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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

PORTRAYAL OF SAMAD VURĜUN'S CREATIVITY IN THE WORKS OF AZERBAIJANI COMPOSERS ON STAGE

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GENERAL CHARACTER OF DISSERTATION

Relevance and processing degree of the topic. The relationship between literature and music has always been at the center of attention for creative individuals. Throughout history, these two art forms have complemented each other. Concepts such as meter, pause, intonation, and others are considered common characteristics for both poetry and music.

The ability of poetic images to attract composers and play a stimulating role in their creative path has paved the way for the parallel development of literature and music, resulting in their unification. The interaction of these two fields, each of which has a great value in its own world, has led to the enrichment of art, and their research is always among the current problems. The joint development of literature and music naturally finds its embodiment in the pen of a poet (or writer) and a composer, and this topic is at the center of our dissertation work.

When we look at the works of classical composers, we see that they refer to the poetic worlds of many poets and writers. I.V.Goethe, V.M.Hugo, A.S.Pushkin, V.Shakespeare, I.X.F.Schiller and other brilliant representatives of literature have always managed to maintain their relevance in the eyes of composers with their brilliant works.

Just as in the world of global music, we also observe this characteristic in our national music. The profound connection between the great composer Uzeyir Hajibeyov and the poet Mohammad Fuzuli's artistic world served as an impetus for the creation of the first Azerbaijani and Muslim opera, “Leyli və Məcnun (Leyli and Majnun)” highlighting the significance of poets' influence on our composers.

In general, composers have always looked for suitable literary texts and suitable authors to complement their musical works. However, the creativity of every writer or poet was not evaluated in the same way by composers. This, in turn, has a number of reasons. The text for which music will be written should have the correct rhyme, weight, meaningful and memorable words, relevant content

that meets the requirements of the time, etc. as, should concentrate features. As can be seen from what we have listed, the cooperation of composer and poet has always been in the foreground in the background of the development of the world of music, both in world music and in our national music. This, in turn, determines the relevance of our research.

Many writers and poets have written works that serve as a basis for compositions in Azerbaijani music. Among them: Nizami Ganjavi “Sənsiz” (“Without you”) and “Sevgili canan” (“Beloved soulmate”) ghazal-romances — U.Hajibeyli (1885-1948), “Yeddi gözəl” (“Seven beauties”) ballet, “Payız” (“Autumn”) a capella choir piece — Gara Garayev (1918-1982), “Xeyir və Şər” (“Fortune and Evil”) ballet — Tofiq Bakikhanov (1930), Mahsati Ganjavi “Məhsəti” (“Mahsati”) opera, “Könlümə yar oldu bu gecə dilbər” (“My heart is sad tonight my beloved”), “Rəhm eylə” (“Have mercy”) romances — Pika Axundova (1984), “Bu dünya” (This world) song — Oktay Kazimi (1932-2010), Muhammad Fuzuli “Leyli və Məcnun” (Leyli and Majnun) opera — U.Hajibeyli, “Füzuli” (“Fuzuli”) cantata — Jahangir Jahangirov (1921-1992), “Füzuli” (“Fuzuli”) vocal-symphonic poem — Ramiz Mustafayev (1926-2008), Mirza Elekber Sabir “Hophopnoma” rock opera — O.Kazimi, Jafar Jabbarli “Sevil” (“Sevil”) opera — Fikrat Amirov (1922-1984), “Ölkəm” (“My country”) romance — Asif Zeynalli (1909-1932), Hüseyn Javid “Hüseyn Cavid-59” (“Hüseyn Javid-59”) oratorio J.Jahangirov, “Kor ərəbin mahnısı” (“A song of the blind arab”) — F.Amirov, J.Mammadguluzade “Ölülər” (“The died”) opera — Vasif Adigozalov (1935-2006), Samad Vurgun “Vaqif” (“Vagif”) opera — R.Mustafayev, “Aygün” (“Aygün”) opera — Zakir Bagirov (1916-1996), “Humay” ballet — Nariman Mammadov (1928-2015) and many others whose names we have not mentioned. Our national music treasury continues to enrich through the composition of music in various genres based on the texts of these literary masters.

As noted, the creative works of the prominent Azerbaijani poet Samad Vurgun, who lived during the first half of the 20th century, are also among the list of poets most frequently turned to by Azerbaijani composers. Thanks to the contributions of this great

poet, Azerbaijani national professional music has been enriched with new themes and imagery. Beginning with the genius Azerbaijani composer U.Hajibeyli and until today, the poetry of S.Vurgun has not been left out of the attention of our composers, composers have followed his creativity in all periods and composed works in many genres of music.

In addition to the transfer of the poet's poetry to notes, we also know his valuable ideas about a number of areas of musical art. This underscores the unbreakable connection between Samed Vurgun and the world of music as a promoter of Azerbaijani national music. All of these aspects, particularly the examination of Samed Vurgun's literary heritage from the perspective of composers and musicologists, establish the relevance of our research in the field of art and musicology.

When discussing the extent of the topic, it's important to note that the relationship between words and music, how a writer or poet's creativity is reflected in composer's music, and their attitudes toward musical art have always been subjects of exploration. European and Russian musicologists have extensively addressed this issue in their academic research. Some examples include Vasiliya Vasilyevich Yakovlev "Пушкин и музыка" ("Pushkin and music")¹, Oparina Yuliya Michaylovna "Музыка слова и слово в музыке: поэзия А.Блока в произведениях отечественных композиторов" ("Music word and word in music: poetry of A.Blok in the works of domestic composers")², Zaxarova Olqa Andreyevna' "Шекспир и музыка" ("Shakespeare and music")³, Sulka A. Emily "Shakespeare's Philosophy of Music"⁴, Ruchyevskaya Ekaterina Aleksandrovna "Слово и

¹ Яковлев, В.В. Пушкин и музыка / В.В.Яковлев, Москва: Музгиз, —1957. — 253 с

² Опарина, Ю.М. Музыка слова и слово в музыке: поэзия А.Блока в произведениях отечественных композиторов: [Elektron resurs] / URL: <https://cyberleninka.ru/article/n/muzyka-slova-i-slovo-v-muzyke-poeziya-a-bloka-v-proizvedeniyah-otechestvennyh-kompozitorov/viewer>

³ Захарова, О.А. Шекспир и музыка: [Elektron resurs] / URL: <https://worldshake.ru/ru/Encyclopaedia/3954>.

⁴ Sulka, E.A. Shakespeare's Philosophy of Music Musical Offerings: [Elektron resurs] / URL: <http://digitalcommons.cedarville.edu/musicalofferings/vol8/iss2/1>

музыка” (“word and music”)⁵, Gary Schmidgall's “Shakespeare and Opera”⁶, Katarina Ericson-Roos' “The Songs of Robert Burns”⁷ and many other notable works in the same line of research.

Moreover, research has also been conducted in Azerbaijani musicology on the subject mentioned. The connection between the creative works of the great Azerbaijani poet Nizami Ganjavi and the world of music was first touched upon by musicologist Qubad Qasimov in his research titled “XII əsr Azərbaycan musiqi mədəniyyəti tarixi üzrə oçerklər” (“Essays on the history of musical culture of the 12th century Azerbaijan”)⁸. He emphasized that Nizami Ganjavi's poetry serves as a valuable and profound resource for the study of early Azerbaijani music culture⁹. The relationship between Nizami Ganjavi's creative works and the world of music has also been illuminated in the monographs “Музыкальный мир Низами Гянджеви” (“Musical world of Nizami Ganjavi”)¹⁰ by musicologist Sevda Gurbanaliyeva and “Nizami musiqidə, musiqidə Nizami” (“Nizami in music”)¹¹ by Saadat Abdullayeva.

