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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

EMBODIMENT OF COMIC CHARACTERS IN AZERBAIJANI COMPOSERS' WORKS

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Applicant: **Konul Ildirim Ahmadova-Yusifova**

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The work was performed at the Department of "History of Music" of the Baku Music Academy named after U.Hajibeyli.

Scientific supervisors: Honored Art Worker,
Doctor of Art Science, Professor
Shahla Hasan Hasanova

Honored Teacher, Doctor of Philosophy
on Art Study, Associate Professor
Konul Yasif Nasirova

Official opponents: Doctor of Art Science, Professor
Sevda Firuddin Gurbanaliyeva

Honored Art Worker, Doctor of Philosophy
on Art Study, Professor
Mehriban Fikret Ahmadova

Doctor of Philosophy on Art Study,
Associate Professor
Leyla Zeki Guliyeva

Dissertation council FD 2.36 of Supreme Attestation Commission
under the President of the Republic of Azerbaijan operating at Baku
Music Academy named after U.Hajibeyli

Chairman of the
Dissertation Council:

People's Artist, Professor
Farhad Shamsi Badalbeyli

Scientific Secretary of the
Dissertation Council:

Doctor of Philosophy on Art Study,
Associate Professor
Leyla Ramiz Zohrabova

Chairman of the
scientific seminar:

Doctor of Sciences, Professor
Imruz Mammad Sadikh Afandiyeva

GENERAL CHARACTERISTICS OF THE DISSERTATION

Relevance and processing degree of the topic. The Comic has historically played an important role in Azerbaijani culture, has changed over the centuries and has survived to the present day. Its various forms were reflected in ceremonies, examples of oral traditional literature and music.

As an expression of the Azerbaijani people's wise thinking and people's inner world, it was substantially enriched in the 20th century. As a result of the great U.Hajibeyli's efforts, the comic was used in the composer's works and became an effective method of expression of musical content. Its various forms are reflected in the master's musical comedies and the opera "Koroglu".

The comic that is constantly developing is used differently in the works of the next generation of Azerbaijani composers and its grotesque, parody, sarcasm and other such forms emerge. Their use depends on the specific historical period in which the works were written, the composers' worldview, stylistic features and the content of musical samples. But, the support of Azerbaijani folk music and U.Hajibeyli's traditions is reflected in the concept of comedy at all stages of development of the national composer's music. It is the development of these traditions that provides creative connections between different generations, allows to observe the formation and development of comic characters.

Comicality is embodied in the Azerbaijani composers' musical works of various genres and the national traditions of the past are perceived again in the context of modern music art in these compositions. Determining the using ways of comic characters and artistic-stylistic features allows to expand the idea about national composer's music and provides the relevance of the work.

There are many investigations dedicated to comicality. There are very few neat and rich investigations in musicology that would refute ideas and provisions of this kind. This is one of the problems in Azerbaijani musicology, which has not become the object of special research.

Various aspects of the comic in music have been studied in some dissertations^{1,2,3}. Comicality was studied in particular composers' works and the culture of laughter within a certain period of Russian music and from a philosophical point of view in these studies.

It is necessary to emphasize specially M.Bonfeld's dissertation entitled "Comic in Haydn's Symphonies"¹ and the works pursuing the genesis of comic opera to instrumental genres in V.Konen's monograph "Theater and Symphony"⁴ among researches devoted to comicality in Russian musicology. M.Bonfeld also studied comicality in S.Prokofiev's and D.Shostakovich's works⁵ from the point of view of different genres.

Forms and traditional means of expression, which are typical of comicality in music, are described in B.Borodin's research⁶. It is worth mentioning T.Malisheva's work⁷, in which grotesque was studied in the Russian and Soviet musical theater during the first decades of the 20th century.

The embodiment problem of the comic in traditional music and composer's work is highlighted by Kh.Malikov⁸,

¹ Бонфельд, М.Ш. Комическое в симфониях Гайдна: / Автореферат дис. кандидата искусствоведения. / – Ленинград, 1979. – 24 с.

² Волонт, И.И. Образная сфера смеха в русской музыке XIX-XX веков: / Автореферат дис. кандидата искусствоведения. / – Новосибирск, 2008. – 24 с.

³ Горячева, Т.А. Комическое в музыке как феномен истории художественной культуры: / Автореферат дисс. кандидата философских наук. / – СПб., 2009. – 25 с.

⁴ Конен, В.Д. Театр и симфония / В.Д. Конен. – Москва: Музыка, – 1968. – 352 с.

⁵ Бонфельд, М.Ш. XX век: смех сквозь жанр // – Нижний Новгород: Искусство XX века: парадоксы смеховой культуры, – 2001. – с. 117-125.

⁶ Бородин, Б.Б. Комическое в музыке / Б.Б. Бородин. – Москва: Композитор, – 2004. – 234 с.

⁷ Мальшева, Т.Ф. Гротеск в русском и советском музыкальном театре первой трети XX века: / Автореферат дис. кандидата искусствоведения. / – Москва, 1987. – 27 с.

⁸ Меликов, Х.Г. Аршин мал алан / Х.Г. Меликов. – Баку: Азернешр, – 1955. – 48 с.

E.Abasova^{9,10,11}, L.Abezgauz¹², S.Gasimova^{13,14,15}, L.Karagicheva¹⁶, N.Alakbarova¹⁷ in Azerbaijani musicology.

Comicality is also used in the genre of oratorio in Azerbaijani composer's music. Although S.Gasimova¹³ considered J.Jahangirov's oratorio "Sabir", she did not study it from the comedy point of view.

Scientists also write about the reflection of humor in Azerbaijani folk songs, spectacles¹⁸ and ashug competitions¹⁹. Professor A.Rahimova observes the signs of the comic theme in the meykhana genre, the use of the meykhana features in some composer's works²⁰. However, the embodiment problem of comic characters in Azerbaijani composers' works has not been comprehensively studied as a special research work in national musicology yet.

