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IBN AL-JAWZĪ'S CRITIQUE OF SUFI DHIKR, SAMĀ', AND RITUAL CHANTING IN TALBĪS IBLĪS

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Ibn Al-Jawzi's work "Talbīs Iblīs" ("The Deception of Satan") is a significant source for understanding of the attitude of orthodox Islam, particularly the Hanbali school, towards Sufi philosophy, ecstatic practice and all kinds of religious innovations (bid'a) in Islam. In this work, Ibn al-Jawzī systematically criticizes all religious and legal directions that, in his view, deviated from orthodox Islam. Nevertheless, the greater part of the work is devoted to the refutation of Sufi doctrines and ritual practices.

This article presents the theses of the author in the chapter entitled "The Deception of Satan During Meditation, Dance and Ecstasy", examines and classifies them. We aimed to point out the contradictions in the work, and the logical chain of citations of sources. In addition, elements of discourse analysis are applied to understand how the author uses authoritative sources - Sunnah, hadiths, quotes from famous theologians - to defend his position. As well as to analyze how he presents these hypotheses and views, confirming or denying them. The article also analyzes the criteria according to which Ibn al-Jawzī classifies singing and ritual chanting as either permissible or impermissible.

Although Talbīs Iblīs has served an important source for a numerous scholars, previous studies have mainly focused on presenting the general ideas and concepts of the work. The emphasis has mainly been placed on presenting the Hanbali school's position toward Sufism, based on the mentioned work. This article attempts to provide a more detailed examination of those sections of Talbīs Iblīs that explicitly address Sufi samā' and other forms of ritual chanting, with the aim of analyzing Ibn al-Jawzī's arguments and the conclusions he reaches concerning these practices.

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Introduction

The prominent 12th-century hadith scholar, jurist, historian, and preacher of the Hanbali school of Sunni Islam, Abd al-Rahman ibn Ali ibn Muhammad Abu al-Faraj Ibn al-Jawzī’ (1116-1201), was among the most influential religious and political figures of medieval Baghdad. He was the leader of the Hanbalis for a long time and the official preacher of Abbasid capital. Ibn al-Jawzī’ left behind a very rich literary legacy: he authored more than two hundred works, in which almost all the concepts of traditional Islam are presented.

A central objective of Ibn al-Jawzī’s intellectual activity was the struggle against religious innovation (*bid‘a*), taking as a standard the principles of the Hanbali madhhab, one of the four principal Sunni legal schools. It should be noted, by the time of Ibn al-Jawzī, a critical attitude toward certain Sufi rituals, particularly *samā‘* and some forms of *dhikr*, had already emerged within the Hanbali tradition. The founder of the Hanbali school, Ahmad ibn Hanbal (780–855), had expressed reservations regarding ecstatic ritual practices and musical performance. However, he did not yet criticize Sufism as a fully developed religious system, since institutionalized Sufism had not completely taken shape during his lifetime, but his works became the basis for further anti-Sufi criticism. This was greatly facilitated by Abu Bakr al-Khallāl (847–923), who preserved and systematized the teachings of Ahmad ibn Hanbal, his views on the permissibility of music, and religious innovations. It is believed that through al-Khallāl, these teachings became part of a broader Hanbali religious discourse later employed by anti-Sufi authors. Ibn Baṭṭa al-‘Ukbarī (877–997) should also be mentioned in this context. Although he did not directly analyze all forms of Sufi *samā‘*, his ideas were also widely used later in criticizing Sufi rituals.

Thus, we can say that prior to Ibn al-Jawzī, the awareness of the struggle against religious innovations, the critical attitude towards music and ecstatic rituals, was already clearly formed in the Hanbali tradition. Ibn al-Jawzī, however, was among the first Hanbali scholars to provide a systematic and detailed critique of Sufi ritual practices, particularly *samāʿ* and certain forms of *dhikr*. This anti-Sufi polemic reached its fullest expression in his famous work *Talbīs Iblīs*.