Researcher Sevinc Rustamova delved into the Middle Ages in her dissertation “Məhsəti Gəncəvi və Azərbaycan musiqi mədəniyyəti” (“Mahsati Ganjavi and Azerbaijan music culture”)¹². She provided insights into the history of literature in the Middle

⁵ Ручьевская, Е. А. Слово и музыка / Е.А.Ручьевская. — Ленинград: Музгиз, — 1960, — 56 с.

⁶ Gary Schmidgall. Shakespeare and opera / Gary Schmidgall, New-York: Oxford University Press, — 1990. — 394 p.

⁷ Katarina Ericson-Roos. The songs of Robert Burns (study of the unity of poetry and music) / Katarina Ericson-Roos, Stockholm, — 1977. —144 p.

⁸ Касимов, К.А. Очерки по истории музыкальной культуры Азербайджана XII в. // Искусство Азербайджана.т. II. — Баку: Изд.АН Азербайджана. — 1949. — с.5-63

⁹ Байрамова, А.Г. Основные направления музыкально — литературных взаимосвязей в Азербайджанской культуре: / Доктор искусство дис. /— Баку, 2021. — 320 с.

¹⁰ Курбаналиева, С.Ф. Музыкальный мир Низами Гянджеви / С.Ф.Курбаналиева. — Киев: Автограф, — 2009. — 264 с.

¹¹ Abdullayeva, S.A. Nizamidə musiqi, musiqidə Nizami / S.A.Abdullayeva. Bakı: Nurlar, — 2018. — 360s.

¹² Rüstəmov, S.İ. Məhsəti Gəncəvi və Azərbaycan musiqi mədəniyyəti: / Sənətşünaslıq üzrə fəlsəfə doktoru dis. avtoferatı / — Bakı, 2022. — 28 s.

Ages, the life and creative path of Mehseti Ganjavi, and also analyzed musical compositions based on Mehseti's rubaiyat.

In addition to the works mentioned, various scientific research studies by musicologists have enriched Azerbaijani musicology in the field of literature, poets, and music. Notable examples include Babak Gurbanov's "Взаимосвязь музыки и литературы" ("Interconnection of music and literature")¹³, Lale Kazimova's "Газели Физули в азербайджанской музыке" ("Gazeli Fizuli in Azerbaijani music")¹⁴, Vali Mammadov's "Füzulinin musiqi dünyası" ("Fuzuli's musical world")¹⁵, Arif Mammadov's "Sabir və musiqi" ("Sabir and music")¹⁶, "Qorki və musiqi" ("Gorki and music")¹⁷, Ayanda Adilova's "Назим Хикмет в творчестве азербайджанских композиторов" ("Nazim Hikmat in the work of Azerbaijani composers")¹⁸ and more. These studies have contributed significantly to Azerbaijani musicology in the domain of literature, poets, and music.

While the list of research subjects in this direction is quite extensive, there are still creative works of poets and writers that have not been sufficiently explored from a musicologist's perspective. In this regard, for the first time in the existing dissertation work, we have focused on the impact of Samed Vurgun's creative journey on Azerbaijani composer music.

First and foremost, it should be noted that certain scientific and journalistic publications have brought up the works of Samed Vurgun from the perspective of concrete composer creativity. Irade Abbasova's dissertation titled "Bəstəkar Zakir Bağırovun

¹³ Курбанов, Б.О. Взаимосвязь музыки и литературы / Б.О.Курбанов. — Баку: ЭЛМ, — 1972. — 140 с.

¹⁴ Кязимова, Л.Т. Газели Физули в азербайджанской музыке / Л.Т.Кязимова. — Баку: Азербайджан, — 1997. — 184 с.

¹⁵ Мəммədov, V.M. Füzulinin musiqi dünyası / V. M.Məmmədov. — Bakı: İşıq, — 1977. — 68s

¹⁶ Мəммədov, A.S. Sabir və musiqi // — Bakı: Azərbaycan, — 1962. №5

¹⁷ Мəммədov, A.S. Qorki və musiqi // — Bakı: Azərbaycan, — 1968. №6

¹⁸ Адилова, А.А. Назим Хикмет в творчестве азербайджанских композиторов: / Доктор философии искусство дис. /— Баку, 2004. — 206 с.

yaradıcılığın” (“Creativity of composer Zakir Baghirov”)¹⁹ falls under this category. In this dissertation, researcher Irade Abbasova explored the work of composer Zakir Bagirov and analyzed several of his compositions. Chapter III of the dissertation is titled “Zakir Bagirovun opera yaradıcılığın” (“Opera creation of Zakir Baghirov”), where Abbasova approaches Bagirov's “Aygün” (“Aygün”) opera within the context of the composer's creativity.

Gulistan Aliyeva's dissertation, “Azərbaycan bəstəkarlarının opera yaradıcılığında qadın obrazlarının musiqili dramaturji həlli” (“Music dramaturgical solution of female characters in the opera creations of Azerbaijani composers”)²⁰ also examined Zakir Bagirov's “Aygün” (“Aygün”) opera and focused on the analysis of female characters within it.

Musicologist Inara Makherramova conducted research in her dissertation titled “Azərbaycan operasının janr və üslub problemləri klassik opera kontekstində” (“Genre and style problems of Azerbaijani opera in the context of classical opera”)²¹. She analyzed several operas, including Rauf Mustafayev's “Vaqif” (“Vagif”) and Zakir Bagirov's “Aygün” (“Aygün”) mainly based on genre and stylistic characteristics.

Alla Bayramova, in her dissertation “Основные направления музыкально-литературных взаимосвязей в Азербайджанской культуре” (“The main directions of musical and literary relationships in Azerbaijani culture”)²², addressed the utilization of musical imagery by poets, including Muhammad Fuzuli, Aliga

¹⁹ Abbasova, İ. K. Zakir Bağırovun yaradıcılığı: /sənətsünaslıq üzrə fəlsəfə doktoru dis. / — Bakı, 2006. — 139 s.

²⁰ Əliyeva, G.H. Azərbaycan bəstəkarlarının opera yaradıcılığında qadın obrazların musiqili dramaturji həlli: / Sənətsünaslıq üzrə fəlsəfə doktoru dis.avtoreferatı / — Bakı, 2017. — 32 s

²¹ Məhərrəmov, İ.E. Azərbaycan operasının janr və üslub problemləri klassik opera kontekstində: / Sənətsünaslıq üzrə elmlər doktoru dis. avtoreferatı / — Bakı, 2017. — 53 s

²² Байрамова, А.Г. Основные направления музыкально — литературных взаимосвязей в Азербайджанской культуре: / Доктор искусство дис. / — Баку, 2021. — 320 с.

Vahid, Bakhtiyar Vahabzadeh, and others, alongside mentioning Samed Vurgun in the context of her research.

In addition to the mentioned dissertations, numerous articles have been written about musical compositions based on Samed Vurgun's works. These articles include Solmaz Qasimova's "Айгюнъ" ("Aygün"), "Вагиф" ("Vagif")²³, Zemfira Qafarova's "R.Mustafayevin 'Vaqif' operasının yaranma tarixindən" ("From the creation history of opera Vagif")²⁴, "Humay"²⁵ and "Bəstəkarın ilk baleti" ("Composer's first ballet")²⁶ articles, as well as I.Abbasova's "İki yubilyarın bir Aygünü" ("One Aygün of two jubilees")²⁷, R.Mustafayevin "Aygün səhnəmizə xoş gəlib" ("Aygün has come to our stage")²⁸, İmruz Efendiyeva's "Айгюн — на оперной сцене" ("Aygün on the opera stage")²⁹, Mammad Arif's "Aygün və müasirlik" ("Aygün and modernity")³⁰, Maura Shahbazbeyova's "Humay"³¹, Iskandar Etibar's "Məhəbbət abidəsi" ("Monument of love")³², Elxan Babayev's "Humayın balet taleyi" ("Fate of Humay's ballet")³³, Rauf Hacıyev's "Humay baleti" (Humay ballet)³⁴ and more. Despite all these contributions, the problem addressed in the current dissertation, its comprehensiveness, the fresh perspective it

²³ Касимова, С.Д. Оперное творчество композиторов советского Азербайджана / С. Д. Касимова. — Баку: Ишыг, — т.1. — 1986. — 121с.

