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ABSTRACT

of the dissertation for the degree of Doctor of Science

**MAIN DIRECTIONS
OF MUSICO - LITERARY RELATIONS
IN AZERBAIJANI CULTURE**

Specialty: 6213.01 – Musical Art

Field of science: Art History

Applicant: **Alla Haji Agayevna Bayramova**

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

Official opponents: Doctor of Art History, Professor,
Corresponding member of the
National Academy of Sciences of Azerbaijan
Rena Azer Mammadova

Doctor of Art History, Professor
Tariyel Aydin Mammadov

Doctor of Art History, Professor
Sevda Firudin Gurbanalieva

Doctor of Art Sciences, Professor
Marianna Sergeyevna Vysotskaya

Dissertation council BED 2.36/1 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Baku Music Academy named after Uzeyir Hajibeyli.

Chairman of the

Dissertation council: _____ People's Artist, Professor
Farhad Shamsi Badalbeyli

Scientific secretary of the

Dissertation council: _____ Doctor of Philosophy in Art History,
Associate Professor
Leyla Ramiz Zohrabova

Chairman of the

scientific seminar: _____ Doctor of Art History, Professor
Imruz Mammad Sadih Efendiyeva

GENERAL CHARACTERISTICS OF THE DISSERTATION

The relevance of the topic and its scientific development.

The appearance of an increasing number of interdisciplinary studies on the interconnections of arts over the past decades indicates a growing need for them, a tendency to overcome the "shop floor" isolation and one-sidedness, since advances in one area contribute to the development of a new, sometimes unexpected, perspective of studying another, which leads to its further comprehension. Interdisciplinarity generally characterizes the development of science at the present stage, and it is this area of research that is designated as a priority in the development strategy of Azerbaijani science¹. "*The tendency to synthesize, to go beyond one type of art (in science - one branch of knowledge), to some total diffusion*"², characteristic of artistic activity and science of the twentieth century, persists and grows even more in the 21st century. There are many examples of this. In particular, the study of the most diverse aspects of the links between musical art and literature, rooted in the depths of not even centuries, but millennia, in antiquity, today attracts more and more attention. Back in the 1960-1980s, large monographic studies on the links between music and literature were published in Europe and the Soviet Union, which retain their authority today. This is the work of Stephen Paul Scher, who developed a typology of musical and literary connections, relevant to the present. In 1986 The Leningrad Branch of the Russian Academy of Sciences published a collection of Russian Literature and Foreign Art, which examines the relationship of literature with other forms of art, in particular with music, through thematic reminiscences, juxtaposition, comparison, and the arrangement of plots and images.

The 1990s-2000s include the work of scholars such as Werner Wolf, professor at the University of Graz (Austria), as Irina

¹ Новая Концепция развития НАНА. Интервью с Акифом Ализаде. (Интервью вела Ф.Ханджанбекова) // Бакинский рабочий, – 2014, 16 августа. – с. 4.

² Сабинина, М.Д. Взаимодействие музыкального и драматического театров в XX веке.– Москва: Композитор, – 2003. – с.11.

Rajewsky, whose work mainly focuses on the links between literature and cinema, analysis intra-compositional forms received its further development, and others. *“However, over the past decades, a lot has changed - both in the scientific and in the creative mind, and the old questions with all the sharpness arise again”*.³

Following on in 1995, the first conference on intermedial relations (interart studies) was founded in 1996. The International Society for Intermediate Studies (ISIS), whose goal was to support the study of the relationship between arts and media, viewed in the broadest cultural context.

In 1997 The International Association for the Study of Word and Music was established - The International Association for Word and Music Studies (WMA), which holds its conferences every two years (in 2015, the 10th international conference held in New York, was attended by the applicant) and issues the publications on a wide range of topics at the intersection of literature, music and other arts. It aims to foster transdisciplinary scientific research on the relationship between literature, verbal texts, language and music; aims to create an international forum for musicologists and literary scholars interested in issues of the interaction of arts and intermedial research beyond cultural boundaries and disciplinary frameworks.

One of the international committees of the International Council of Museums (ICOM) - the Committee of Literary Museums (ICLM) has been transformed into the Committee of Literary and Composition Museums (ICLCM). Founded in 1999 The journal *Interdisciplinary Literary Studies*, published by Penn State University Press and focusing on the relationship of literary studies with other disciplines, publishes, in particular, on its pages and articles on musical and literary connections. The Brussels Free University (Vrije universiteit, Brussel) has a Centre for Literary and Intermedial Crossings (CLIC).

³ Данилина, Г.И. Слово и музыка: новый взгляд на «соблазн сравнения». Рецензия на книгу: Слово и музыка: Материалы научных конференций памяти А.В.Михайлова. Вып. 2. Ред.-сост. Е. Чигарева, Е. Царева, Д. Петров. – Москва: Моск. гос. консерватория им. П.И.Чайковского, – 2008. – 256 с. // Научный вестник Московской консерватории. – 2010, №2, – с. 262.