The work is aimed at criticizing various layers of Islamic society, which, according to the author, have departed from orthodox Islam and contributed to the emergence of various innovations in it. His goal is to expose the errors of the Kharajis, Batinis, Karmats, Ismailis and various philosophers from the point of view of the Hanbali school of thought.

Nevertheless, the greater part of the work is devoted to criticizing what Ibn al-Jawzī perceived as extremist tendencies within Sufi doctrine and ritual practice, which, according to the author, had an extremely negative influence on the followers of orthodox Islam. This indicates that Ibn al-Jawzi saw in Sufism itself the main danger threatening Sunni Islam.

Criticizing Sufism, Ibn al-Jawzi devoted a separate place to the examination of Sufi rituals – *dhikr* and *samāʿ*, as well as other forms of singing. It should be noted that the issue of whether music is acceptable or prohibited has been widely discussed in Islamic law and theology. Views on this issue are contradictory - from an absolute prohibition of music to full acceptance, even accompanied by dancing. Along with the extremes, there are also many intermediate options - only listening to singing is permissible, without the use of musical instruments, or only with the use of a drum, etc².

At first glance, trying to maintain impartiality, the author cites a number of contradictory testimonies about the acceptability or non-acceptability of singing from the Sunnah, hadiths, and traditions of authoritative theologians. The author, proceeding to study the nature of singing, analyzes and clearly distinguishes its types, purposes, and the

² Shamilli (2009), 179–183; Fedorova (2014), 65–66; Farmer (1929), 264; Shehadi (1995), 175.

impact it has on a person, and therefore its acceptability or non-acceptability from the point of view of orthodox Islam. In order to strengthen his point of view and appear impartial, he cites a number of quotes related to this issue. Below we will present the classification made by the author.

Literature Review and Methodology

As already noted, *Talbīs Iblīs* is one of the major sources of medieval Islamic thought and has served as an important reference for scholars studying the formation and development of Islamic religious and philosophical discourse through the critique of Sufism. The value of this work is also very great from the point of view of studying the relationship between Hanbali school and Sufism. Existing scholarship has largely focused on the general ideological positions of Ibn al-Jawzī rather than on a close textual analysis of his treatment of specific ritual practices. For example, Y. D. Gambari and K. Fatiu³ (2023) argue that Ibn al-Jawzī's primary aim was to distinguish "true" Islam from practices he viewed as deviations from the norms of the Sharī'a though their discussion remains mainly thematic.

The relationship between the Hanbali school and Sufism has been examined more broadly by George Makdisi⁴, who demonstrates that the opposition between Hanbalism and Sufism was far from absolute. A similar perspective appears in the works of Christopher Melchert⁵, who explores the formation of Hanbali identity and its varying degrees of tolerance toward mystical experience. Significant contributions to the study of Sufism have also been made by Alexander D. Knysh⁶, Ahmet T. Karamustafa⁷, and Carl W. Ernst⁸. Knysh, in particular, shows that Hanbali criticism was directed not against Sufism as a whole, but against certain

³ Gambari/Fatiu (2023).

⁴ Makdisi (1974), 61–72.

⁵ Melchert (2006).

⁶ Knysh (1985), 171.

⁷ Karamustafa (2007).

⁸ Ernst (2011).

ecstatic rituals manifestations. Karamustafa views Sufism as a multifaceted and dynamic phenomenon, in which different practices are formed in specific social and historical conditions, while Ernst emphasizes the diversity of Sufi traditions and the need to reconsider their representation in Western scholarship.

Important studies of Sufi ritual practices, especially *samāʿ* and musical rituals have also been conducted by Julian Baldick⁹ and Shahab Ahmed¹⁰. Their works show that musical and ecstatic practices in Sufism have not only a religious, but also a cultural and social functions. This perspective provides an important contrast to Ibn al-Jawzī's critique, in which such practices are presented primarily as deviations. Within the context of these broader scholarly discussions, the present study seeks to provide a close textual analysis of selected passages from *Talbīs Iblīs*, paying particular attention to Ibn al-Jawzī's rhetorical strategies and the mechanisms through which he constructs his critique of Sufism. Special emphasis is placed on the practical manifestations of Sufism criticized in the text, examined within the wider intellectual and socio-religious debates of medieval Islamic society.