²⁴ Qafarova Z.H. Ramiz Mustafayevin "Vaqif" operasının yaranma tarixindən // — Bakı: Musiqi dünyası, — 2009. № 3-4/41, — s.108-109.

²⁵ Qafarova, Z.H. "Humay" // Kommunist. — 1982, 9 yanvar.

²⁶ Qafarova, Z.H. Bəstəkarın ilk baleti // Ədəbiyyat və incəsənət. — 1977, 28 may. — s.7

²⁷ Abbasova, İ.K. İki yubilyarın bir "Aygün"ü // — Bakı: Musiqi dünyası, — 2006. №3- 4/29, — s.131-132.

²⁸ Mustafayev, R.H. "Aygün" səhnəmizə xoş gəlib // Ədəbiyyat və incəsənət. — 1973.10 mart

²⁹ Эфендиева, И.М. "Айгюн" на оперной сцене // Баку.—1973, 28 январ. — с.3.

³⁰ Мəммəd Arif (Dadaşzadə, М.М.). "Aygün" və müasirlik // Kommunist. — 1958, 26 oktyabr

³¹ Şahbazbəyova, M.B. "Humay" // Ədəbiyyat və incəsənət. — 1982, 29 yanvar. — s.5.

³² İsgəndər Etibar (İsgəndərov, İ.E.). Məhəbbət abidəsi // Sovet kəndi. — 1982, 20 fevral.

³³ Babayev, E. Ə. "Humay"ın balet taleyi //Azərbaycan gəncləri. — 1982, 6 mart.

³⁴ Hacıyev, R.S. "Humay" baleti // Kommunist. — 1984, 8 aprel.

brings to the analyzed works, and its novel approach to previously unexplored compositions make it a valuable addition to this field.

When considering S.Vurgun's creativity from the literary direction, the materials of various conferences and scientific seminars, a number of studies dedicated to the poet's creativity, scientific-publicistic publications, information and internet resources in the periodical press, as well as Adilkhan Bayramov "Səməd Vurğun milli və ümumbəşəri" ("Samad Vurghun national and universal")³⁵, Məmməd Arif "Səməd Vurğunun dramaturgiyası" ("Dramaturgy of Samad Vurghun")³⁶, Məmməd Jafar "Səməd Vurğun" ("Samad Vurgun")³⁷, Bakhtiyar Vahabzadə "Səməd Vurğun" ("Samad Vurgun")³⁸, Jahid Guliyev "Səməd Vurğun yaradıcılığında estetika məsələləri" ("Esthetics issues in the work of Samad Vurghun")³⁹, Afad Gurbanov "Səməd Vurğunun bədii əsərlərinin dili və üslubu" ("Language and style of Samad Vurghun's artistic works")⁴⁰, Jalal Abdullayev "Səməd Vurğunun sənət dünyası" ("The art world of Samad Vurghun")⁴¹, Kamal Talibzadə "Sənətkarın şəxsiyyəti" ("The personality of the artist")⁴², Fazail Valiyev, Rashad Efendiyev "Samad Vurgun və Azərbaycan etnoqrafiyası" ("Samad Vurghun and Azerbaijani ethnography")⁴³.

³⁵ Bayramov, A.H. Səməd Vurğun milli və ümumbəşəri / A.H.Bayramov. — Bakı: Səda, — 2006. — 315 s

³⁶ Məmməd Arif (Dadaşzadə, M.M.). Səməd Vurğunun dramaturgiyası / M.M.Dadaşzadə. — Bakı: Azərbaycan EA nəşriyyatı, — 1964. — 238 s.

³⁷ Məmməd Cəfər (Cəfərov, M.Z.). Səməd Vurğun / M.Z.Cəfərov — Bakı: Azərnəşr, — 1966. — 51 s.

³⁸ Vahabzadə, B.M. Səməd Vurğun / B.M.Vahabzadə. — Bakı: Azərnəşr, — 1968. — 348 s.

³⁹ Quliyev, C.S. Səməd Vurğun yaradıcılığında estetika məsələləri / C.S.Quliyev. — Bakı: Azərnəşr, —1966. — 169 s.

⁴⁰ Qurbanov, A.M. Səməd Vurğunun bədii əsərlərinin dili və üslubu haqqında / A.M.Qurbanov. — Bakı, —1961. — 42 s

⁴¹ Abdullayev, C.M.Səməd Vurğunun sənət dünyası: [7 cildə] / C.M.Abdullayev. — Bakı: Çarşıoğlu, —c.2. — 2011. — 328 s.

⁴² Talibzadə, K.A. Sənətkarın şəxsiyyəti / K.A.Talibzadə. — Bakı: Yazıcı, — 1978.— 319 s.

⁴³ Vəliyev, F.İ. Səməd Vurğun və Azərbaycan etnoqrafiyası / F.İ.Vəliyev, R.Əfəndiyev. — Bakı: Çinar-çap nəşriyyatı, — 2006. — 202 s.

Object and subject of the research. The object of the research is the relationship between Samad Vurgun's literary art and music. The subject of the research is the manifestation of Samad Vurgun's poems and plays in the musical-theatrical works of Azerbaijani composers.

Goals and duties of the research. The main purpose of the research is to explore Samad Vurgun's literary legacy in the context of mutual creative endeavors between literature and music, as well as between the poet and composers. In this regard, the research objectives are as follows: To investigate Samad Vurgun's connection to the world of music.

- To highlight the significant position of music in the poet's creative journey.

- To examine his knowledge, ideas, and proposals related to various aspects of music.

- To analyze the musical expressions in his rich poetic language.

- To bring to the forefront the influence of Samad Vurgun's diverse creative path on Azerbaijani composers' music within a broad genre spectrum.

- To review the appeals of Azerbaijani composers (Afrasiyab Badalabayli, Emin Sabitoglu, Fikret Amirov) to S.Vurgun's works (“Fərhad və Şirin” (“Farhad and Shirin”), “Vaqif” (“Vagif”) performed on theater stages;

- To bring into comparative analysis the ideological-artistic concept of the ballets and operas of Azerbaijani composers (N.Mammadov, R.Mustafayev, Z.Bagirov) and the plot of S.Vurgun's plays and poems (“Komsomol poeması” (“Komsomol poem”), “Vaqif” (“Vagif”), “Aygün” (Aygün”);

Research methods. The research incorporates various methods to fulfill its objectives:

1. Complex Method: This approach is founded on the principle of synthesizing literature and music, particularly focusing on the problem of integrating these two domains. This complex method is central to the research.

2. Analytical Method: The research employs comparative and analytical methods to draw comparisons and analyze the subject matter.

3. Source Analysis Method: This method includes the collection and analysis of archival and journalistic materials, ensuring that the research is grounded in sources.

It ought to be mentioned that in our research we referred to Alla Bayramova's dissertation “Основные направления музыкально-литературных взаимосвязей в Азербайджанской культуре” (“Main directions of musical – literary relationship in Azerbaijan culture”)⁴⁴, and in the problem of opening the synthesis of “speech-drama–music” M.Druskin's work “Вопросы музыкальной драматургии оперы” (“Questions of musical dramaturgy of opera”)⁴⁵.