It is not surprising that in higher education institutions it has become a tradition to hold conferences on art connections, such as thematic conferences *Word and Music* at the Moscow Conservatory, which have been held for several years and conceived in the early 1990s by Alexander Mikhailov. Department of Foreign Literature of the Ural Federal University named after First President of Russia B.N. Yeltsin (Yekaterinburg) regularly organizes *The Paverman Readings - Literature. Music. Theatre*, dedicated to the memory of the founder of the department V. M. Paverman, since the foundation of the department in the 1990s. giving her an intermedial focus. *Purcell, Handel and Literature* (2009) and *Literature, Music and National Identity* (2011) conferences were held at the Open University (The United Kingdom). Institute of World Literature Gorky Russian Academy of Sciences in conjunction with Ryazan State University and the Museum-Reserve S.A. Yesenin in 2013 organized international conference in 2013. As a result of which a collection of scholars' papers *Sergey Yesenin and Art* dedicated to the consideration of the relationship between Yesenin's work and art, including music, was published.

Lecture courses "Word and Music", "Music and Russian Literature", "Music and Foreign Literature" have been introduced in the curricula of a number of Western and Russian universities for philology and musicology students. Research centres, as well as graduate and doctoral programmes in the same specialty, were opened at universities in different countries.

The programme of the IV St.Petersburg International Cultural Forum (December 2015) included the International Scientific and Practical Conference on the topic *Literature and Other Arts: Narrative and Performative Practices*. All of the above mentioned confirms the relevance of the problems of this dissertation research.

In Azerbaijan, one of the departments of the Institute of Architecture and Art (Azerbaijan National Academy of Sciences), which is successfully engaged in comparative art studies, has already stepped over its thirty-year anniversary. Studies, scientific publications, and dissertations that have appeared in the recent decades also indicate a growing interest in issues of syncretism and

intermediality, primarily in the field of studying the relationship between words and music in music of the oral-auditory tradition - in Ashig creativity and art of mugam. This broad direction, the various aspects of which have been deeply covered in the studies of Elkhan Babaev, Tariel Mamedov, Lala Kyazimova and others, is beyond the scope of this study. Kubad Kasimov, Suraya Agaeva and other musicologists turned to the study of musical history on literary monuments. With regard to the consideration of composer's work on the subject of the relationship of music, literature in vocal and other genres, the work of Babek Kurbanov, Sevda Qurbanalieva, Ulkar Talibzade, Jeyran Makhmudova, Lala Kyazimova, Ayanda Adilova and other scientists is devoted to this aspect. Gulnaz Abdullazade (philosophical understanding of the commonality of art), Ren Mammadov (community and interconnections of the arts), Tamilla Bagirova (educational aspect of the syncretism of the arts), Ulkar Aliyeva (art in music), Inna Pazycheva focused on a wider range of intermedial relations and their generalization in their works. (universal laws of medieval artistic thinking, manifested in all areas of Azerbaijani art, including literature and music) and other representatives of Azerbaijani musicology.

However, as a special subject, musical and literary relationships in the context of Azerbaijani culture in all their diversity have not yet been sufficiently studied, and this area of domestic science - intermedial research - has not yet been fully integrated into the corresponding section of international art history and philology - interart, or interrelations of the arts and media.

Abroad, “*traditionally, musico-literary research was carried out by literary critics and consequently had a strong literary bias*”⁴, which continues to this day: a survey conducted by the applicant in 2015 of members of the International Association for the Study of Word and Music shows that most of them are in basic education

⁴ Wolf, W. Intermediality Revisited. Reflections on Word and Music Relations in the Context of a General Typology of Intermediality// Word and Music Studies, Essays in Honor of Steven Paul Scher on Cultural Identity and the Musical Stage. Ed. by S.M.Lodato, S.Aspsden, W.Bernhart. – Amsterdam/New York: Brill, – 2002. –p. 14.

philologists who either seriously studied and are engaged in music since childhood, or in addition to the main literary received at the university and a parallel second (minor) musical education.

In Azerbaijan, the study of the links between music and literature to a much greater extent attracts the attention of musicologists. Only a few Azerbaijani philologists turned to the study of the musical component in literature (A. Mammadov, S. Jabrayilova, V. Hajiyeva).

The object and the subject of research. The object of the research is Azerbaijani musical art and fiction in their interaction, the specificity and boundaries of the artistic expression of musical and literary forms of art, the diversity of their synthetic relationships. The subject of the research is music in literature and literature in music, namely, music in Azerbaijani literature and the literary aspects of Azerbaijani music through the prism of the functioning features of intermedia incorporations in the style of such leading figures of Azerbaijani culture as the 12th-century poet Nizami Ganjavi and the 20th-century composer Kara Karayev. The research material was Azerbaijani literature, in particular the poems of Nizami Ganjavi, on the one hand, and the life and work of a number of Azerbaijani composers, especially Kara Karayev and that part of his creative heritage based on literary works - Cervantes' novel *Don Quixote*, plays by Azerbaijani and foreign playwrights, etc.

The purpose and the objectives of the research. The aim of the study is to determine the specifics and boundaries of artistic expression of musical and literary art forms, to systematize the possibilities of their diverse synthetic relationship, to rethink the heritage of the coryphaei of Azerbaijani culture in the context of intermediality, to study such aspects as:

- "*The musical*" as one of the techniques of artistic expressiveness of a literary work. And vice versa, literature as an artistic device and intellectual component of a musical work.
- The musician as a literary character.
- Music knowledge of the men of letters, their musicality.

- The problem of confrontation between word and music; music as a hostage of word; works by Azerbaijani composers that are not performed due to the non-actuality of their textual component.

- Factors that determine the choice of literary works as the basis for music.

- Literature as a reflection of musical practice in the visual arts.

- The problem of the adequate reading the texts and the illustrations to reveal true facts about the history of music in them.

- The image of writer in music.

- Composers' knowledge of literature.