The inadmissibility of Sufi dhikr, *samāʿ* and Ecstatic music.

Ibn al-Jawzī, most uncompromisingly criticizes Sufi singing, which is an integral part of the main rituals of this religious and philosophical direction - *dhikr* and *samā*. It is translated as music or listening, a ritual in which Sufis sing or recite excerpts from Sufi poetry¹¹. The *samā* ritual was also accompanied by the accompaniment of various musical instruments, often accompanied by Sufi dance¹² through which a person reaches an

⁹ Baldick (2000).

¹⁰ Ahmed (2016).

¹¹ The main driving force of Sufism is mystical love, in all its manifestations, the samples of Sufi poetry resemble passionate love songs. Formed on the basis of the main genres of traditional Arabic poetry, Sufi poetry introduced a mystical style. The Sufis identified the aspiration to God with the ecstatic state of love, reaching the divine essence, with intoxication. That is, a mystical meaning was hidden under the earthly images. Trimmingham (1989), 225.

¹² Dance in Sufism is perceived as the pinnacle of joy and exhilaration accessible to man, which contributes to divine inspiration. It mainly includes three movements: step, turn, jump, and each

ecstatic state [*ḥāl*]. It is a moment of brief deep inspiration, during which the Sufi merges with the divine essence.

From the very first lines of the chapter on singing in the work “*Talbīs Iblīs*” the author's negative attitude towards this phenomenon is very clear, he gives a number of examples to present his point of view. He writes that one should know that *samā*‘ can affect in two ways: first, it can distract the listener from thinking about the divine majesty and serving God, and second, it directs a person's heart and thoughts to fleeting, sensual pleasures and enjoyments, the most important of which is bodily pleasure, debauchery, which becomes accessible through singing. According to the author, there is a connection between singing and immorality, since singing is a mental pleasure, and debauchery is the highest mental pleasure. The author reinforces this view with a quote from Abu Ja'far At-Tabari¹³, who states that "Singing is the charm of immorality" and that "the creator of musical instruments, who was called Tubal, was a follower of Cain, who, during the reign of Mihlail Ibn Kainan¹⁴, created such musical instruments as the flute, the drum, and the oud. As a result of all this, the followers of Cain became worshipers of revelry. As a result of some actions, these followers of Satan appeared in the mountains, and some of them descended to the plains, and their lives were full of indecency and drunkenness."¹⁵

Ibn al-Jawzī, continues that songs about beautiful women, wine, and other similar content, which are aimed at awakening the sensual side of a person, are absolutely unacceptable. He writes that such a style is characteristic of the singing of his time, it has various musical motifs, but its goal is one: to violate the listener's self-control and awaken passions. The author writes that this style is called *clear* [*al-basīf*], it "awakens the hearts", and the subsequent recitation, which is accompanied by rhythmic

movement is a symbol of spiritual essence. Mystical dance is used for the purpose of mystical, imaginative union with God and the liberation of the soul from the bonds of the body, Trimmingham, (1989), 161.

¹³ The Arab historian and theologian Abu Ja'far al-Tabari (839-923) was the founder of the Jaririyah school of jurisprudence, one of the earliest religious schools of Sunni Islam, which flourished in the 9th-10th centuries. He often clashed with the Hanbalites, Prozorov (1994), 50, 234.

¹⁴ The eldest son of Cainan, the fourth generation of Adam and Eve.

¹⁵ Ibn al-Jawzi (1968), 222. (All the following quotations are given in our translation- A.T.).

blows of sticks, sounds of bells, sounds of brass instruments, flutes, awakens unbridled passions in the listener¹⁶.