The research also draws upon the works of prominent Azerbaijani musicologists and scholars, including: Üzeyir Hacıbəyli's “Azərbaycan xalq musiqisinin əsasları” (“Basics of Azerbaijani folk music”)⁴⁶. Furthermore, Jeyran Mahmudova's “Azərbaycan bəstəkarlarının mahnılarında poeziya ilə musiqinin qarşılıqlı əlaqələri” (“Interrelationship of poetry and music in the songs of Azerbaijani composers”)⁴⁷, Ulkar Talibzadə's “Azərbaycan vokal sənətində musiqi ilə poeziyanın qarşılıqlı əlaqəsi” (“Interrelationship of music and poetry in Azerbaijani vocal art”)⁴⁸, Afag Ganiyeva's “Azərbaycan bəstəkarlarının yaradıcılığında qəzəl-romans” (“Gazal-

⁴⁴ Байрамова, А.Г. Основные направления музыкально – литературных взаимосвязей в Азербайджанской культуре: / Доктор искусство дис. /— Баку, 2021. — 320 с.

⁴⁵ Друскин, М. С. Вопросы музыкальной драматургии оперы / М.С.Друскин. Л.: Музгиз, — 1952. —344 с

⁴⁶ Hacıbəyli, Ü.Ə. Azərbaycan xalq musiqisinin əsasları /Ü.Ə.Hacıbəyli. — Bakı: Yazıçı, —2010. — 154 s.

⁴⁷ Mahmudova, C.E. Azərbaycan bəstəkarlarının mahnılarında poeziya ilə musiqinin qarşılıqlı əlaqələri (1950-90-cı illər): / Sənətşünaslıq üzrə elmlər doktoru dis. / — Bakı, 2012. — 322 s.

⁴⁸ Talibzadə, Ü.K. Azərbaycan vokal sənətində musiqi ilə poeziyanın qarşılıqlı əlaqəsi (1930-60-cı illər): /Sənətşünaslıq üzrə fəlsəfə doktoru dis. / — Bakı, 1995. — 197 s.

romance in the creativity of Azerbaijani composers“)⁴⁹, Arif Mammadov's “Azərbaycan poeziyasının musiqi ilə qarşılıqlı əlaqəsi problemləri” (“Interrelationship of Azerbaijani Poetry and music”)⁵⁰ monograph, as well as in the articles “Şeir və musiqi” (“Poem and music”) by A.Badalbeyli⁵¹ and “Poeziya və musiqi” (“Poetry and music”) by Ariz Abdulaliyev⁵², we have read and taken advantage, of the information characterizing the mutual relations between music and poetry, literature in songs, vocal art.

The main provisions of the defense. This section of the dissertation outlines the following key points:

1. To trace the devotion of the poet S.Vurgun to the art of music.
2. To explore the role of S.Vurgun in Azerbaijani musical culture.
3. To analyze the music samples composed for the theatrical performances of S.Vurgun's dramatic works, such as “Fərhad və Şirin” (“Farhad and Shirin”) and “Vaqif” (“Vagif”).
4. To focus on the comparative analysis of the subject matter in ballets and operas composed based on the poet's works, emphasizing the comparison with literary sources.
5. To highlight the impact of the conducted comparative analysis on dramaturgy and composition.

The scientific novelty of the dissertation. The presented dissertation, as we mentioned, is the first sample written on this topic. In general, the creative heritage of S.Vurgun has always been relevant in the agenda of researchers. We encounter more than 40 dissertations⁵³ on this topic, as well as many scientific and

⁴⁹ Qəniyeva, A.A. Azərbaycan bəstəkarlarının yaradıcılığında qəzəl-romans: / Sənətsünaslıq üzrə fəlsəfə doktoru dis. / — Bakı, 2011. — 148 s.

⁵⁰ Məmmədov, A.S. Azərbaycan poeziyasının musiqi ilə qarşılıqlı əlaqəsi problemləri / A.S.Məmmədov. — Bakı: Zərdabi Nəşr, — 2019. — 508 s.

⁵¹ Bədəlbəyli, Ə.B. Şeir və musiqi // Ədəbiyyat və incəsənət. — 1956, 12 may. — s.3.

⁵² Abdulləliyev, A.Ə. Poeziya və musiqi // Ədəbiyyat və incəsənət. — 1986, 28 noyabr. — s.5.

⁵³ Abdullayev, C.M.S. Vurgunun sənət dünyası: [7 cildə] / C.M.Abdullayev. — Bakı: Çarşıoğlu, —c.2. — 2011. — s.19.

journalistic sources. However, researchers have always naturally approached S.Vurgun's work from a poetic direction.

From this point of view, the research of S.Vurgun's creativity and musical art was touched upon at the dissertation level, according to musicologists, for the first time in our scientific work. During the conducted research, the connection of the large-scale stage works involved in the research in the dissertation with the literary source was determined – common and different aspects (abbreviations and additions) were compared, and the composition was reviewed. The directions touched for the first time in the presented dissertation are:

S.Vurgun's relationship with the field of music.

1. The significant position of S.Vurgun's poetry in Azerbaijani music culture.

2. The analysis, comparison, and presentation of music numbers composed by two composers, A.Badalbayli and Emin Sabitoglu, for the theatrical performance of S.Vurgun's rhymed drama “Fərhad və Şirin” (“Farhad and Shirin”) based on the poetry of the poet.

3. The analysis of music numbers composed by F.Amirov for the theatrical performance of S.Vurgun's play “Vaqif” (“Vagif”).

4. A comparative characterization and composition analysis of N.Məmmədov's ballet “Humay” based on the motifs of S.Vurgun's “Komsomol poeması” (“Komsomol poem”) in comparison with literary sources.

5. A comparative characterization and composition analysis of R.Mustafayev's opera “Vaqif” (“Vagif”) with the play of the same name.

6. A comparative characterization and composition analysis of Z.Bağirov's opera “Aygün” with S.Vurgun's poem “Aygün”.

The theoretical and practical significance of the research lies in the exploration of a new dimension, where it connects the poet S.Vurgun with the art of music. The findings of this dissertation have the potential to be employed in future academic research related to literature and music, poet-composer relationships, and S.Vurgun's creative works.

The research material collected from various sources, including archival documents, the Opera and Ballet Theater's library, the State

Museum of Music Culture, personal archives of composers, audio and video recordings, as well as internet resources, plays a significant role in emphasizing the theoretical importance of this dissertation. All these materials, when presented collectively in the dissertation, serve as valuable resources for higher education institutions offering programs related to “Azerbaijani Music Literature” and “Analysis of musical works”.

Additionally, the in-depth analysis of significant stage works presented in this dissertation and the notation of some of them are of practical importance for future researchers, opera and ballet theater directors, and music drama theater directors.

Approbation and application. The main provisions of the research are reflected in the author's local and foreign articles published in scientific journals recommended by the AAK, as well as in his reports at international and republican scientific conferences. Their list includes: “European journal of humanities and social sciences” (Vienna-Prague – 2017. No. 6), “Uluslararası müzik ve dans kongresi (International Music and Dance Congress)” (Bodrum – 2018), “Turan-Stratejik Araştırmalar Merkezi (Turan-Strategic Research Center)” (International peer-reviewed seasonal journal, Türkiye, Kars – 2021. №13), “Музыка и время” (Moscow – 2022), “Harmony”, “Musiqi dünyası (Music World)”, “Mədəniyyət dünyası (Culture World)”, “Sənət Akademiyası (Art Academy)”, “Konservatoriya (Conservatory)” scientific magazines, as well as “Türksoylu xalqların musiqi mədəniyyətlərinin tədqiqi problemləri (Problems of researching musical cultures of Turkic peoples)” (Baku – 2016), “Doktorantların və gənc tədqiqatçıların XX Respublika elmi konfransının materialları (Materials of the 20th Republican scientific conference of doctoral students and young researchers)” (Baku – 2016), “Ulu öndər Heydər Əliyev irsində multikultural və tolerant dəyərlər (Multicultural and tolerant values in the legacy of the great leader Heydar Aliyev)” dedicated to the birth of the great leader (Baku) – 2016) conferences, etc.

Name of the organization where the dissertation work is carried out. The dissertation was completed at the “History and Theory of Music” department of the Azerbaijan National Conservatory.