⁹ Абасова, Э.А. Оперы и музыкальные комедии У.Гаджибекова / Э.А. Абасова. – Баку: АН АССР, – 1961. – 192 с.

¹⁰ Абасова, Э.А. Сеид Рустамов / Э.А. Абасова. – Баку: Азернешр, – 1973. – 47 с.

¹¹ Абасова, Э.А. Узеир Гаджибеков. Путь жизни и творчества / Э.А. Абасова. – Баку: ЭЛМ, – 1985. – 200 с.

¹² Абезгауз, И.В. Опера «Кероглы» Узеира Гаджибекова. О художественных открытиях композитора / И.В. Абезгауз. – Москва: Советский композитор, – 1987. – 231 с.

¹³ Касимова, С.Д. Джангир Джангиров / С.Д. Касимова. – Баку: Азернешр, – 1964. – 67 с.

¹⁴ Касимова, С.Д. Оперное творчество композиторов Советского Азербайджана: [в 2 томах] / С.Д. Касимова – Баку: Азгосиздат, – т.1. – 1973. – 102 с.

¹⁵ Касимова, С.Д. Оперное творчество композиторов Советского Азербайджана: [в 2 томах] / С.Д. Касимова – Баку: Ишыг, – т.2. – 1986. – 123 с.

¹⁶ Карагичева, Л.В. Балеты Кара Караева / Л.В. Карагичева. – Москва: Музгиз, – 1959. – 87 с.

¹⁷ Алекперова, Н.Ю. Ариф Меликов / Н.Ю. Алекперова. – Баку: Ишыг, – 1988. – 175 с.

¹⁸ Allahverdiyev, M.Q. Azərbaycan xalq teatrı tarixi / M.Q. Allahverdiyev. – Bakı: Maarif, – 1978. – 234 s.

¹⁹ Məmmədov, T.A. Azərbaycan xalq-professional musiqisi: Aşıq sənəti / T.A. Məmmədov. – Bakı: Şur, – 2002. – 96 s.

²⁰ Rəhimova, A.E. Azərbaycan musiqisində meyxana janrı / A.E. Rəhimova. – Bakı: Nurlan, – 2002. – 122 s.

Research object and subject. The object of the research is Azerbaijani composers' works, its subject is the embodiment of comic characters in works of various genres.

Research aims and tasks are to determine the essence of comic characters in Azerbaijani composers' works, to study the development ways of comicality in different genres. Based on the aim of the work, it is planned to solve the following tasks:

- to understand thematic diversity of comicality in Azerbaijani music;
- to explain the influence of the comic on composers' artistic worldview;
- to observe the interaction of comicality in literary examples with musical genres in composer's work;
- to study the musical means of expression that serve to achieve comicality in composers' works;
- to reveal the specific features of comicality in vocal works;
- to observe the description of comic characters in musical-stage works;
- to highlight the using ways of comicality in the character world of instrumental works.

Research methods. The methodological basis of the dissertation is the scientific-theoretical views and opinions of Azerbaijani and foreign musicology. The provisions of U.Hajibeyli's maqam theory and research method are used in the research. The historical-comparative method is taken as a basis, which allows to observe the similarities and differences between the works, the connection between genres, the unique embodiment of comic characters in composers' works. The using these methods serve to realize the main goals and tasks set in the dissertation and the emergence of corresponding scientific innovations.

The main provisions of the defense:

- New forms of the comic appeared in Azerbaijani composer's music in connection with the implementation of new cultural, historical and social tasks at the beginning of the 20th century. The genius U.Hajibeyli played a key role in their formation and development;

- New comic genres were emerging in connection with the creative style and artistic goals of Azerbaijani composers (satirical song, satirical romance, satirical opera, satirical oratorio, etc.), they reflect national comic traditions;
- Comicality forms the basis of artistic content in musical works, enriches it, defines the means of musical expression, embodies the author's worldview and position;
- Comicality that reflects the social and cultural environment of its time is changing in music, acting as carrier of permanent and new features.

Scientific innovation of the research:

- For the first time, the embodiment of comic characters in Azerbaijani composer's music is systematically studied, its role in the works of artistic music is determined. This approach allows to clarify the main parameters of comic themes, to accept each work as a component of a system with common and specific features.
- The embodiment of comic characters in Azerbaijani composer's music is essentially an expressive method for the artistic reflection of reality in all genres of music. The means of musical expression that were formed during the description of comic characters allow to explain humor, comedy, satire, grotesque, irony, allegory and other characters, determine the richness of musical style;
- Comicality creates great opportunities for individualization of heroes reflected in terms of social relation in the Azerbaijani composers' musical-stage works;
- Comicality plays a role in revealing both national features and universal themes in Azerbaijani folk and composer's music;
- The embodiment of comic characters is connected with the socio-political life of the people, determines the artistic form and ideological direction of the works.

Theoretical and practical significance of the research. The provisions of the dissertation can be used in the study of comic characters in Azerbaijani culture. The dissertation can be used as a source in textbooks and training aids of 20th century Azerbaijani

music, as well as in research related to the comic. Its practical significance is that the results of the research can be used in the teaching of “Azerbaijani folk music” and “History of Azerbaijani music” courses in high music schools.

Approbation and use. Research on the abovementioned problem has been published in various international and national conferences, journals and collections.

Name of the organization where the dissertation work is carried out. The dissertation was prepared at the Department of “History of Music” of the Baku Music Academy named after U.Hajibeyli.