- Composer's literary work (composer as a reader and as a writer).

Achievement of the set of objectives defined a number of research tasks. These are:

(a) Finding answers to questions such as:

- what does literature say about music (musical practice, musicians, instruments)?

- What is the role of music among the images and the devices of a literary work, and vice versa?

- Do literature and music have something in common in terms of formation, type of thinking, and ornamentation? Musical principles in the composition structure of a literary work.

- How can literature influence the development of a musician?

(b) Identify references to music, musical instruments, musicians and musical images in the literary works of Azerbaijani authors in order to determine their significance in poetry, particularly in the poems of Nizami Ganjavi, and prose, to discover new reliable facts and clarify existing information about the history of Azerbaijani music;

(c) Analyse the role of literature in the personal and creative development of a number of prominent Azerbaijani composers, especially Kara Karayev.

Research Methods. In the work, the author used the methodology of intermedial research, descriptive-analytical, comparative-historical and the method of extrapolation of the characteristics characteristic of one art, in particular, Azerbaijani

poetry, to recreate the stylistic features of other synchronous arts, in particular, music and applied art.

Provisions presented for the defence. The following provisions containing the novelty elements are going to be defended:

- Examples of the relationship between literature and music in Azerbaijani culture have been identified and characterized;

- The treatment of music by the Azerbaijani poets and writers, and the implementation of musical symbolism in poetry, prose and drama have been deduced;

- the information about the history of Azerbaijani music obtained from literature was supplemented;

- the realities of the musical history reflected in the book miniatures illustrating the literature have been reviewed and clarified;

- expediency of applying intermedial methodology to study the peculiarities of the composer's creative handwriting has been revealed;

- the necessity of further study of Azerbaijani music and literature in the context of their mutual illumination was determined;

- literary-musical relations in Azerbaijani culture should be studied within the context of global intermedia studies.

- the research shows that the study of the phenomenon of musico-literary relations, using Azerbaijani literature and music as examples, is extremely important for a deeper understanding of the shared nature of art and suggests conclusions about the features of one form of art that has not survived (such as music or applied art) through the surviving works of other arts;

- highlighted the point that knowledge, impressions and experiences gained from reading literature can significantly enrich the palette of composer's work, and musical impressions of writers and their musical competence become evident in their work and diversify it;

- The expediency of supplementing the musicological analysis of a work written on the basis of a literary work with philological analysis is deduced.

Research novelty. Studies conducted in Azerbaijan on a number of problems in the relationship between music and literature were of a specific nature, i.e. devoted to the uniqueness of one aspect of such interaction more often within the framework of one work, for example, in the epic “Kitabi Dede Gorgud” (see the works of A. Tanryverdi, F. Halykzade), or within the works of one writer, for example, Fizuli (L. Kyazimova) or Samed Vurgun (A. Bayramov), or a certain genre, for example, a song (J. Makhmudov, U. Talybzade). Researchers did not set themselves the task of generalizing, disseminating conclusions to a wider range of intermedial connections. Composer's work on the subject of literature, the attitude of musicians to literature, its influence on their activities have not yet been investigated by either domestic art criticism or domestic philological science. This is being done for the first time.

The scientific novelty of the work can also be related to the comparison of the philological translations of Nizami's *Khamsa* with the iconography of musical instruments in the illustrations to it/ The novelty also includes the clarification of the features of music-making in the medieval Muslim East, in particular, the structure of the chant and features of playing on it.

Also for the first time in the focus of one work are questions of a wider spectrum, relating to both literature in Azerbaijani music and music in Azerbaijani literature, presented in the context of intermedia and interrelation of arts. The dissertation research for the first time considers such a large and significant layer of K. Karayev's heritage as his music for dramatic works of Azerbaijani and world literature staged by Baku, Moscow and Leningrad theatres, and for the first time provides musical examples from never before explored works.

The theoretical and practical significance of the study. The theoretical value lies in the fact that the experience and results of this dissertation research, which is one of the few in Azerbaijani art criticism and philology that focus on the concept of intermediality, can be used in further studies of the relationship of music and literature, the relationship of arts in general as applied to Azerbaijani culture, in particular, and to culture in general. The practical value of the thesis is that the results can be used in the development of

university special and optional courses on the theory and history of Azerbaijani music and literature, such as *The Relationship of Music and Literature*, *Music in the Works of Nizami*, *Musical Allusions in Azerbaijani Literature*, *Literature in the Works of K. Karayev*, *The Role of Literature in Composers' Works*, etc. Also, the applicant's identification of manuscripts and sound recordings of music by K. Karayev for dramatic productions of plays by Azerbaijani and foreign playwrights, their introduction into scientific use and the first publication of musical examples from this music can be involved in further study and teaching of such a course as *Kara Karayev's Music for Drama*, or, more broadly, *Music of Theatre and Cinema*, etc.