The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately. As for the structural sections of the dissertation and their respective lengths, the dissertation comprises an introduction, three chapters, a conclusion, and a bibliography. When it comes to the lengths of the structural sections, the introduction is 10 pages with 17101 characters, the first chapter is 45 pages with 69000 characters, the second chapter is 30 pages with 47,125 characters, and the third chapter is 68 pages with 109,679 characters. The conclusion section is 7 pages with 11347 characters. The total volume of the dissertation, which consists of 178 pages, covers 257098 characters, excluding the table of contents, the list of used literature, samples of notes, appendices and tables.

MAIN CONTENT OF THE DISSERTATION

The introduction section discusses the relevance and significance of the topic, the objectives and goals of the research, the methodology used, the scientific novelty of the research, and the theoretical and practical importance of the study.

Chapter 1: “Music Composed for Samad Vurgun's Dramatic Performances”. This chapter is divided into four paragraphs. The 1.1. paragraph, titled “**Samad Vurgun and Music**”, extensively explores Samad Vurgun's relationship with music.

S.Vurgun was one of the representatives of our poetry who greatly appreciated music and was attached to it. The poet's familiarity with music was formed thanks to the environment in Qazakh province, the land of ashig-words, where he was born, and his father's playing of ashig songs on the saz in their homes. During his student years at the seminary, S.Vurgun played the violin and played the roles of Majnun and Karam masterfully in plays. Kamal Talibzade wrote about S.Vurgun's performance skills: “*S.Vurgun played many musical instruments: saz, tar, violin, kamancha, garmon, piano, pipe. Many times I have heard him clutching his saz*”

to his chest and playing and singing ashig songs, sitting behind the piano and playing mugam slowly and gracefully"⁵⁴.

S.Vurgun was a poet with deep musical knowledge, and his knowledge allowed him to characterize the unique aspects of various musical works. The poet knew the art of mugham and ashig of Azerbaijan, the creativity of composers, as well as the work of musicologists as much as a professional musician. It is interesting that the poet has praise and criticism about the art of music. What's more, he would reprimand the composers that the mugham used in the music samples written for his works was not chosen correctly, and that the orchestra was playing the wrong note. It is no coincidence that the composers called S.Vurgun "*Uzeyir of Azerbaijani poetry*"⁵⁵ among themselves.

S.Vurgun, as a poet, remained loyal to music in his poetic sentences. Thus, in S.Vurgun's work, he made sure that the poetic language should have high harmony and musicality, and paid special attention to the musicality of the poetic language. S.Vurgun touched on the issue of musicality in poetry in most of his large and small works with colorful themes and genres.

In his works, the poet skilfully talked about various national and European musical instruments, their timbre characteristics, as well as Ashiq music, mugham and dances. The poet presents his heroes in close contact with music, and here we find figurative expressions related to the art of music. The characters of Aygun in S.Vurgun's poem "Aygün" ("Aygun"), Bahar in "İyirmi bahar" ("Twenty spring") and Sahar in the play "İnsan" ("Human") are among the women heroines of his composer. In addition, the poet created Elyar, Shafiq, Gulzar, a singing girl in the poem "Aygun", a singer in the play "Vaqif (Vagif)", a ozan in the verse drama "Fərhad və Şirin" ("Farhad and Shirin"), etc.

Samad Vurgun's poetry can be described as encompassing works in all musical genres. This includes operas, ballets, music for

⁵⁴ Talıbzadə, K.A. Sənətkarın şəxsiyyəti / K.A.Talıbzadə. — Bakı: Yazıçı, — 1978.— s.129-130

⁵⁵ Bədəlbəyli Ə.B. Şeir və musiqi. Ədəbiyyat və incəsənət, Bakı, 1956, 12 may

theater performances, film scores, cantatas, suites, anthems, choral works, songs, and more.

In the second part of the first chapter, **specifically in paragraph 1.2, the music composed for Afrasiyab Badalbeyli's "Fərhad və Şirin" ("Farhad and Shirin") performance is analyzed.** As we know, Samad Vurghun was inspired by Nizami Ganjavi's "Xosrov və Şirin" ("Khosrow and Shirin") poem. Samed Vurghun's "Fərhad və Şirin" ("Farhad and Shirin") was written on the eve of the Second World War. Like M.Seyedzadeh, who wrote "Sevgi" ("Love") based on "Xosrov və Şirin" (Khosrow and Shirin)" a year earlier, Samad Vurghun, in his drama, touched on themes of love, heroism, patriotism, and resistance against invaders, in line with the requirements of the time.

Afrasiyab Badalbeyli composed music for two of Samad Vurghun's works that were adapted into theater performances. The composer wrote music for the play "Khanlar" in 1940 and for the epic poem "Fərhad və Şirin" ("Farhad and Shirin") in 1941. It's worth noting that in both premieres, Afrasiyab Badalbeyli not only composed the music but also conducted as the director. Samad Vurghun's "Fərhad və Şirin" ("Farhad and Shirin") epic poem and the play have five stage and ten scenes. The characters in the play are the same as those in the drama. The events take place both in the drama and in the city of Barda and in Iran. In the musical arrangement of the play, the composer used leitmotifs, songs, dances, and descriptive musical numbers. Leitmotifs are associated with Mehin Banu and Khosrov, and they accompany the movements of the two rulers on stage. Whether in Samed Vurghun's drama or in the play adaptation, there is a significant focus on mass scenes and folk images. Mass numbers include "Xalq bayramı" ("People holiday"), "Qızların mahnısı" ("Girls song") dances, and more.

The third paragraph of the first chapter, **1.3, discusses Emin Sabitoglu's music composed for the play "Fərhad və Şirin" ("Farhad and Shirin").** On June 7, 1997, in celebration of Samed Vurghun's 90th birthday, the drama "Fərhad və Şirin" ("Farhad and Shirin") was staged once again at a new venue. This time, the music for the play was composed by Emin Sabitoglu. Some parts of the

poem were abbreviated in the play. For example, before the song “Oyan pəri” (“wake up fairy”) in the 2nd picture, Fitna's dialogues⁵⁶ with the girls, and Shirin's dialogues with Fitna and the girls after the song, Shapur's expression “Qoy bu dərd olun Azərbaycana” (“Let this trouble be to Azerbaijan”) ⁵⁷ after Shirin's abduction, in the beginning of the 3rd scene Azer Baba begging Ulu Humruz the monologue⁵⁸ he spoke, Shirin's dialogue⁵⁹ with Fitna after saying goodbye to Farhad in scene 7, certain verses in Shirin's dialogue⁶⁰ with Khosrov and Topal's dialogue with Ozan in scene 10. In addition, parts that are not in the poem were added to the play, including the lyrics of Shirin's song (about his mother) and the lyrics of the song “Bu elin mərd, igid oğlu” (“This nation`s brave, courageous son”) song by the people in the choir.

In contrast to Afrasiyab Badalbeyli, composer Emin Sabitoglu provided a more extensive portrayal of the inner worlds of the main characters (Fərhad və Şirin (Farhad and Shirin)) in the play, which was not present in the original poem (remember that A.Badalbeyli did not write musical numbers for the characters of either Farhad or Shirin). In addition to differences in the music of the two composers, there is also a similarity that E.Sabitoglu wrote several numbers with the same name as A.Badalbeyli's musical numbers. Among them are “Xalq bayramı (“People holiday”) – Yalli”, “Mehin Banunun gəlişi” (“Arrival of Mehin Banu”), “Səhər mahnısı” (“Morning song”) and “Xosrovun təntənəli gəlişi” (“The glorious arrival of Khosrov”). However, there is no similarity in melody in these musical numbers. There are more leitmotifs, dances and songs here.