The author tries to prove the inadmissibility of songs of this nature, which are primarily characteristic of Sufi rituals of Sama, by giving various examples. First, he notes that before discussing the legality or illegality of singing, criticizing it or accepting it, an intelligent person should be able to draw correct conclusions and advise his follower equally correctly. He should guard against the “deception of the devil” that would lead him to misinterpret singing in its various forms. He should not interpret all forms in the same way, accepting all or rejecting all. He should understand and guide his followers correctly. And then he continues to examine human nature in detail, thus noting that human beings are different and can hardly ever be alike. Therefore, if a healthy, energetic young man insists that the image of a young woman does not move him and does not affect him, does not undermine his piety, he should not be believed, knowing the nature of man. If a person insists that when looking at and examining a beautiful woman, he is only delighted by God's mastery, he should be told that there are many other acceptable ways to admire the Creator's creation, and such examples awaken a natural desire that deviates from the truth.

Also, if a person claims that sensual songs, which are aimed at awakening in a person a desire for worldly pleasures, awaken nothing in him, we will not believe him. This is a case in which all human natures participate. Thus, even if his soul, which is full of faith in God, does not give in to passion, such listening will return him to his human nature, regardless of how long he has been on the true path of faith. And there is nothing worse than deviating from the true path¹⁷.

The author tries to explain the influence of singing on human nature, its impermissibility or to some extent its acceptability, with the following examples: “A jurist is a person who studies the causes and effects of (a phenomenon -A.T.) and what purpose it serves. If the listener is a young boy, then it (listening to singing – A.T.) is permissible if there is no danger

¹⁶ Ibn al-Jawzi (1968), 226.

¹⁷ Ibn al-Jawzi (1968), 227.

of being tempted as a result of it, if there is such a danger, then it is impermissible. Similarly, it is permissible to kiss a three-year-old girl, since usually no passion is aroused as a result of it, but it is impermissible if it is aroused. Similarly, it is permissible to be alone with a woman who is on friendly terms with you, but it is prohibited if there is any danger.”¹⁸.

As in his entire work, so in this section, the author, with special emphasis, emphasizes that Sufis and famous Sufi philosophers are also in the “deception of Satan” in this matter. He notes that if there is a case of impermissible singing that protects a Sufi, we should not tolerate it, since society perceives them as “inexperienced beginners, or uneducated youths.”

The author addresses Abu Hamid al-Ghazali's¹⁹ claim that it is correct to consider love songs, describing the cheeks, lips, and figure of a beautiful woman, acceptable. He counters: "A person who says that when listening to such songs he does not see any earthly essence in them, but simply perceives a slight hint of it, is in any case in danger. One of the dangers is that human nature rushes towards its goal before receiving a hint, thus he is like someone who affirms that he fixes his gaze on a young woman, considering her only as a product of divine creation. The second danger is that the song, as it is cited, contains in itself a hint of the existence of the Creator, and the Creator is too exalted to be identified with love and courtship."²⁰

And, summing up these reflections, he writes: "Part of our knowledge of God is fear and the realization of His majesty."²¹

Presentation of acceptable types of singing.

Referring to the enumeration and description of acceptable forms of singing, the author notes that singing is often used by pilgrims during their journey, for example, some foreigners make travel notes in the form of

¹⁸ Ibn al-Jawzi (1968), 223.

¹⁹ Abu Hamid al-Ghazali (1058–1111), theologian, Islamic preacher, philosopher, and mystic, is a major representative of Sufi philosophical thought.

²⁰ Ibn al-Jawzi (1968), 227.

²¹ Ibid.

poems [*Ash'ār*] describing the Kaaba or other holy places. And while reciting poems, they sometimes beat drums. Listening to such hymns, according to the author, is permissible, since their performance does not cause such pleasure that can upset the listener's balance. The same is true of the example of raiders who recite hymns encouraging their raid. As well as the example of gladiators who recite boastful hymns when inviting them to a duel. The hymns of camel drivers that are heard on the road to Mecca are also acceptable. These encourage man and camel, but do not disrupt mental balance and harmony²².