The approbation and implementation of the results of the study. Testing of the dissertation was carried out over a number of years. The main provisions of the work were reported and discussed at national and international conferences and symposia, such as: international symposiums *The Space of Mugham* (the first, 2009, and the third, 2013), international symposium *Musical Instruments of Turkic Peoples* (2010, initiator and organizer - applicant), conferences of the International Committee of Museums of Writers and Composers (ICLM) in Chiaravalle (Italy, 2011), Rio de Janeiro (2013), Irkutsk (Russia, 2014) and Milan (2016), the international conference *Musical Geography of Central Asia and Afghanistan* in London University (2012), the international symposium *Popular Culture of the Turkic Peoples* at University of Cambridge (2012), the conference *The Paverman Readings II* at the Ural Federal University. First President of Russia B.N.Yeltsin (2013), international conference *Literature in the Context of the Inter-Reflection of Arts* at Western University, Baku (2014, initiator, organizer, author of an introductory article and editor of the conference proceedings - Applicant), 10th International Conference of the Association for the Study of Word and Music (WMA) *Music, Narrative and Moving Image* at Fordham University, New York, 2015, International Conference *Literature, Music and Cultural Heritage* in Tbilisi (2015), conference *The Sound of Memory* (Goldsmiths, University of London, 2017), symposium *Childhood of Musicians: History, Modernity (interdisciplinary discourse)* (Votkinsk, Russia, 2017),

international forum *World Theatre Heritage: Its Preservation and Representation* at the State Theatre Museum named after A.A. Bakhrushin (Moscow, 2019), conference *OPUS CORPORATE* at Saratov Conservatory named after L.A. Sobinov (Saratov, Russia, 2021), conference *Music in the Dialogue of Cultures and Civilizations* dedicated to the 75th anniversary of the Nizhny Novgorod Conservatory (2021), etc..

In addition, the results of the study are partially presented in the monographs *Nizami Ganjavi's Poems in the Context of the Interplay of Arts* (2014) and *Music on the Pages of Nizami's Khamsa* (co-author – Rauf Sheikhamanly, 2021), as well as in collections of scientific works published by Azerbaijan National Academy of Sciences in Baku and Ganja, UNESCO publications in Paris, article collections published in Moscow, Novosibirsk, Yekaterinburg and Perm, and materials published on the websites of Cambridge, London and Novosibirsk universities, in the international peer-reviewed journal on music iconography *Music in Art* (New York) included into SCOPUS, ERIH Plus, etc., in a volume of the *Word and Music Studies* series issued by the world oldest academic publisher Brill (Leiden, Netherlands), in a number of journals recommended by the Higher Attestation Commission, such as «Музыкальная академия» (Music Academy), the leading Russian music journal (Moscow), "Musiqi Dünyası", the leading music journal in Azerbaijan, "Konservatoriya" of Azerbaijan National Conservatory, "Mədəniyyət dünyası" of Azerbaijan State University of Culture and Art, «Манускрипт» (*The Manuscript*) magazine (Tambov, Russia) and others. A total of 44 publications, 21 of which have been published abroad.

Name of the institution at which the thesis research was carried out. The research was carried out at the Department of Music History of the Baku Music Academy named after Uzeir Hajibeyli.

The volume of theses sections and the total volume of the work in characters. The work consists of an Introduction, three Chapters, twelve Sections, a Conclusion, a list of 485 references and an Appendix (a separate volume) which includes:

1. List of Azerbaijani composers and their literary inspirations;
2. List of writers and poets, whose works became the base in the works of Azerbaijani music;

3. 57 illustrations;

4. Notes:

(a) Karayev, K.A. *Six Rubai* on the lyrics by Omar Khayyam. 1944. First printout of the author's manuscript, now held at the Russian State Archives of Literature and Art (Moscow);

b) Karayev, K. A. *Fragments of Music for Dramatic Performances*. First publication. Project author, editor and introductory article by A.Bayramova. - Baki: Orxan NPM. - 2018. – 48 c.

The volume in symbols (without spaces):

Introduction - 19607, Section I - 106332, Section II - 108243, Section III - 115105, Conclusion - 11791, List of references used - 59884, Appendix - 54775 (not including notes).

Total volume of the dissertation (without list of references and appendixes) - 361078 symbols.

Total volume of the Dissertation with the List of references and the Appendix (with spaces) - 541515 symbols (467 pages).

MAIN CONTENTS OF THE WORK

Chapter 1, *The Study of Musical and Literary Relations as an Aspect of Intermedial Studies*, consists of five sections. **Section 1.1. *The Variety of Musical and Literary Connections in the Context of a General Typology of Intermediality*** presents a panorama of approaches to the study of intermedial problems.

The term “media”, interpreted in different ways depending on the context, in humanities, in particular art history and philology, means “*any sign systems in which a message is encoded*”⁵, certain means of communication characterized by not only through specific communication channels, but also through the use of one or more iconic systems serving the transmission of cultural “messages” (W.

⁵ Тимашков, А.Ю. К истории понятия интермедальности в зарубежной науке // – Томск: Вестник Томского государственного университета. – 2014, № 389. – с. 115.

Wolf). Accordingly, intermediality is understood as the interaction of sign systems or languages of different types of art, creating the integrity of an artistic and aesthetic work, when the text of one art is included in the artistic space of another.

The relationship between the arts and their relationships has attracted attention throughout the history of art, but it was in the twentieth century that scientific works appeared addressing from the perspective of a wide cultural consciousness to the issue of distinguishing between the specifics of arts and their generality and the problem of text in text or art in art (I. Borisova; A.Khaminova). The history of these studies has already received its coverage (W. Wolf; N. Isagulov). Imagine her brief review.

The most common type of the first research on the interaction of music and literature was the work devoted to the collection of references to music in specific literary texts and their explanation. The story of what used to be called musico-literary “inter-art” research began with Calvin Brown's comparative study, *Music and Literature* (1948). Steven Paul Scher wrote his first works on verbal music in the late 1960s and 1970s, and they were also literary-centric. However, over the past few decades, the study of literature and music, growing, began to include more generalized issues. The monopoly of writers that took place was disrupted by the work of musicologists such as Lawrence Kramer, who not only became a pioneer in the field of musical narratology, but also began to study the “common goals, effects and values” of music and literature in their historical context, using the method of “tandem reading” musical and literary works.