The total volume of the dissertation with characters indicating the volume of the structural sections of the dissertation separately. The dissertation consists of an introduction, three chapters, eight paragraphs, a conclusion, a list of references and appendices. As for the volume of the structural sections of the dissertation, the introduction consists of 6 pages and 9070 characters, Chapter I 21 pages and 37219 characters, Chapter II 43 pages and 58030 characters, Chapter III 88 pages and 139885 characters and the result 9 pages and 15250 characters. The total volume of the research is 169 pages and 261272 characters, excluding the list of used references and appendices.

MAIN CONTENT OF THE DISSERTATION

The introductory part of the dissertation substantiates the relevance and processing degree of the topic, explains its scientific innovation, defines the aims and tasks of the research, including the methods used in scientific research, the main provisions and the theoretical and practical significance of the research. **The first chapter** of the dissertation is entitled “**Comicality in music**” and consists of two paragraphs. **1.1.** The first paragraph, “**From the history of the use of comic themes and characters in music**” states that the embodiment of comic characters in music is one of the least highlighted issues in science.

Along with various types of art, comicality plays an important role in music. Each nation has its own sense of humor, which reflects its worldview. It is reflected in traditions, literature and art. Comicality is a broad concept and combines different forms. Humor and satire are the two main forms of comicality.

G.Kazimov, who studies comicality in literature and art, comes to the conclusion that it is formed in the following ways: *“objective laughter (ridiculous, comic) – means of the comic (means of language – phonetic, lexical, phraseological...) – methods of the comic (...irony – saying contrary, deformation, unpredictability, inconsistencies, misunderstanding...) – forms of the comic (humor, satire) – result-laughter (the comic): smile, laughter, joyful laughter, laughter (louder), bitter laughter, angry laughter, laughter in tears”*²¹.

There are certain genres in music that include the abovementioned ideas: scherzo, burlesque, humoresque, operetta, buff opera, musical comedy, etc.

Composers use methods such as deliberately distorting the development direction of melody, simplified or unexpected melodic, harmonic changes in music to achieve comicality in European music. Composers characterize serious characters with “light” music, include excessive canon, contrast of orchestral timbres, unexpected pauses and external notes, achieved this through a sudden change in rhythm and tempo. The comic is emerged by inconsistencies in music. Sometimes the use of an unexpected effect also evokes a cheerful, humorous mood.

There were no new methods of the comic in the 20th century composers’ works. Forms of comicality are reflected in the context of various new trends in music.

Methods such as sudden changes of rhythm and beat, contrasting comparison of numerous syncopes, leaps, dynamics, timbre, registers and the sounding of certain chords can be listed to reflect comic characters and situations in music. Vocal parts, which describe fast speech in musical-stage works and built of continuous

²¹ Kazimov, Q.Ş. Seçilmiş əsərləri: [10 cilddə] / Q.Ş. Kazimov. – Bakı: Nurlan, c. 2. – 2008. – s. 377.

repetitions and rotating intonations, can also be considered as embodiment means of comic characters.

There are works in Azerbaijani composers' creative work that contain a comic theme directly or indirectly. We can remember the genres of musical comedy and operetta here, which was first established in U.Hajibeyli's works and continued by later composers. Comic characters are vividly embodied in compositions of different genres – Telkhek (Fool) in U.Hajibeyli's opera "Koroglu", Atakishi, Babakishi, Mammadalibey, Abdulalibey, Dilbar in F.Amirov's opera "Sevil", Mati, Rafi in Z.Bagirov's opera "Aygun". Also, V.Adigozalov's first satirical opera "Oluler" ("Deads") in Azerbaijan, M.Guliyev's opera "Aldanmish ulduzlar" ("Deceived Stars"), which presents an interesting embodiment of comic characters, and some symphonic, chamber-vocal and chamber-instrumental works are this kind. Composers use skillfully the features of the meykhana genre, ashug music, folk songs and dances to describe comic characters. They place them in new conditions and achieve to create an original artistic effect by "filtering" them creatively.

1.2. The second paragraph, entitled "**On the genres of comicality in music**", characterizes the music genres associated with the embodiment of comicality. It is emphasized that each of them has undergone a certain evolution throughout history and some of them have changed in meaning. Among such instrumental genres are humoresque, scherzo, burlesque; comic opera, operetta, etc. are among the musical-stage works.

Democratic-inspired buff opera emerges as a reaction against "serious" opera. Its main source is a musical comedy that spread gradually beyond the borders of Naples. The main features of this genre are attention to social moral norms, subtle satire against the aristocracy, which moves away from conventional positive heroes, servants with caricature character, comic old men and embodies the character of a new hero.

Comic opera – distinguished by its small scale, comic-domestic themes, simple folk melodies, a small number of characters, specific recitatives and the use of "buff" musical language.

Vaudeville – distinguished by comic clashes, a comic violation of any insignificant social norm. It is smaller than a musical comedy, is dominated by speech dialogues and is distinguished by the rapid development of the movement.

A musical comedy – a musical-stage work based on a comic plot. The term is widely used and is identified with many other genres. Features such as not so closely connection of music with the movement of the stage, episodic occurrence of ensembles and choirs and the absence of arias are distinguished. Music plays a supporting role in musical comedies, but a leading role in drama. It is known that the genre is not a “frozen” concept, it changes with art in each period and otherwise loses its relevance. Musical comedy also has different genre variants because it is created and developed on the basis of different national traditions.

The operetta is based on domestic and variety music, which uses specific forms of opera here. The operetta, which resembles an opera with speech dialogues, is distinguished by the fact that it is more closely connected with the musical domestic of the times. Operetta differs in content and form – parody, satirical, lyrical-comic, heroic-romantic.

The embodiment of comedy finds itself in a number of instrumental genres in music. The name “humoresque” of this type was first used by R.Schumann in one of the piano pieces. A composer describes humor as a combination of dreaminess and fun and this is what he means when naming his piece.

Another genre of music with a humorous content is “burlesque”, the roots of which go back to the performances of traveling musicians.