⁵⁶ Səməd Vurğun (Vəkilov, S.Y.). Seçilmiş əsərləri: [5 cildə] / S.Y.Vəkilov – Bakı: Şərq-Qərb, c.4. – 2005. – s.152-153

⁵⁷ Səməd Vurğun (Vəkilov, S.Y.). Seçilmiş əsərləri: [5 cildə] / S.Y.Vəkilov – Bakı: Şərq-Qərb, c.4. – 2005. – s.169

⁵⁸ Səməd Vurğun (Vəkilov, S.Y.). Seçilmiş əsərləri: [5 cildə] / S.Y.Vəkilov – Bakı: Şərq-Qərb, c.4. – 2005. – s.170-171

⁵⁹ Səməd Vurğun (Vəkilov, S.Y.). Seçilmiş əsərləri: [5 cildə] / S.Y.Vəkilov – Bakı: Şərq-Qərb, c.4. – 2005. – s.224

⁶⁰ Səməd Vurğun (Vəkilov, S.Y.). Seçilmiş əsərləri: [5 cildə] / S.Y.Vəkilov – Bakı: Şərq-Qərb, c.4. – 2005. – s.227

Naturally, the positions of the characters in the work have influenced the character of the leitmotif. Thus, while the leitmotif of Shahi Mahin Banu of Barda, which sounds in pictures I and III, and Shahi Khosrov of Iran, which sounds in pictures IV and VII, sounds solemn in the playing of the trumpet, in pictures I, II, IV, V, VII and IX, the leitmotif of Shapur, which begins with the tremolo of percussion instruments, is cunning and exciting, and there is a representation of black power.

Emin Sabitoglu's musical numbers feature two love leitmotifs. We tentatively called the leitmotifs “Fərhad və Şirinin sevgi leytmotivi” (“Farhad and Shirin's love leitmotif”) and “Xosrov və Şirinin sevgi leytmotivi” (“Khosrov and Shirin's love leitmotif”). The two leitmotifs that focus on the lyrical line of “Fərhad və Şirin” (“Farhad and Shirin”) work (Farhad and Shirin and Khosrov and Shirin) meet several times throughout the play — “Fərhad və Şirinin sevgi leytmotivi” (“Farhad and Shirin's love leitmotif”) (based on the “lya”-inflected chahargah mode) is sounded in II, VII and lastly, “Xosrov və Şirinin sevgi leytmotivi” (“Khosrov and Shirin's love leitmotif”) (based on the “si”-inflected chahargah mode) is sounded twice in IV and in V. Symbolically, the play ends with the accompaniment of “Fərhad və Şirinin sevgi leytmotivi” (“Farhad and Shirin's love leitmotif”) by the heroes who have a tragic end. “Fərhad və Şirinin sevgi leytmotivi” (“Farhad and Shirin's love leitmotif”) is at the same time in the scenes where Farhad's character is alone in the play – when Farhad goes to fight with the Iranian army to save Shirin (the hero of the nation who does not want blood to be spilled says goodbye to his homeland and sobs and tears), and the second time it is heard in the background of Farhad's monologue in Maryam's suicide scene in Figure VIII.

In the performance “Fərhad və Şirin” (“Farhad and Shirin”) in the first picture, the background sound of the character of Shirin singing the folk song “Ay laçın” (“Ay Lachin”) with a vocalist and at the end the song “Gizir oğlu Mustafa Bəy” (“Son of Gizir commissioned officer sir Mustafa”) (from the epic “Koroğlu” (“Koroghlu”)) performed by the people – the choir were added.

The last paragraph of the chapter, **1.4, “discusses Fikret Amirov's music composed for the play “Vaqif (Vagif)”**. Two

prominent Azerbaijani composers – S.Rustamov and F.Amirov composed music for the play “Vaqif” (“Vagif”). The music for the play was first written by the composer S.Rustamov. We regret to note that during our research in libraries, museums, archives and theaters, we could not get the notes of the music written by S.Rustamov for the play. We find information about this only in theater posters and articles from 1938-1950.

In 1952-1954, F.Amirov composed 14 small musical numbers for the “Vaqif” (“Vagif”) play consisting of 9 scenes: “Uvertüra” (“Overture”), “Aşıqsayağı” (“Like ashig”), “İkinci şəkilə giriş” (“Introduction to the second scene”), “Xanın gəlişi” (“Arrival of the Khan”), “Əlibəyin rəqsi” (“Alibey's dance”), “Təlxəyin rəqsi” (“Clown's dance”), “Kürd Musa” (“Kurd Musa”), “Qacarların döyüşü” (“Battle of the Qajars”), “Yürüş” (“Marching”), “Rəqs və mahnı” (“Dance and song”), “Xuramanın mahnısı” (“Khuraman's song”), “Vaqifin edamı” (“Vagif's execution”), “Final” and “Vaghzali-Mirzeyi”. The composer used leitmotif, dances, descriptive and background musical numbers in the music of the play.

The leitmotif music example is applied to two characters in the play. These are Ibrahim Khan and Agha Mammad Shah Qajar, the reigning heroes of the work. As its name suggests, the number “Xanın çıxışı” (“Khan's speech”) based on full triplets and octave performances accompanies the rulers' appearances on the stage. It is heard for the first time at the beginning of the play-in the wedding scene (accompanied by Ibrahim Khan), and the second time at the end-in the execution scene (accompanied by Shah Qajar). Used in “Vaqif” (“Vagif”), Fikret Amirov also incorporated the intonation from the “Vaghzali-Mirzayi” dance and utilized the melody from the “Çoban bayatı” (“Shepherd bayatı”).

In the second chapter titled “Nariman Mammadov's Ballet “Humay” S.Vurgun's “Komsomol poeması” (“Komsomol poem”) and N.Mammadov's “Humay” ballet, which benefited from it, were analyzed in a comparative way.

This chapter is divided into five paragraphs: 2.1. The History of the Creation of the “Humay” Ballet, 2.2. Comparative Characteristics of the Plot of “Komsomol” Poem and “Humay”

Ballet 2.3. Compositional Features of Humay Ballet 2.4. Characteristics of characters in Humay ballet and 2.5. General content of the dramaturgy of the ballet Humay.

It's worth noting that Samad Vurgun's "Komsomol poeması" ("Komsomol Poem") is divided into sections with specific titles. Composer N.Mammadov, in turn, gave the pictures and numbers of the ballet from the names in the poem. Among the pictures in the ballet, the names of the second picture "Gözəllik və məhəbbət" ("Beauty and Love"), the third picture "Novruz bayramı" ("Novruz holiday"), the fourth picture "Qan çanağı" ("Blood Bowl") and the fifth picture "İntizar" ("Expectancy") are the same as S.Vurgun's poem. However, in the prologue, "Sevgi himni" ("Love Hymn"), the first scene, "Kənd" ("Village"), and the sixth scene, "Gəray bəyin ölümü" ("Death of Bey Garay") are titles that are specific to the ballet and not present in the poem itself. These additional titles were likely added by the librettists.

Apart from the figures, the names of the numbers "Atışma" and "Humayın ölümü" ("The death of Humay") in the ballet have also been taken from Samad Vurgun's poem. N.Mammadov's ballet number "Humay Tənha" ("Humay lonely") with S.Vurgun's poem "Humay yenə düşünür" ("Humay thinks again") section, "Şahsuvarın ölümü" ("The Death of Shahsuvar") with "O bizdən ayrılarkən" ("When he leaves us") section, "Bəxtiyar və Cəlal" ("Bakhtiyar and Jalal") with "Dostlar" ("Friends") section, "Bəxtiyar və gənclər" ("Bakhtiyar and youths") number is compatible with the "Acı xəbər" ("Bitter News") section, and the "Gəray bəyin ölümü" ("Death of Bey Garay") number is compatible with the "Son mühasirə" ("Last siege") section of the poem.