Among the musicological works of an intermedial orientation in recent years, we note the research of I. Naroditskaya's work on the opera interpretation by the brothers P. and M. Tchaikovsky of Pushkin's novel *The Queen of Spades* (although the author herself, speaking of her work, tends to characterize it simply as interdisciplinary), etc.

In 1968 S. P. Scher proposed his triad of forms of musical and literary connections - “literature in music”, “music and literature” and “music in literature”. G. Genett proposed a slightly different

concept of the three types of musical and literary connections - “music with words” (vocal music), music with reference to existing literary works (in the title of the works) and music “trying to become literature”, such as in symphonic poems. Werner Wolf tried to revise the “map” of musical and literary connections, preserving the basics of Scher’s typology and integrating it into a wider context, since this requires an infinite variety of interconnections of arts, regardless of their types. C. Jabrailova notes: *“The artistic language is divided into many voices ... the narration cannot be limited to verbal means only, the “ voices ” of various kinds of art - music, painting, etc. enter into interaction. Such polyphonism of the text will subsequently become a prerequisite for the concept of “ intermediality”*⁶, which has become the most popular term for a large area of interconnected arts. This term, which first appeared in German art criticism (it was introduced by A. Hansen-Löve in 1983), has firmly entered the vocabulary of English-speaking, Russian-speaking, and other researchers.

Since the relationship of word and music is only part of a wide range of intermedial connections, it should be considered in the context of a general typology. Significant rethinking and reconceptualization of the aspects of intermediality was carried out by Irina Rajewski, specializing in the study of literary and cinematic connections. Using its achievements, W. Wolf took further steps to develop a typology that would allow to cross the boundaries of purely musical and literary connections and would be applicable to a more extensive and becoming more important sphere of intermedial connections.

Returning to the Scher’s triad of musical and literary connections, we note that its main feature is the focus on intermedial relationships within the work under consideration, that is, works of programmed music as a kind of “literature in music” and works of vocal music as a combination of “literature and music”, as well as examples of “music in literature”, which Scher also calls “verbal music”. The Scher’s typology is what later became classified as

⁶ Джебрайлова, С.А. Сочетание философских и музыкальных элементов в аналитической прозе Т.Манна // Джебрайлова С. Художественный мир Г.Бёлля в контексте литературы Германии XX в. – Баку: Е.Л. – 2008. – с. 261.

intra-compositional intermediality or intermediality in the narrow sense. This relationship implies the direct or indirect participation of more than one art form in the content of a given semiotic whole (work). However, this type excludes a substantial part of what is now also considered intermediality, namely, “extra-compositional intermediality,” the integration of which as the second main form into the general concept of intermediality makes it necessary to further expand this term. Between a simple set of intersecting media, or syncretism, and an intermedial form, there is a clear, albeit “hardly defined, boundary”⁷

The distinction between different types of intermediality is reflected in the famous work of Werner Wolf “*Rethinking Intermediality: Reflections on the Relationship of Word and Music in the Context of a General Typology of Intermediality*”⁸. In this work, intermediality is understood, respectively, as “intra-compositional phenomena” (or intermediality in the narrow sense) and “extra-compositional relations” (or intermediality in the broad sense).

Transmedial intermediality is understood as the ratio of the manifestations of the same narrative in different so-called “Medial substrates” - media (for example, the embodiment of one and the same plot using various types of art). Narratives, being sufficiently independent of the media, are able to identify the relationship of the media, their differences from each other and similarities with each other.

Transformational intermediality is found in the representation of one medium by another, and such a representation involves the transfer from one sign system to another, a kind of transformation of information during the transition to another medium. So, a painting,

⁷ Тимашков, А.Ю. К истории понятия интермедийности в зарубежной науке // – Томск: Вестник Томского государственного университета, № 389, – 2014, – с.116.

⁸ Wolf, W. *Intermediality Revisited. Reflections on Word and Music Relations in the Context of a General Typology of Intermediality*// *Word and Music Studies, Essays in Honor of Steven Paul Scher on Cultural Identity and the Musical Stage*. Ed. by S. M. Lodato, S. Aspden, and W. Bernhart. – Amsterdam/New York: Brill. – 2002. – pp. 13-34.

depicted in a movie, or a building in a photograph is no longer a picture or a building, but an integral part of a representative medium.

In addition to this variety of approaches to intermediality within the framework of its semiotic understanding, a new trend should be highlighted, according to which intermedial relationships are found not only intra-compositionally, within a single text, but also non-compositionally, in the relationships of texts of different types of art, when a certain artistic integrity arises, or in text frame of a synthetic art form.

The extra-compositional intermediality relates considers phenomena that appear in more than one form of art, and are, thus, points of contact or bridges between heteromedial semiotic communities. Irina Rajewski called this type transmediality⁹.

In intermedial transposition, the spectrum of possibilities is present both in the sphere of form and in content. A sample of partial intermedial transposition is a narrator, a typical component in prose, as well as in film and drama. In the Theatre, such a transposition leads to the “extra-theatrical” introduction of the character of the “narrator” in the so-called “epic drama”, and in the movie this is known as the “voice-over”, and even the opera orchestra can also be partially regarded as performing a narrative function and to some extent becoming a transposition of the "narrator" into music.