One of the most popular instrumental genres is “scherzo”, which emerged in folk art and later found its use in vocal and instrumental genres in composer’s works. The scherzo is strengthened as part of a symphonic series with sonata in the Viennese classics’ works and the process of lyricization of this genre began in the 19th century. The genre range of scherzo expanded and acted as an independent work as a carrier of completely new content in the 20th century [8].

Certain means of expression are formed within the genres we have mentioned: fast beat, *staccato*, *glissando*, often changes of musical themes and as a result, the emergence of “unexpected” effect, the use of sharp contrasts and the principle of “dialogue”.

These genres are instilled with specific national characteristics during the formation of European national schools of composers. They also find own interesting interpretations and get rich in the Azerbaijani school of composers.

The second chapter of the dissertation that consists of two paragraphs is entitled “**Comicality in Azerbaijani music**”. **2.1.** The first paragraph that entitled “**Comicality in folk music**” notes that the Azerbaijani people have expressed their attitude to all aspects of everyday life and spoken about current issues in their music. Songs and dances infused with a sense of humor, “competitions” in the art of ashug, the optimistic attitude of the people to life in meykhana are demonstrated in the folklore of national music. Songs such as “Aman nene” (“Oh, Grandmother”), “Gara gashin vesmesi” (“Mascara of Black Eyebrow”), “Seni gorum yanasan, yanasan, gasha chekme vesmeni”, “Goy gulum gelsin” (“Let My Flower Come”), “Sandigha girsem neylersen” (“What Would You Do If I Enter the chest”), “Bagha girdim uzume” (“I Enterend The Garden”), “Senden mene yar olmaz” (“You cannot be my lover”), “Ay giz sene mailem” (“Hey Girl, I Fall In Love With You”), “Dedim bir buse ver” (“I Said Give Me A Kiss”), “Sandigha girsem, neylersen”, “Seni yanasan, toyug aparan” (“Burn In Fire”), “Yaylig” (“Kerchief”), dances such as “Lagh-laghi” (“Joker”), “Kim-kime”, “Mubayde”, “Jahra”, “Tappeledi”, “Godu-godu”, “Jiki-Jiki” are studied for the first time in terms of comicality.

Some of the folk songs reflecting the comic theme are instilled with a sense of humor; but others have lyrical features. The song “Aman nene” is sung by a girl who complains about the betrayal of her lover; the boy, who speaks about the beauty of the girl he loves in the song “Gara gashin vesmesi”, “curses” her; we can talk about the embodiment of humor in songs such as “Senden mene yar olmaz”, “Ay giz sene mailem”, “Dedim bir buse ver”. In most of these songs, the expression of a comic element in the text can be seen in the

repetition of the same motive and sentences, in dance rhythms, in different rhythmic groupings during repetition of words and same intonations, in overcoming of melodic development – metric laws, in some examples, in different ways, which revive a dialogue board as if describing the conversation between a boy and a girl.

There are also examples of humor in the dance culture of the Azerbaijani people. The embracement of comicality is reflected in names of the characters and means of musical expression created by them in the dances. This word is used in both real and figurative meanings in the ancient folk dance “Jahra”. It means the working process of the jahra in the real meaning and “unhealthy” in the figurative meaning. As if the rotation of the “jahra” and the event narrated by the spinner are described in the music. The humorous color is shown by the “muttering” of spinner to the spinning-wheel here. This is achieved through sincopation, repetition of melodic sentences, shake sounding.

Mordent sounding, the abundance of alteration signs, variant alteration of the same motives in the inner bar, the beginning of the melody with a weak foot, speech intonations, register variation, syncopation create a humorous mood in “Tapp eledi”, “Kim-kime” and “Lagh-laghi”.

So, the comicality is formed by breaking the connection of the melodic line, the sequence of lyrical and cheerful pieces, metric alteration, repetitions, recitative-declamation method in the Azerbaijani people’s musical works.

It is necessary to emphasize the metricized musical-poetic specific rhythmic structure, recitative-reciting vocal style among the characteristic features of comicality in the meykhana genre.

The embodiment of comic characters in folk songs is formed mainly by fast beat, dance melody, cheerful humor and satire. Comicality is often observed within lyrical songs, and in this case, the competition and “conversation” method of the two heroes are observed. These songs are based on the principle of question and answer, the same motives, the repetition of musical sentences by “different characters”, the comparison of musical material around the support steps of a certain point.

First of all, comicality is reflected in their names and of course, in the means of musical expression in dance samples. It is necessary to emphasize the “trampling” of the intonation line in a small range, the violation of its smooth, the descriptive character among them.

2.2. The second paragraph that entitled “**Comicality in Uzeyir Hajibeyli’s works**” deals with comicality in the literary heritage of the great composer, his appeal to the comedy genre in his early work, the use of comicality in musical comedies and the opera “Koroglu”.

As we cannot imagine Azerbaijani drama and publicism without satirical writings, stories and feuilletons written by U.Hajibeyli, it is impossible to imagine a national composer’s works without the musical comedies of this master. It is a clear example of his creative use of folk art and the principles of prominent representatives of Azerbaijani and Russian satirical literature in the choice of names for characters in his publicism.

One of the main factors determining the high artistic level of U.Hajibeyli’s musical comedies was the fact that their libretto and music were written by the same author.

As the first musical example of the embodiment of the comic theme in the work of the genius artist’s musical comedy “Er ve Arvad” (“Husband And Wife”), he laid the foundation of the principles strengthened in his later activities [9]. The artistic contrasts in the work are given through various means in the musical characterization of the characters by the language of the heroes and in the language of other characters. The composer used to the method of changing the essence of the genres of oral traditional music to reveal the comic nature of the character. The tasnif melody recited to Fuzuli’s ghazal was used in Marjan Bey’s couplet (I act). The composer exaggerates his comic by presenting a lyrical melopoetic example from the language of his comic hero. But the lyrical melody is in waltz rhythm in Marjan Bey’s second song (II act).