The author relates a hadith (tradition) about this which he heard from Yahya Ibn al-Hasan, who in turn heard it from Talha of Mecca²³, who in turn heard it from one of the local scholars. The tradition says: "One night, Muhammad was on his way to Mecca when he came across a caravan whose camel driver was singing. Muhammad greeted them and said: "Our camel driver was asleep, so I came to you after hearing your camel driver sing. Do you know how this singing came about?" They replied: "Of course not." Muhammad said: "Their father, Mudar, went to one of his shepherds and found that all his camels were scattered. He took a stick and struck the slave's hands with it. The camels, hearing this sound, gathered around them. Mudar says: "If we consider this a pattern, then the camels like this sound, that's why they gather around it." Thus, such singing becomes a pattern."²⁴

The author also cites the famous theologian, preacher and hadith scholar, founder of the Shafi'i school of thought, Muhammad Ash-Shafi'i (767-820), who also affirmed that there is nothing unlawful in the songs of camel drivers and Bedouin chants. The author adds that in Arabic chants one often finds "the words of the people of Medina [Ahl al-Madīnah] that are heard at the time of Muhammad's arrival."²⁵ Verses in this style were

²² Ibn al-Jawzi (1968), 223.

²³ Abu Muhammad Talha Ibn Ubaydallah al-Quraysh (595–656) was one of the Prophet Muhammad's first supporters and allies, First Encyclopaedia of Islam. Houtsma/Arnold/Gibb et al. (1993).

²⁴ Ibn al-Jawzi (1968), 223.

²⁵ For example: "Keep away from the heights of farewell, until you reach the moon; let us be while the preacher is preaching, and be grateful for the blessings" (transl. A.T.)

recited in Medina. The recitation was accompanied by the beating of a drum. The author cites such testimony from Ibn al-Hasini, who also cites Aisha, Muhammad's wife. "Abu Bakr visited Aisha during the days of Mina²⁶ and saw two slave girls with Aisha, who were beating drums, while Muhammad was wrapped in a cloak. When Abu Bakr rebuked the slave girls, Muhammad uncovered his face and urged Abu Bakr to leave the girls alone, as it was a holiday."²⁷

The author believes that the slave girls were very young, since Muhammad used to send such girls to play with Aisha. He cites a tradition from Muhammad Ibn Nasir²⁸ which originates from Abu Hasin Ibn Abd al-Jabar²⁹, which states: "I asked Abu Abdullah Ahmad Ibn Hanbali what kind of music was mentioned in the hadith about Aisha and the slave girl. He replied that it was the song of a traveler (or a horseman): "We are coming to you, we are coming to you."³⁰

The author notes after these Bibliography that in such cases the singing was not of a sensational nature and was not accompanied by drum beats, which was a common occurrence in his time.

It is interesting that the same permissible category also includes those hymns sung by ascetics [*Zāhid*], which, being extremely emotional, as the author notes, are aimed at awakening the human soul and provoking reflections on the afterlife. And these options, according to the author, are permissible, and the latter are also approved by Ahmad Ibn Hanbali. In general, speaking of ascetics, the author notes that Sufism arose from asceticism itself, but later moved away from it, becoming a teaching leading along the path of error and delusion.³¹

²⁶ A small village located on the road from Mecca to Arafat. Here, pilgrims spend several nights and participate in the ritual of throwing stones at three stone pillars (Jamarat).

²⁷ Ibn al-Jawzi (1968), 224.

²⁸ Muhammad Ibn Nasir (d. 550 AH), a well-known jurist, muhaddith, and linguist, Keck (1990)173.

²⁹ Abd al-Jabar (935–1025), a well-known Mu'tazilite theologian, Encyclopedia of Islam (2009) 515.

³⁰ Ibn al-Jawzi (1968), 225.

³¹ Ibid, 161.

Also permissible are those hymns that are recited by mourners on the way to the grave of the deceased, words are sung for him. These are also permissible, taking into account the importance of their meaning.