The most common variant of intermedial transposition in modern culture, however, does not concern the use of elements of certain types of art, but entire works, in particular, the use of their content, which is manifested in film adaptations of novels. Music, or rather, musical Theatre, is also often involved in this kind of intermediality, as can be seen in such examples as the transposition of Prosper Mérimée’s short story *Carmen* into the Georges Bizet’s opera, or by Uzeir Hajibeyli the transposition of the epic *Koroglu* was done by Uzeir Hajibeyli who created his opera with the same title in 1937, etc. What is typical for extra-compositional intermediality as a whole, in all these cases the intermediality

⁹ Rajewsky, I. Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality. *Intermédialités*, – 2005, number 6, Fall, – p. 44.

property is localized within two works in the process of formation, and not in the final product. Indeed, U. Hajibeyli's opera *Koroglu* can be understood without knowing its pretext - the epic that became the source for M. S. Ordubady, the author of the libretto, and then for the opera written on it. This origin does not affect the value of the opera as such. Consequently, in this and similar questions, the final product rarely can contain any references to the source text.

Thus, intermedial transposition and transmediality, extending far beyond the boundaries of musical and literary relations, are extra-compositional forms of intermediality. Intermediality involves for its study a specific type of analysis using a methodology based on the principles of interdisciplinary research.

Section 1.2. Review and Classification of Studies on the Relationship of Music and Literature speaks of the directions in which they are carried out due to the extreme diversity and multiplicity of musical and literary connections.

1. Most of all the interaction of music and literature, words and music was studied on the example of vocal works, the opera genre, literary and musical monuments of folk art, as well as programme music, in which the connection with specific literary texts is already stated in the title, lies on the surface^{10, 11}.

2. A large number of publications are devoted to the coverage of the embodiment in music of the works of specific writers, whose poems and stories were put on music, for example, "Shakespeare in music", "Robert Burns in music", "Walter Scott and music", "Pushkin in music", "Lermontov and music", "Nazim Hikmet in the works of Azerbaijani composers"¹², etc. This also includes studies on

¹⁰ Talibzadə, Ü.K. Azərbaycan vokal sənətində musiqi ilə poeziyanın qarşılıqlı əlaqəsi [1930-1960] / Sənətsünaslıq üzrə nam. dər. al. üçün dissertasiya / – Bakı, – 1995, – 197 s.; Talibzadə, Ü.K. Qara Qarayev yaradıcılığında musiqilə mətnin qarşılıqlı əlaqəsi probleminə dair// Qara Qarayevi anarkən. Red. Z.Səfərova. – Bakı: Elm, – 2002, – s. 53-61.

¹¹ Mahmudova, Ç. Azərbaycan bəstəkarlarının mahnılarında poeziya ilə musiqisinin qarşılıqlı əlaqələri (1950-1990-ci illər). /Sənətsünaslıq üzrə elmlər doktoru.....avtoreferatı / – Bakı, – 2012, – 55 s.

¹² Адилова, А.А. Назым Хикмет в творчестве азербайджанских композиторов. /Дисс....канд. искусствоведения / – Баку, – 2004, – 206 с.

the adaptation of literary works to opera and ballet libretti^{13, 14} and the change in the literary component of musical performances¹⁵.

3. Another group consists of studies focusing on the writer's attitude to music, on what place occupied the musical art in his life, and what place he assigned to the musical theme in his work. Among them are *Turgenev and Music* by M. P. Alekseyev¹⁶, which became the first experience of intermedia research in Russian literary criticism (1918), numerous studies of music in Shakespeare (M. and D. Urnovs, R. Sternfield, G. Ordzhonikidze, A. Bayramova), etc.

4. A number of studies focus on analogies between music and literature, on musical images in literary creation, on musical and literary correlations as one of the idiostyle parameters of such poets and writers as, for example, A. Carpentier¹⁷, T. Morrison¹⁸ and so on.

5. A large group of studies is devoted to the reception of musical classics in Russian literature, for example, M.P. Alekseyev's study "Beethoven in Russian literature", where "*the analysis of the influence (both direct and indirect) of the personality itself comes to the fore composer and his creative heritage on the Russian literary process*"¹⁹ Through the use of musical semantics, "*the study of the*

¹³ Naroditskaya, I. Bewitching Russian Opera. – Oxford: Oxford University Press, – 2012, – 416 pp.

¹⁴ Михайлова, Е.А. Первоначальный план трагедии «Борис Годунов Пушкина и первый вариант оперы Мусоргского на тот же сюжет (к проблеме «трагедии без любви») // – Санкт-Петербург: История и культура, – 2007, №6, – с.111-118.

¹⁵ Мартынова, С.С. Опера-фарс А.П. Бородина "Богатыри": проблемы текстологии: /дис.... канд. искусствоведения / – Москва, – 2003. – 345 с.

¹⁶ Алексеев, М.П. И.С.Тургенев и музыка. – Киев: Изд. Общества исследования искусств, –1918,– 24 с.

¹⁷ Chornik, K. *Alejo Carpentier and the Musical Text*. – London: Routledge, – 2015, – 139 pp.

¹⁸ Джебрайлова С. «Литературно-джазовый» нарратив как важный компонент американского постмодернистского романа (на примере романа Т.Моррисон «Джаз»)//Материалы Бакинского международного гуманитарного форума, 4-5 октября 2012. – Баку: Şərq-Qərb, – 2012, – с.261-263.