He achieves inconsistencies in Safi’s song with the modified melody of the lyrical folk song “Lachin”.

The servants sing on Marjan Bey’s insistence in the end that a melodic fragment from the instrumental part of “Karabakh Shikestesı” is used in a thematic material. The inconsistency between

the solemn music of the choir and the mood of the servants who fooled the Bey exaggerates the comic nature of the situation.

The composer already used folklore, the tasnif, which is a genre of professional music of oral tradition, European genres in this musical comedy with real comediographic skills.

U.Hajibeyli's second musical comedy "O olmasin, bu olsun" ("If Not That One, Then This One") already creates a whole gallery of comic characters [10]. He relies on the features of genre and structure of our grotesque oral and written literature and our traditional oral music.

Mashadi Ibad's song "Men ne geder goja olsam da" ("No Matter How Old I Am") is based on the melody "Uzundere". The contradiction between the text and the melody, its sharp contrast with the essence of the character instill a grotesque character in it and give reason to characterize this scene as a song-satire. One of the methods of the comic "exposing through self-praise" is obvious. Mashadi Ibad's ghazal (II act) recited in Persian on the rast maqam and resembling himself to a lover like Majnun and singing a verse from Hafiz's ghazal in the fourth act, thinking that he already possesses Gulnaz, enhance his satirical nature more.

Grotesque is generalizedly used by the choirs in the musical characterization of the negative characters surrounding Mashadi Ibad. The means of expression typical of the march genre take the form of grotesque in the music of the choirs "Ey, kimsen orda" ("Hey, who is there", "Mashadi Ibad, chokh mubarek" ("Mashadi Ibad, congratulate you").

Rustam Bey and Gulnaz's humorous duet "Gizim, sene yaylig alim" ("My daughter, let me buy you a scarf") and the chorus sung by the bathers in the bathroom stage, which is a joyful board, correspond perfectly to the funny character of the work.

"Arshin mal alan" deals with women's freedom and outdated rules, which are the target of Uzeyir Bey's satirical criticism. Rather than grotesque, we see mainly humorous portraits of such characters as Soltan Bey, Telli, Veli, who are the main carriers of comic features here. Soltan Bey's couplets are based on the melody of the folk song "Janlar ichindeki janim" ("My soul among souls"), which

in fact sounds like a parody of lyrical love. Singing the same melody with the words “Ne pis oldu halim benim, gel alim” (“What’s wrong with me, come my soul”) in the last couplet creates a new inconsistency.

The duet between Veli and Telli is based on a theme that has the stylistic features of national dance music and the inclusion of a conversational dialogue in the refrain makes amusing character of this scene even more magnificent.

Telkhek, as one of the supporters of Hasan khan, helps the khan to catch Koroglu in U.Hajibeyli’s opera “Koroglu”. He is another example of the traditional character Telkhek that we see in art and literature. We can satisfy with an example of a character Telkhek in the opera “Rigoletto” by the great J.Verdi. Although this comparison does not lead to direct parallels among the clowns created by the two eminent composers, it allows to compare them due to the common features they have as a generalized typical character. Telkhek’s performances in important dramatic moments of both works have a decisive influence on the course of events. The opera “Rigoletto” ends with Rigoletto’s tragedy, who fools the palace noble Ceprano. They catch Koroglu by trick on Telkhek’s advice in “Koroglu”.

An important aspect of the Telkhek’s part is its unique recitative style, which is based on the genre features of the meykhana, i.e. recitation of the drums against the background of accompaniment by a characteristic metrorhythmic figure. The sounding of “Hey” in his song shows that there are aspects of the art of ashug.

U.Hajibeyli uses such methods as a placement of words “inconsistency”, “unpredictability” in another environment to create the effect of the comic. Using the popular methods of the comic for the first time in the national composer’s works, he opens wide ways for the Azerbaijani composers’ creative activity in this direction in the future.

The third chapter of the dissertation entitled “**Embodiment of the comicality in the Azerbaijani composers’ works of various genres**” consists of four paragraphs. **3.1.** The first paragraph entitled

“The embodiment of comicality in the genres of vocal miniature and oratorio” investigates ways to use comicality in the Azerbaijani composers’ vocal works. The direct influence of poems on the development of music and on the form of the work and the creation of a satirical effect by which methods are observed in J. Jahangirov’s oratorio “Sabir”. The influence of intonation and rhythmic arrangement of words on the means of musical expression is also revealed in the vocal miniatures of other Azerbaijani composers who appealed to Sabir’s poetic world.

J. Jahangirov describes the beat of the song “Dinma” as “Mezeli” (“Funny”), he achieves the creation of a satirical character by “inappropriate” accords, the sounding a small submotive with melisms, the development of melodies with different groupings of the same size, replacing the broken-sounding accompaniment with octave accords, frequent changes of notes and textures of different sizes, the existing contrast between melody and accompaniment. These features are also observed in the oratorio “Sabir”.

Z. Bagirov gives new “musical” life to satirical characters in the song “Okhutmuram el chekin” (“I Don’t Educate, Don’t Bother Me”) on the basis of the poem of the same name written by Sabir, creates the character of a father who does not want to educate his child based on the characteristics of the meykhana genre [12]. As if the song is composed in the form of a dialogue, which becomes an interesting method to describe the hero’s inner world. The recitative-declamation melodic line, a form of couplet, unchanging metric size, simple texture and “meykhana-like” accompaniment serve to create a full satirical character.

H. Najafova, who wrote a satirical song for Sabir’s poem “Millet neje taraj olur-olsun ne ishim var” (“No matter how the nation grows, no matter what I do”), also uses methods such as recitative singing style, broken sounding of piano part, melodic and rhythmic variation [5]. In other words, the characteristics features of the meykhana, which assume the prototype of the genre as a basis, combine this example with other composers’ songs.