Concluding his reflections, the author cites a number of authoritative Bibliographyon singing to confirm the truth of his conviction. First of all, he presents the view of Ahmad Ibn Hanbali, about which there are contradictory testimonies: in one part he considers singing unacceptable, in another - acceptance. The author explains the two different views attributed to Ahmad Ibn Hanbali as follows: "He is not against the performance of ascetic vows accompanied by music or other things. As for the singing that was widespread in his time and aimed at awakening the sensual beginning of man, Hanbali unequivocally considers it impermissible and unlawful."³² (Ibn al-Jawzī, 1968, 228).

And finally, before drawing conclusions the author notes that there have been many discussions about singing, some have forbidden it, some have accepted it with disapproval, and others have accepted it with approval. And he considers this conclusion final: "First, the nature of singing should be studied and only then should it be completely rejected, or disapproved, or other options should be discussed."³³

He concludes that one pleasure inevitably leads to another, especially when they are the same in nature. When "Satan misleads" the God-fearing with the sound of forbidden music, such as the sound of the oud, he entices him with singing, which becomes more impressive with the accompaniment of instruments, encouraging them to commit immoral acts.

The author also refers to Ash-Shafi'i, according to whom singing should be rejected, because it is similar to lying. And he who engages in it or listens to it is a fool. The testimony of such a person should be rejected or he should be forbidden to testify at all. The author adds that the authoritative followers of Ash-Shafi'i also reject listening to music, saman. The followers of this school have never expressed any other opinion about this phenomenon. Later, authoritative representatives of this school also

³² Ibid, 228.

³³ Ibid

rejected this phenomenon. Among them is the famous representative of the Shafi'i madhhab, Qadi Abu Tayyib At-Tabari (995-1058). He confirms that all the learned people of the big cities are unanimous in their opinion that singing should be rejected and condemned. The only jurists whose opinions differ from the general are Ibrahim Ibn Sa'd³⁴ and Ubaydallah Ibn Al-Hasan Al-Anbari³⁵. And, as confirmation of his veracity, the author cites the Prophet Muhammad: "Be on the side of the majority, for he who isolates himself does the same in hell. The man who differs from the general opinion dies the death of an unbeliever."³⁶

Conclusion

Thus, we see that Ibn al-Jawzī, in his work "Talbis Iblis", provides a clear formulation of when singing is acceptable from the perspective of orthodox Islam and when it is not. The author considered music to be a great danger that awakens a person's worldly passions, feelings and diverts a person from the path of true Islam. The author considers acceptable only those types of music that do not in any way disturb a person's mental peace, do not awaken his sensual beginning. Of course, the author reinforces this approach with examples of authoritative testimonies, quotes from hadiths and Sunnah.

The author especially attaches great importance to the criticism of Sufi rituals, proving their inadmissibility. The reason for this was that the author perceived Sufism as the main competitor of Sunni Islam. As can be seen, in the 12th century, mysticism became the main competitor of Sunnism, as it enjoyed the sympathy of many Sunnis, who as a result were moving beyond the sphere of influence of the theologians of their schools. This was explained by the attractiveness of Sufism and especially Sufi rituals. In particular, the Sufi ritual of *dhikr* and *samā'*, which was accompanied by recitation, singing, dancing, certainly made a great impression on the

³⁴ Ibrahim Ibn Saad (d. 742) was the qadi of Medina and a well-known Islamic theologian and muḥaddith

³⁵ Al-Anbari (724–784) was the qadi of Basra and a well-known jurist, Al-Anbārī (1998), 259–260.

³⁶ Ibn al-Jawzi (1968), 230.

follower of Sunni Islam. This could not but worry Ibn al-Jawzī, who assumed the role of a defender and advocate of orthodox Islam. The chapter on music in the work “Talbīs Iblīs” and, in general, the entire work creates an opportunity to form a certain idea of the religious worldview of the time. The author, by citing numerous, very often contradictory testimonies and extensive commentaries, allows us to fully imagine the direction of religious thought of orthodox Islam of the time, in particular the Hanbali school, its uncompromising and very often intolerant position towards any innovation [*bid'a*] and any deviation from traditional Islam.

