeysin müəlləqəsinin Xətib Təbrizi şərhli // – Bakı: Risalə. Araşdırmalar toplusu, – 2019. №16, – s.40-55.
4. İslamaqədərki dövrdə ərəblərin ictimai-siyasi vəziyyəti // – Bakı: Risalə. Araşdırmalar toplusu, – 2020. №2(19), – s.67-83.
5. İmrul-Qeys bin Hucr poeziyasında “tasri” məsələsi // “Klassik Azərbaycan ədəbiyyatı və incəsənətinin milli özünütdəsiqdə və Mərkəzi Asiyadakı mədəni tərəqqidə yeri” mövzusunda N.Gəncəvi adına Milli Azərbaycan Ədəbiyyatı Muzeyinin yaradılmasının 80-ci ildönümünə həsr olunmuş Beynəlxalq elmi konfransın materialları, –Bakı: – 23-25 dekabr, – 2020, – s.83-84.
6. “Tərk edilmiş oba”nın silinməyən izləri // – Bakı: Filologiya Məsələləri, – 2021. № 4, – s. 245-257.
7. Cahiliyyət poeziyasının həqiqiliyi məsələsi // – Bakı: Filologiya Məsələləri, – 2021. № 11, – s. 228-238.
8. Cahiliyyət şairi İmrul-Qeys bin Hucr poeziyasında vəsf // – Bakı: Dil və Ədəbiyyat (BDU), – 2021. № 1 (115), – s. 163-166.
9. İmrul-Qeys bin Hucrun poeziyasından gələn bir ənənə - “Atlal” müqəddiməsi // 15. Uluslararası türk kultürü, sanatı ve kültürel mirası koruma sempozyumu sanat etkinlikleri, – Konya: – 21-23 iyun, – 2021, – s. 305-309.
10. The Dual Form Of Address İn The Poem Of İmru’ Al-Qays Bin Hujr - Mukhatabat Al-İsnain And İts Reflection İn The Later Literature // – Дрогобич: Humanities Science Current

Later Literature // Дрогобич: Humanities Science Current Issues. Interuniversity collection of Drohobych Ivan Franko State Pedagogical University Young Scientists Research Papers, – 2021. № 37 (1), – p. 74-79.

A handwritten signature in blue ink, appearing to be 'Александр' (Alexander), written in a cursive style.

The defense will be held on October 23, 2023 at 11:00 at the meeting of the Dissertation council FD 1.18 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Institute of Oriental Studies named after Academician Ziya Bunyadov, Azerbaijan National Academy of Sciences (ANAS)

Address: AZ 1143, Baku city, Huseyn Javid Avenue 115, Academy campus, Main building, VII floor, Assembly hall of the Institute of Oriental Studies named after acad. Ziya Bunyadov, ANAS.

Dissertation is accessible at the Library of the Institute of Oriental Studies after acad. Ziya Bunyadov, ANAS.

Electronic versions of dissertation and its abstract are available on the official website of the Institute of Oriental Studies after acad. Ziya Bunyadov, ANAS.

Abstract was sent to the required addresses on September 22, 2023

Signed for print: 19. 09.2023

Paper format: A5

Volume: 41 630

Number of hard copies: 20