Dissonance sound, inclusion of seconds in the accords, its sharp and interesting sounding with the small range, flowing, gentle

part of the choir contradicts in A.Alizadeh's "Humoresque" for children's choir and piano. This complexity embraces the genre of the work as an indicator of the variability inherent in the world of children.

M.Guliyev's miniature "Guzguye bakh" ("Look in the Mirror") from "Triptych", which is the first vocal series in the history of Azerbaijani music and written on the poet A.Salahzadeh's words, is interesting from the point of the embodiment of a comic character [14]. The poet invites human to see his inner world by saying "look in the mirror". The complex tonal sequence of composition, "comparisons", altered accords and their sharp, hidden dissonance sounding, "borderlessness" between episodes and conditional notes show clearly that the content of the work is used with high professionalism.

So, composers use the features of the meykhana genre nourishing by U.Hajibeyli in satirical songs and romances. This manifests itself in the line of meter, rhythmic and dynamic variability, recitative-declamation intonation. They are not limited to the meykhana genre, they combine different genres in one work and they achieve strengthening the satirical effect by composing it as a dialogue in spite of the absence of a second character in some vocal samples.

3.2. The second paragraph of the third chapter entitled "**Description of comic characters in the operetta genre**" observes the continuation of the forms of the comic seen in U.Hajibeyli's works in other Azerbaijani composers' works.

S.Rustamov relies on his genius predecessor in the interpretation of this genre, in the choice of topics, in comic situations and characters, in the characterization of the "pair" of characters with different intonations. Although he presents the characters of Giyas and Naznaz through lyrical arias and duets by continuing U.Hajibeyli's traditions in the operetta "Beshmanatlig gelin" ("Bride of Five Manat"), he characterizes the comic character Kabla Huseynali with funny couplets. When he uses folklore examples, he "touches" them, as if he offers another version of it [7].

Innovations in rural life, the description of rural life, outdated rules in human relations, the problems faced by young people who love each other, the clash of views of “fathers and sons” are described in S.Rustamov’s “Durna” (“Crane”), F.Amirov’s “Gozun aydin” (“Congratulations”), S.Alasgarov’s “Ulduz” (“Star”).

The most striking feature of the composer’s handwriting in the operetta “Durna” is that the song-likeness plays a leading role. The characters are divided into two groups and the couple’s comic musical characterization distinguishes them sharply from each other. Certain couplets resemble humorous folk songs of a competition nature. The first verses of the choir “Deyirler ki toy olacag” (“They say there will be a wedding”) from U.Hajibeyli’s musical comedy “O olmasin, bu olsun” are sounded in the work. S.Rustamov uses the famous intonation line from the great composer’s musical comedy as an “information potential”, an allusion and draws the listener’s attention. The composer uses folklore material in the embodiment of comicality, humorous folk songs in the musical characterization of lyrical characters at some points, uses meykhana, folk songs and genre features of ashug art in the operetta “Durna”.

The development of closely relation of the love line and the comic line to each other, the difference between the music that characterizes the lyrical characters and the material that characterizes the comic characters in the work, couples of characters are use of Uzeyir’s traditions in in S.Alasgarov’s operetta “Ulduz”. Mahammad and Zuleykhana’s famous duet that instilled with subtle humor and the use of comic parody methods in Mohsun and Nazik’s duet can be noted among the composer’s comic duets.

The authors of “Haji Gara” V.Adigozalov and R.Mustafayev are among the composers who continue U.Hajibeyli’s traditions in a unique way. This can be seen in the parallels between the protagonist and the character Mashadi Ibad. The sad melody of the folk song “Keklik (“Partridge”) is inconsistent with the poetic text on the stage, which depicts Haji Qara’s almost begging for money.

When T.Guliyev reveals the conflict between the families in the lyrical-domestic operetta “Gizil akhtaranlar” (“Gold Seekers”), he turns the bourgeoisie into a target of ridicule by negative character

Mir-Ismaïl. The composer combines the features of national dances with dissonances, numerous syncopes, chromatism typical of jazz, sharp intervals and creates a grotesque character in his song. He uses the intonations of the Azerbaijani folk song "Husnu baghinda" ("In the Garden of Husnu") in Rashkhanda and Khadija's first duet, which is closely connected with the rules of the past. This folk song was first used in U.Hajibeyli's musical comedy "O olmasin, bu olsun". T.Guliyev emphasizes the connection between Uzeyir Bey's and his heroes by the method of allusion. He combines the melodic sentence repeated in Rashkhanda and Khadija's second duet with "inconsistency" harmonies and simple rhythms and describes the humorous conversation of two women.

R.Hajiyev's work "Romeo menim gonshumdur" ("Romeo is my neighbor") is distinguished by its humorous characteristics. The connection with the classical traditions is reflected in the couples of characters in the operetta. The comic nature of characters of Columb and Stella among the negative characters is emphasized by the used traditional method of inconsistency, music through a special youthful spirit, the syncopated rhythms and triplet movements of popular dances. The range of dance themes, which is not suitable for the couple's age, is limited, the tonal contrast between the couplets and the dance is very sharp and being these tonalities in a three-tone relationship also expresses the "excited passion" of the characters. The genre characterization of the comic character Stella is given by the stylization of gypsy music and the combination of passionate romance and tango rhythm.

The composer uses a dance-parody to characterize Murik. R.Hajiyev shows the character's tendency to jazz and rock-n-roll with chromatic melodic movements, emphasis on different parts of the bar, sharp dissonant sounding of altered accords.