¹⁹ Джебрайлова, С.А. «Литературно-джазовый» нарратив как важный компонент американского постмодернистского романа (на примере романа

*typology and functioning of musical elements in the structure of verbal narration*²⁰ and the emergence of a large number of works about musicians in Russian prose of the 30s and 40s of the 19th century, conclusions are drawn about the embodiment of a special philosophical romantic concept, the coexistence and interweaving of realism and romanticism in the works of Russian literature of this and a longer period, up to the end of the XIX century. The music on the pages of Russian writers - Dostoevsky, Chekhov, Tolstoy, Turgenyev, Saltykov-Shchedrin, Nabokov, Brodsky, Solzhenitsyn - the musical facets of their work, their commitment to the musical metaphor, the consideration of the musical and literary material as an effective means of figurative characteristics in their works are in the focus of the books by Y. Platek²¹. The object of research was the musical and aesthetic views of N.V. Gogol and the musical code of his artistic prose^{22, 23}, music in the philosophical and poetic world of O. Mandelstam²⁴.

Т.Моррисон «Джаз») // Материалы Бакинского международного гуманитарного форума. – 2012. – Баку: Şərq-Qərb, – 2012, – с.261-263.

²⁰ Ясюкович, И.В. Музыкальные образы в русской романтической прозе 30-40-х годов XIX века / Автореф. канд. филол. наук / – Коломна, 2003. – 165 с. <http://www.dissercat.com/content/muzykalnye-obrazy-v-russkoi-romanticheskoi-proze-30-40-gh-godov-xix-veka>

²¹ Платек, Я.М. Каторжная душа. Музыка на страницах Ф.М.Достоевского. – Москва: Композитор, – 2006, – 208 с.; Платек, Я.М. Одинокая душа. Музыка на страницах А.Н.Чехова. – Москва: Композитор, – 2006, – 192 с.; Платек, Я.М. Покаянная душа. Музыка на страницах Л.Н.Толстого. – Москва: Композитор, – 2004. – 176 с.; Платек, Я.М. Три изгнанника. Литературные портреты в музыкальном интервью. – Москва: Композитор, – 2003. – 160 с.

²² Ковалёв-Случевский, К.П. «Имея ухо слышать вперед...». Музыкально-эстетическая концепция мира в повести "Вий" <http://www.kkovalev.ru/Gogol.htm>

²³ Савинова, А.Г. Музыкальный код в художественной прозе Н.В.Гоголя: образы колокола и колокольчика // Вестник Томского государственного университета. – Томск, – 2010, выпуск № 333, – с.17-20.

²⁴ Крауклис, А.Г. Музыкальный код в художественной прозе Н.В.Гоголя: образы колокола и колокольчика // Вестник Томского государственного университета. – Томск, – 2010, выпуск № 333, – с. 17-20.

6. From the Eastern literature on the subject of music, *The Book of My Grandfather Korkud*^{25, 26}, *The Shahnameh* by Firdowsi²⁷, the works of Nava'i²⁸, *The Khamsa* by Nizami^{29, 30, 31} etc. were studied. It should be noted that the first of the Azerbaijani musicologists who turned to the study of the musical element in Nizami's poems, as well as the first of the Azerbaijani scholars who touched on the topic of music in Azerbaijani literature in general, was Kubad Kasimov.

7. It considers how musical associations contribute to the disclosure and development of characters in novels³²; the role of the musical context in literary works is examined, where the musical is already stated in the title, as, for example, in the novel *The Piano Teacher* by Elfriede Jelinek³³, and musical properties are found in

²⁵ Tanrıverdi, Ə.V. "Dədə Qorqud kitabı"nın obrazlar aləmi. – Bakı: Nurlan, – 2013. – 392 s.

²⁶ Халык-заде, Ф.Х. Музыкальные аспекты изучения «Китаби Деде Коркуд»//Коркыт және Улы Дала сазы. – Алматы: Арна – б, – 2011, – с.14-22.

²⁷ Gulsurkhi, I. Music in *The Shakhname* by Firdowsi // The "Shakhname" International Symposium. Abstracts, –Dushanbe-Tehran, – 1994, – p. 53-54.

²⁸ Каримова, З.Г. Навои в музыке.– Ташкент: Изд. литературы и искусства им. Г.Гуляма,– 1988.– 108 с.

²⁹ Касимов, К.А. Очерки из истории музыкальной жизни Азербайджана / Искусство Азербайджана. Т.2. По общ. ред. У.Гаджибекова. – Баку: Изд. АН Азерб. ССР, – 1949, – с.5- 63.

³⁰ Khazrai, F. *Music in Khusraw and Shirin / The Poetry of Nizami Ganjavi: Knowledge, Love, and Rhetoric.* Ed. by K.Talattof and J. W. Clinton. – New York: PALGRAVE, – 2000, – 210 p.

³¹ Курбаналиева, Ф. *Music in Khusraw and Shirin / The Poetry of Nizami Ganjavi: Knowledge, Love, and Rhetoric.* Ed. by K.Talattof and J. W. Clinton. – New York: PALGRAVE, – 2000, – 210 pp.

³² Hooper, E. *Hear Me: How Intratextual Musical Association Develops Literary Characters* // – University Park: Interdisciplinary Literary Studies. Vol.14. –2012, No. 2, – pp. 180-196.