This anti-Sufi position of Ibn al-Jawzī, later developed, thanks to other representatives of the Hanbali school, into a more systematic and influential criticism. The role of Ibn Taymiyyah (1263–1328) is very important in this matter. It is he who is considered the key figure who systematized and made the criticism of certain Sufi rituals more substantiated, but he, like Ibn al-Jawzī, fought not against the essence of Sufism, but against its so-called distorted forms. And this trend can be said to continue to this day.

**ՍՈՒՖԻԱԿԱՆ ԶԻՔՐԻ, ՍԱՍՍՅԻ ԵՎ ԾԻՍԱԿԱՆ ԵՐԳԵՅՈՂՈՒԹՅԱՆ
ՔՆՆԱԴԱՏՈՒԹՅՈՒՆԸ ԻՐՆ ԱԼ-ՋԱՈՒԶԻ «ԹԱԼԲԻՍ ԻԲԼԻՍ»
ԱՇԽԱՏՈՒԹՅՈՒՆՈՒՄ**

Անուշ Թամրազյան³⁷

Իրն Ալ-Ջաուզիի «Թալբիս Իբլիս» («Սատանայի խարդավանքը») աշխատությունը կարևոր սկզբնաղբյուր է ուղղադավան իսլամի, մասնավորապես՝ շանքալիական մազհաբի՝ սուֆիական ուսմունքի, էքստատիկ կրոնական փորձընթացների և իսլամում տարածված կրոնական նորարարությունների (բիդա) նկատմամբ վերաբերմունքն ուսումնասիրելու համար: Աշխատության շրջանակում Իրն Ալ-Ջաուզին հետևողական և համակարգված քննադատության է ենթարկում այն կրոնական և իրավական ուղղությունները, որոնք, նրա համոզմամբ, շեղվել են ճշմարիտ և ուղղադավան իսլամից: Այնուամենայնիվ, աշխատության զգալի մասը

³⁷ Անուշ Թամրազյանը ՀՀ ԳԱԱ արևելագիտության ինստիտուտի կրտսեր գիտաշխատող է, էլ. փոստ՝ anushtamrazyan84@gmail.com, ORCID <https://orcid.org/0009-0002-0227-6919>.

նվիրված է սուֆիական ուսմունքի և ծիսակարգերի քննադատությանը: Սույն հոդվածում ներկայացվում և վերլուծվում են հեղինակի հիմնական թեզերը «Սատանայի խարդավանքը մեղիտացիայի, պարի և էքստազի ժամանակ» գլխում: Ուսումնասիրության ընթացքում այդ թեզերը դասակարգվում ու համակարգվում են՝ նպատակ ունենալով բացահայտել դրանց ներքին տրամաբանությունը, փոխկապակցվածությունն ու փաստարկման կառուցվածքը: Հետազոտության նպատակներից է նաև մատնանշել աշխատության մեջ առկա հնարավոր հակասությունները, ինչպես նաև վեր հանել հեղինակի կողմից օգտագործված աղբյուրների և մեջբերումների միջև ձևավորվող տրամաբանական շղթաները: Հոդվածում կիրառվում են դիսկուրս վերլուծության առանձին տարրեր հասկանալու համար, թե ինչպես է հեղինակը իր դիրքորոշումը պաշտպանելու համար օգտագործում հեղինակավոր աղբյուրները՝ Սուննան, հադիսները, հայտնի աստվածաբաններից մեջբերումները: Առանձին ուշադրություն է դարձվում նաև այն չափանիշներին, որոնց հիման վրա Իբն ալ-Ջաուզին երգը, երաժշտությունը և ծիսական երգեցողության տարրեր ձևերը դասակարգում է որպես թույլատրելի կամ անթույլատրելի:

Բանալի բառեր՝ սուֆիզմ, սամա, Թալբիս Բրիս, հանբալիական մազհաբ, բիդա, Իբն ալ-Ջաուզի:

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