We see the struggle of the old and the new in A.Rzayev's operetta "Haji Kerimin Aya seyaheti" ("Haji Karim's Journey to the Moon"); but the satire, the literary basis of the work are also instilled with political colors. Also, the composer acquires new features with the addition of humor, fantastic elements. He used the stylistic features of jazz music in the embodiment of comedy – the typical

timbre of the saxophone, the syncopated rhythmic structure of the declamatory vocal part, the deliberate “violation” of the national identity of music, etc.

When Sirush, who lives on the Moon, repeats movements mechanically, strange “fantastic rock-n-roll” sounds. The composer uses increased maqam, tone-half-tone gamut, polymelodics in grotesque and fantastic scenes.

So, the methods used by U.Hajibeyli in the embodiment of comic themes and characters in music have been enriched with new artistic traditions, popular and stylistic features of jazz music in national composer’s works.

3.3. The third paragraph entitled **“Features of the embodiment of comic characters in the opera genre”** of the third chapter investigates different types of comicality in the Azerbaijani composers’ opera works.

The embodiment of comicality in the national opera art is connected with the ways of using comic themes and characters in “Koroglu”, which is an incomparable pearl of U.Hajibeyli’s works. This opera shows that Azerbaijani composers have created comic characters in operas that have no relations with the comic and at the same time they used interesting methods. For example, the musical characteristics of both positive and negative heroes are rich in comic colors in F. Amirov’s opera “Sevil”, which is a lyrical-psychological opera with a modern theme. In other words, if Atakishi’s and Babakishi’s musical portraits are instilled with naive humor in the couplets based on the genre defined in Azerbaijani oral literature as “oxshama”, “nazlama” (to care), they are revealed through the grotesque and meykhana genres in Mammadalibey’s and Abdulalibey’s musical characteristics. The grotesque features of the character Dilber are instilled with song and romance genres, salon dances, especially the somewhat “vulgarized” interpretation of tango.

F.Amirov benefited from the world experience in the embodiment of the comic in music in the opera “Sevil” after U.Hajibeyli, but he did it based on the principles of national art. When he creates the musical character of comic characters, he uses oral folk literature and national music, the potential of the art of

ashug, the features of the meykhana genre skillfully and creates various types of the comic.

We find an episode about the embodiment of the comic in Z.Bagirov's lyrical opera "Aygün". Mati and Rafi's duet-dialogue resembles Mammadalibey and Abdulalibey's duet in F.Amirov's opera "Sevil". These couples are negative characters who surround the protagonist, draw him to their ranks and laughed in their hearts in both operas.

The closeness of the negative characters in the opera "Sevil" is reflected even in the choice of their names – like the couple "Mammadali Bey and Abdulali Bey", the harmonious pronunciation of the names "Mati and Rafi" are a sign that they are "equal to each other". The rejoicing of Amirkhan's "friends" over his bad day is reflected in the "inconsistency" method, i.e. the contradiction between the words and music of the dialogue.

The composer obtains the grotesque by transforming the semantic essence of the folk song in Gari (old woman) and Khuraman's duet in R.Mustafayev's lyrical opera "Vagif", which does not belong to the comic genre of the national opera.

V.Adigozalov benefits from U.Hajibeyli and Russian composers' rich creative experience in the opera "Oluler", which is the first example of satirical opera in Azerbaijani music, achieves the original embodiment of the comic through the national musical language. Irony is obtained by using the recitative method with cantilena in Alexander's part. Grotesque is especially widely used in marching, recitatives in the musical characteristics of Sheikh Nasrallah.

We can see the comicality in the choice of "talking names" for characters in M. Guliyev's satirical opera "Aldanmish ulduzlar". We observe the use of the stylistic features of the meykhana, the marches, the small range, the ostinato, the method of exaggeration, the accompaniment that has no relation with the "frozen" vocal part in the musical characteristics characters with such symbolic names – Bahbahani, Garghi, Bashbilen, Yumrugoghlu. Ambassadors from foreign countries among characters – comic characters of Holland, France and Figaro are characterized by comic opera, which is

traditional for European music. This is reflected in Figaro's name and part, which allows J.Rossini to draw an analogy with character of the same name.

Various forms of comicality are embodied in the operas of Azerbaijani composers. This is achieved by generalization, inconsistency through genre, sharp contrast between vocal and orchestral parts, comic opera, parody, grotesque description of salon dances, inverted description of the semantic essence of folk songs and its placement in contrasting maqam-harmoniousness, leytharmony, recitatives. Besides Azerbaijani folk art, poetry and traditional music, the composers have used some of the methods used by European composers to embody comic characters and used to the method of allusion.

3.4. The last paragraph entitled **“Ways of using comicality in instrumental works”** deals with the analysis of the embodiment of comicality in the chamber-instrumental, symphonic and ballets of the Azerbaijani composer, which shows that not all of them have humorous features. Composers use effective “seeds” in the creation of national music, which will strengthen the traditional semantic meaning of the scherzo and bring new colors to the genre. One of them manifests itself in the instilling the features of the ashugs art in the scherzo. “Scherzo” is used in most of the plays called “Ashygsayaghi” and we see that the features that are really characteristic of scherzo intersect with the features that are found in the art of ashug and are “related” to them: fast beat, playful rhythms, repetition of short motifs and dialogues consisting of imitation.

Like other works created by U.Hajibeyli, his play “Ashygsayaghi” plays an important historical role as a model of a certain genre and style. Later, we see that the “ashugsayaghi” benefited from this classic example and the principles of the ashug art were manifested in the combination of the genre with the characters of the scherzo.

Contradictory comparison in J.Hajiyev's “Zarafat” (“Joke”), F.Amirov's “Mezeli regs” (“Funny dance”) and “Scherzo”, G.Garayev's “Oyun” (“Game”), R.Mirishli's “Zarafat”, “Mazkhara”,

“Gachti-tutdu” (“Run And Catch”), E.Dadashova’s plays based on features of national musical thinking.