There are no significant changes between the plot of S.Vurgun's "Komsomol poeması" ("Komsomol Poem") and the libretto of N.Mammadov's "Humay" ballet. The main idea of the poem is preserved in the ballet. However, in N.Mammadov's "Humay" ballet, the number of characters has been reduced, certain aspects have been shortened, and their features have not been disclosed in a broad form, as in S.Vurgun's poem.

Lyrical-dramatic ballet “Humay” used leitmotifs and leitchoruses to embody the characters. The first of these leitmotifs is the leitmotif of the main character Humay, which sounds in the first notes of the prologue called “Sevgi himni” (“Love hymn”). The tremolo, triplet, and changing dynamics in the secunda, terz, and chromatic notes of the leitmotif describe the distraught mood of the image. In the ballet, we hear the leitmotif in the embodiment of more lyrical moments related to Humay.

The composer used another positive character, the poet-Komsomolist Jalal, as a leitmotif based on a triol formed by combining chromatic and diatonic notes.

In the ballet “Humay”, the composer N.Mammadov used another leitmotif, which we can conditionally call “Qəddarlıq leytmotivi” (“The leitmotif of cruelty”). Because this leitmotif was used in numbers reflecting the brutality of Geray Bey and his gang. In addition to what we have listed, “Humay” ballet also has a “Kədər leytakkordu” (“Sadness leitchord”). It should be noted that we gave a name to the leitakkor according to the meaning it contains.

Based on the predominance of drama in the plot of the “Humay” ballet, the leitmotifs, leitmotifs and leitchords used by the composer reflect feelings of sadness, anticipation, sadness and cruelty. The composer used the image clashes and conflicts in the ballet with dissonant chords, mixed tonal layout, complex rhythmic structures, variable measure and variable rhythm, as well as contrasting dynamics, etc. reflected through the numbers in the ballet are mostly written in free form. In the ballet, which is dominated by polyphonic dramaturgy, complex intonation, and modern musical language, the composer also used the shades of our national music – the intonation and rhythms characteristic of the ashik creativity, mughams, folk song and dance melody. Ghazals were also used in the ballet, which are sometimes considered as Jalal's inspiration, sometimes as descriptions of nature, sometimes as Humay's poems, and sometimes as Humay's own image.

It should also be noted that the lyrical-dramatic ballet “Humay” is the only ballet today that benefits from the poet's creativity. The ballet was performed for the first time on December 6, 1981 at the

Azerbaijan State Academic Opera and Ballet Theater named after M.F. Akhundov.

In the last chapter of the dissertation, “Creation of Samad Vurgun in Azerbaijani opera music”, two operas benefited from S.Vurgun's work were analyzed. The first of them – 3.1. It is called “Ramiz Mustafayev's opera “Vagif””.

In the dissertation, the plot of the opera and the play was analyzed in a comparative way. The opera is systematized based on the division in the “Humay” ballet in Chapter II of the dissertation – 3.1.1. “The history of the creation of the “Vagif” opera”, 3.1.2. “Comparative characteristics of the plot of the “Vagif” play and the opera of the same name”, 3.1.3. “The composition of the “Vagif” opera characteristics”, 3.1.4. “Characteristics of characters in the opera “Vagif” and 3.1.5. “General content of the dramaturgy of the opera “Vagif””.

S.Vurgun's play “Vagif” consists of 5 stages and 11 scenes, while R.Mustafayev's opera of the same name is composed of 4 stages and 6 scenes. Both works reflect the history of Azerbaijan in the 18th century, more precisely, the political history of the Karabakh Khanate, the struggle of the people against the Shah of Iran, Agha Mohammad Shah Qajar, the position of the poet-minister M.P. Vagif in the life of the people. While the opera “Vagif” is based on Samad Vurgun's play, the librettist F.Mehdiyev introduced his own changes to the libretto. Part of the changes is that in arias, duets, etc., performed by the characters, either some or all of the words belong to the librettist. The librettist's greatest addition to the opera is the lyrics for the choruses. Another change made by F.Mehdiyev in the libretto is to change the persons to whom some words are addressed, and in some cases, the characters who say the words.

In the opera, we encounter references to the “Qarabağ şikəstəsi” (“Karabagh shikastasi”) the folk song “Mənim toyuğum çil-çildir” (“My chicken is freckled”), “Cəngi” (“Jangi”), the Georgian musical intonations for creating the Georgian character, and the melodies of ashig music. In the play and opera “Vagif” in which real heroes and historical moments are touched, the authors M.P.Vagif and Molla Vali Vidadi used some poems from the poetry

of Vagif – “Görmədim” (“I did not see”) Mukhamma of Vagif, “Bax” (“Look”) ghazal and the poem “Durnalar” (“Cranes”) by both poets.

In R.Mustafayev's lyrical-dramatic opera “Vaqif” an extensive leitmotif system is created. The protagonist is presented with two leitmotifs. The leitmotif, which describes the proud spirit of the poet and is based on the chahargah moment, can be heard in the prologue of the opera and in the scene of the execution in the 2nd scene of Act IV. In the first sentence of this leitmotif, the melodic progression explores the $II_{35}^{-1} - s_{64} - VII_7^{-3} - VI_{35} - D_{35} - s_{35} - III_{35}$ harmonic functions of a-moll, and in the accompaniment, there is a punctuated organ rendition of the primary note (“a”). In the second sentence, there are shifts towards F-dur, E-dur, fis-moll tonalities.

The second leitmotif, which is played by the group of woodwind and string instruments, expresses lyrical feelings, and has an emotional, exuberant nature, is heard in the orchestra after the duet “Durnalar” in Act I, act 1, in the duet scene of Vagif and Khuraman in act VI, and finally in the castle. The leitmotif *ff* begins with an f-moll tonality and is played by woodwind instruments with a t53 chord. The string instruments group reaches down to the tonic with eighth notes and lowers the pitch to a perfect fifth below (f-b). Starting from the terz of t53 in the second stanza, the melody progresses upward in octaves. In the accompaniment, along with the VII_6 chord, the stepped melody that was played just before is repeated again. In the further development of the leitmotif, the melody of the theme, which takes on the character of a sequence, is repeated in the des note. In the accompaniment, the leitmotif is completed by the successive playing of harmonic functions $VI_6, -D_7^{-3} - III_{53} - II_7$. In general, although not specific, the intonations of Vagif's leitmotifs are repeatedly heard throughout the opera in the scenes with the character.

The heroic line in the “Vaqif” opera finds its development not only in the protagonist Vaqif but also in the character Eldar, who represents the people. The composer introduces a leitmotif for the Eldar character as well. The leitmotif of the character of Gajar, the

negative character of the opera, includes tremola, attack, big tertial interval, organ punctuation performances.

In the opera, one leitmotif stands out from the others, we hear this leitmotif in the performance of 4 characters. The leitmotif is mainly related to the character of Vagif and is heard in the party of the character, as well as in the moments that describe and reflect the thoughts of Khuraman, Vidadi and Eldar about him. Although the leitmotif, consisting of four bars, is mainly based on II₄₃ – t₃₅ harmonic functions, in the opera we find harmony of the melody with other chords as well. The leitmotif is heard twice in Vagif's party – the first time in picture 1, in the character's duet with Ibrahim Khan, instrumentally in the orchestra, when Vagif says the words “*Əli bəy çıxarmaz sizi yadından*” (“*Ali Bey will not forget you*”). In the same scene, the leitmotif is vocalized when Vaqif sings “*Bu mənim evimdir, siz qonaqsınız. Qonağı sevrələr, lap nahaqsınız*” (“*You`re under my roof; you`re welcomed guests. Guests are loved. You`re in the wrong*”). In Khuraman's party (describing Vaqif) it is heard twice. In Act 1 of the opera, in the duet of Vagif with Khuraman, “*Elə şirin-şirin danışmağı var*” (“*There is such a sweet talk*”) and in Act 2 of the opera, in Khuraman's aria, the leitmotif sounds in vocal form with the words “*Elə dərd tökülür qaş-qabağından*” (“*Dejection is visible from the frown*”). From the music of the leitmotif, in the scene of the execution in the IV act 2 of the opera, from the language of the character of Vidadi, “*Gözlərim kor olsun, nələr görürəm. Günəşi tutulmuş səhər görürəm*” (“*Let my eyes be blind, what do I see. I see the sun eclipsed in the morning*”), and at the end of the opera, he used it vocally with Eldar's words “*Möhtərəm şairə salamlar olsun, bu dünya durduqca o da var olsun*” (“*Greetings to the respected poet, may he exist as long as this world lasts*”).