E.Dadashova and A.Dadashov embody completely different types of comicality in the character world of the play of the same name in “Mezeli regs”. Negative emotions increase to such an extent in A. Dadashov’s “Mezeli regs” that they embrace certain sarcasm. The play is distinguished by sharp harmonies and dynamics, the theme is complex in intonation and often of rhythmic origin. The composer collides different tonalities, combines tonal and atonal episodes and creates a world of sarcasm full of staccato, intricate accords, sequence of gamma-like movements with broken motifs. Such characters and means of musical expression are also found in I.Abdullayev’s piano play “Sarcasm”.

Variability of dotted rhythm, chromatic sounding, *staccato*, beat, theme and dynamics, which is typical for this genre, is observed in S.Alasgarov’s “Scherzo” for piano. But, the 2/4 metric measurement option is different from other composers’ scherzo. However, scherzo is not violated and the reflected character’s world finds its confirmation.

M.Guliyev’s “Scherzo” for chamber orchestra differs from the previous ones. The work attracts attention with its atonal intonation line, development with episodes, texture contrast and “mysterious”, roaring sounding, comparison of alteration. The “playfulness” of short motifs, the “sharp” dialogues, *the staccato*, the repetition of the same sounds or harmonies embrace a genre called dissonance soundings.

S.Hajibeyov’s “Scherzo” for national “spirit” quartet resembles a game of zorkhana, as if creating a playful, cheerful, majestic mood – changing texture, variety of maqam, a lot of alteration signs, *staccato* and *pizzicato*.

The second part of F.Amirov’s “Nizami” symphony is distinguished by a world of dance and bright characters. Its main theme with five-bar resembles ashug melodies, sounds in 3/8 size, is distinguished by register, tonal variability. Written in three parts, the middle part of the scherzo, which was written in three parts, differs from the outer parts by the sudden change of intonation line and the

richness of the orchestral tones. But, both themes create a world of characters that is strange, changeable and typical of the genre of scherzo.

Comicality is obtained by simple or complex three-part form, trills, appoggiatura, short motifs, rhythmic playfulness, sequence of various small themes, dance and marching rhythms in J.Hajiyev's Third and Fourth Symphonies, A.Dadashov's Symphonies No.1.

The characters' world of grotesque is formed as a result of combining contrasting characters in A.Alizadeh's Third and "Mugamvari" and A.Dadashov's Symphonies No. 6. These scherzos are distinguished by a slow beat, a small range of topics based on the principle of question and answer, intense development of thematics and embody a completely different world in terms of figurativeness.

Comicality is obtained by orchestra, texture variation, clusters, sonor technique, rhythmic and variant variation of trichord intonations, aleatoric means in A.Dadashov's Quintet, "Lugubre and Scherzo", "Adajietto and Schersino".

Composers such as G.Garayev, F.Amirov, A.Malikov created beautiful examples in their ballets that embodied various aspects of comicality. Composers appeal to the principle of "generalization by genre" in G.Garayev's "Yeddi Gozel" ("Seven Beauties") and "Ildirimli yollar" ("Lightning Roads"), A.Malikov's "Mehebbet efsanesi" ("Legend of Love"), F.Amirov's "Min bir geje" ("A Thousand and One Nights") ballets and create a characters' world of grotesque with tritone intonation, repeated mechanical repetition of subject and rhythmic formula, dissonance, comparison of distant ranges, sharp dynamic signs, dance-march written in the form of symphonic variations, sharp mode, harmonic, timbre tones. At the same time, comicality is embodied with features typical of the genre of scherzo in cheerful, humorous scenes.

Azerbaijani composers combine the typological features of the scherzo genre with the regularities of national music, use comparison and "imitations" in music and embody different types of comicality in their works. Besides playful, cheerful scherzo, we also find scherzo with full of deep psychological, sarcasm, satire in the works, which is achieved by sharp harmonies, polytonal and polymode

effects, ostinato, complex thematicism. Conflicts in symphonic and ballet music are more emphasized and composers use the principle of “generalization through genre” to explain conflict drama.

It is noted in the **conclusion** of the dissertation that comicality was used for the first time in the Azerbaijani composers’ music in U.Hajibeyli’s works. The master’s appeal to the genre of musical comedy is associated with the productive influence of the processes and satirical literature that took place in the early 20th century. He used folk humor skillfully. This is reflected in the “talking names” that characterize the heroes in his comedy “Guyruglu ulduz” (“Tailed Star”) or “Revizoru yamsilama” (“Imitating the inspector) [11]. He appeals to the methods of changing the semantic essence of folk musical samples, inconsistencies between words and text, harmonization of different genres and changing their characteristics in the musical comedies “Er ve arvad”, “O olmasin, bu olsun”, “Arshin mal alan”, in the opera “Koroglu”, libretto and music of which written by Uzeyir Bey. The features such as small group of participants, “listening behind the door”, which are typical of European comedies and comic operas, are found in these works.

After U.Hajibeyli, these methods have been enriched and find their development in the works of the next generation of Azerbaijani composers:

1. distortion of the described event, which leads to a change of the artistic character;
2. unpredictability, comparison, i.e. the organization of means of musical expression on the principle of sharp contrast;
3. inconsistency between events - exaggeration of any element of musical style;
4. the union of different events, i.e. the collision of opposite features in music;
5. allusion and poly stylistics;
6. characterization by genre;
7. simplified interpretation of genres and styles;
8. styling;
9. “violation” of national characteristics of music.

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1. Əhmədova, K.İ. Azərbaycan bəstəkarlarının yaradıcılığında komik obrazların təəcəssümü // Doktorantların və gənc tədqiqatçıların XX respublika elmi konfransının materialları, – Bakı: – “ADNSU”, – 24-25 may, – 2016, – s. 497-498.
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Address: The Republic of Azerbaijan, Baku, Sh. Badalbeyli str. 98, AZ 1014

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