Composer R.Mustafayev was awarded the laureate at the Young Composers All-Union competition in 1962 for the opera “Vaqif”, the first performance of which was staged on the stage of the Azerbaijan State Opera and Ballet Theater named after M.F.Akhundov on June 23, 1960.

In the 2nd paragraph of **Chapter III, 3.2. “Zakir Bagirov's “Aygün” opera”**, the opera of the same name written by the composer Z.Bagirov to S.Vurgun's poem “Aygün” (“Aygün”) is analyzed in a comparative way. The paragraph is divided into the points we will list: 3.2.1. History of creation of the opera “Aygün”, 3.2.2. Comparative characteristics of the plot of the poem “Aygün” and the opera of the same name, 3.2.3. Compositional features of the opera “Aygün”, 3.2.4. Characteristics of characters in “Aygün” opera and 3.2.5. General content of the dramaturgy of “Aygün” opera.

Samed Vurgun's poem “Aygün” was written in 1950-1951. This poem is one of the works in Azerbaijani literature that highlights female characters. The “Aygün” poem is about family life. At its core, it tells the love story between two individuals with different personalities and thoughts.

It's worth noting that in 1960, director Kamil Rustambeyov adapted S.Vurgun's “Aygün” poem into a film. This film is the first Azerbaijani feature television film. Before the filming of the film, the radio management instructed the director to prepare the poem “Aygün” as a radio play. However, the director K.Rustambayov prefers to make a feature television film rather than a radio show. The music for the film “Aygün” was written by the composer Z.Bagirov.

Zakir Bagirov revisited the “Aygün” poem in 1972, basing his opera “Aygün” on the music material of the film of the same name. In the opera, the prologue, as well as the leitmotifs of both Aygun and Amirkhan, the “İlk xatirələr romansı” (“First memories novel”) and the “Laylay” (“Lullaby”) numbers were taken from the film. It's worth noting that the composer didn't use all the musical numbers from the film in the opera. Notably, the musical theme of “Oxu gözəl” (“Sing beauty”) performed by Elyar, is completely different in the film. The libretto of the “Aygün” opera is also the work of composer Zakir Bagirov.

Z.Bagirov's opera “Aygün” is a song opera. The presence of songs, romances, waltz intonation, rhythm and characters in the musical numbers of the opera comes from the traditions of the song opera genre.

The lyrical and psychological “Aygün” opera consists of 3 acts and 9 scenes. Samad Vurgun's poem “Aygün” is divided into sections marked with Roman numerals, with XLII (42) sections in total. The order of sections in the poem doesn't correspond directly to the opera, as events were shortened and altered in the opera to better fit the plot.

In “Aygün” opera, composer Zakir Bagirov made extensive use of the leitmotif system. We hear leitmotifs both instrumentally in the performance of the orchestra and in the vocal performances of the characters. In some cases, different numbers of images (aria, arioz, etc.) are built on the intonations of leitmotifs. In addition to the images, the opera also has the leitmotifs of Love and Mughan (Note that we gave these names to the leitmotifs conditionally).

Composer Z.Bagirov's main character Aygün's leitmotif, distinguished by its melancholy melodic line, built on the basis of the bayati-shiraz mode ($\text{II}_{43}-\text{D}_7^5-\text{VII}_{43}-\text{D}_2^5$ in a-moll. Note that the composer harmonized the melody of the leitmotif with several chords throughout the opera) wrote. In the melody, the interval of an increased second (f-gis) is manifested. Throughout the opera, Aygün's leitmotif changes in terms of texture, dynamics and harmony, and this change adds an emotional color to the leitmotif.

Composer Z.Bagirov wrote two leitmotifs in the opera for the character of Amirkhan, the second hero of the work. Because, as we mentioned, the character of this character changes throughout the poem and opera. The changes were reflected in the characters of the leitmotifs. Amirkhan's leitmotifs differ from each other according to their character and rhythmic structure.

In the accompaniment of the first leitmotif, the melodic line moves down tones and semitones. The melody of the leitmotif develops upward with a wavy, sequenced line. These contrasting directions and the three-tones (g-cis, c-fis) intervals that end the motifs give a harsh expression to the intonation of the leitmotif. Z.Bagirov tried to describe the jealous and exuberant youth of Amirkhana with the aspects of the leitmotif that we have listed.

We can tentatively refer to the first leitmotif as the “Jealousy Leitmotif”. Because, in addition to Acts I and II of the opera, in Act

III, the leitmotif is heard in the scenes where Aygun and Elyar get closer in Amirkhan's eyes. The readable II leitmotif of the transformed Amirkhan character does not include the contradictory melodic line and harsh expressions of the I leitmotif. The intonation of the leitmotif, fed by the segah mode, was also related to the softening character of Amirkhan's character. Polyphonic imitative and question-and-answer theme based on grouping of octave, quarter, octave and 4 hexadecimal notes is repeatedly sequenced downwards and expresses Amirkhan's regret, disappointment and loneliness.

Composer Z. Bagirov is also the leitmotif for the character of Elyar in the opera (As-dur, $D_{35}-VII_{64}-VI_{64}^{\#3}-II_7-S_{35}^h-D_{64}-I^3_{7-IV}{}^5_2-II_{35}-S_{64}-D_7^{-3}\rightarrow III_{35}-K_{64}\rightarrow III_{35}$) wrote. The leitmotif of Elyar's image is close to the leitmotif of love in terms of intonation. As we mentioned, Elyar also forms a branch of the love triangle in the opera. Elyar's leitmotif is based on the accompaniment of a sequenced main theme with terz with static trills. With all this, the composer tried to express his emphasis on the main character Elyar, who has a sensitive nature. The *Passionato* tempo of the leitmotif completes its overall mood.

As we mentioned earlier, in the “Aygun” opera, there is also the Mughan leitmotif, which is constructed on a simple melody with an *Allegretto* tempo and a dynamic character. The three-part polyphonic imitative theme is repeated in sequences. Then the theme is repeated in different octaves. This leitmotif in the opera glorifies the land - the people, the hard work of people, that is, it has a symbolic meaning.

The final leitmotif in the opera is the “Məhəbbət” (“Love”) (G-dur, $T_{35}-III_{64}-S_{64}-T_{35}=VII_{35}-S_6-D_7\rightarrow K_{64}=II_{64}-D_{35}$ and s.). In this leitmotif, we can observe shifts using enharmonic equivalence. This leitmotif encapsulates the main idea of the opera – the love and the struggle of the two heroes against all odds.

In the music of the opera, the composer made use of a diverse spectrum of genres. So, in the opera, we have both romances (Aygun – “İlk xatirələr” (“First memories”) and “Sevgilim mənim” (“My love”), Elyar – “Oxu gözəl” (“Sing beauty”)), lullabies, folk songs (Meti-Rafi – “Meyvələrdən üç meyvə var” (“Out of fruits only 3

were present”)), waltz, etc. we meet. The opera “Aygün”, whose music has a clear national color, was performed for the first time on January 26, 1973 at the Azerbaijan State Opera and Ballet Theater named after M.F. Akhundov.

The result. In the conclusion section of this presented dissertation, a comprehensive overview of the research has been provided. The initial objectives are reiterated in a general sense.

The following works of the author were published in accordance with the content of the dissertation:

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