³³ Ярина, Е.С. О роли музыкального контекста в романе Э.Елинек «Пианистка» // Павермановские чтения. Литература. Музыка. Театр. Вып. I. – Екатеринбург: Ажур, – 2011. – с.49- 54.

works far from direct musical associations, in particular, in the play *Waiting for Godot* by Samuel Becket³⁴, etc.

8. The article considers the mention of folk musical instruments in folklore, reveals the content of proverbs and sayings, which reflect the features of their structure and sound.³⁵

9. The narrative, characteristic, first of all, for literature in music is traced, and, on the contrary, such features characteristic of the musical language as polyphonicity, musical principles of shaping, in literary work - by Bulgakov³⁶, in Shakespearean sonnets³⁷, in English novel of the 20th century³⁸.

10. It is analyzed how the influence of musical genres and trends affected the development of literary tradition, for example, how jazz was reflected in African-American literary tradition³⁹, and how the correlation of the language of literature with the language of jazz in the so-called. jazz novels.

11. The study of literary and musical monuments of the oral-auditory tradition, the interconnections of mugam and poetry, the Aruz metric in mugham, the manifestation of such laws of medieval artistic thinking as the interaction of the canon and improvisation in literature and music, the connection of verse and melody in ashig creativity is devoted to a number of studies of Azerbaijani and foreign musicologists (E. Babayev, T. Mammadov, S. Tagiyev,

³⁴Weigel, D. *Words and Music: Camus, Beckett, Cage, Gould*. – New York: Peter Lang, – 2009. –160 pp.

³⁵ Abdullayeva, S.A. *Azərbaycan folklorunda çalğı alətləri*. – Bakı: Adiloğlu, – 2007, – 214 s.

³⁶ Васильева-Шальнева, Т.Б. Принципы художественной структуры романа М.Булгакова «Мастер и Маргарита»: к вопросу взаимодействия литературы и музыки. /Автореф. на соиск. научн. ст. кандидата / – Казань, – 2002. – 163 с.

³⁷Луценко, Е.М. Музыкальная техника шекспировского стиха //– Москва: Вопросы литературы, – 2008, №3.

<http://magazines/russ/ry/vjplit/2008/3/lu9/html>

³⁸ Wiesenmayer, T. *Musical Structure of Napoleon Symphony* // Anthony Burgess: Music in Literature and Literature in Music. Ed. by M.Jeannin. – Cambridge: Cambridge Scholars Publishing, – 2009, – pp.119-128.

³⁹ Early, G. *Jazz and the African American Literary Tradition* // <http://nationalhumanitiescenter.org/tserve/freedom/1917beyond/essays/jazz.htm>

L. Kyazimova, K. Dadashzade, I. Pazycheva, P. Desyatnichenko, and others).

12. The personal relationships and creative cooperation of composers and writers - I.W. Goethe and I.F. Reihardt⁴⁰, P.I. Tchaikovsky and A.P. Chekhov⁴¹, Uzeyir Hajibeyli and Samed Vurgun⁴², and others have been reflected.

13. The object of study by both philologists and musicologists was the literary work of composers - R. Wagner⁴³, P. Tchaikovsky⁴⁴, U. Hajibeyli^{45, 46, 47, 48} etc.

Section 1.3. Literature in the Life and Works of Azerbaijani Composers, which examines the theme in its title from three perspectives (1. Literature in the life of the composer; reader-composer. 2. The influence of literature and its place in composer creativity. 3. The composer's literary activity) consists of two subsections, the first of which is devoted to the consideration of the role of literature in the personal formation and composition of U. Hajibeyov and his active literary activity. The second subsection deals with the literature of such representatives of the composer school of the second half of the 20th century - the beginning of the 21st century, such as A. Alizade, F. Alizade, I. Hajibeyov and others.

⁴⁰ Паникова, Е.С. Иоганн Фридрих Рейхардт и его переписка с Гёте //– Москва: Музыкальная академия, – 2013, №3, – с. 83-89.

⁴¹ Балабанович, Е.Б. Чехов и Чайковский. Третье, дополненное изд. – Москва: Московский рабочий, –1978.–184 с.

⁴² Вауганов, А.Н. Musiqi və poeziya // – Bakı: Musiqi Dünyası, – 2000, 3-4/5, – s. 124-126.

⁴³ Лихтенберже, А. Рихард Вагнер как поэт и мыслитель Пер. [с предисл.] С. Соловьева. – Москва: Творч. Мысль, – 1905. – 367 с.

⁴⁴ Головатая, Г.Ф. «Евгений Онегин» А.С.Пушкина и П.И.Чайковского. Текст и версии. Исследование. – Москва: Композитор, – 2012. – 240 с.

⁴⁵ Абасова, Э.А., Касимов К.А. Узеир Гаджибеков – музыкант-публицист. // Искусство Азербайджана, XII.вып. – Баку: Издательство Академии наук Азерб. ССР, – 1968, . – с. 5-20.

⁴⁶ Abasov, A. Üzeyir Hacıbəyov və xalq yaradıcılığı // – Bakı: Folklorşünaslıq məsələləri. X buraxılış.– 2012, – s. 84-95.

⁴⁷ Aslanov, M.S. Üzeyir Hacıbəyov - jurnalist. – Bakı: Azərənəşr, – 1985, – 203 s.

⁴⁸ Rzayev, A. Çağlayan bulaq. – Bakı: Gənclik, – 1981 –105 s.

Section 1.4. *Musical Subjects in the Works of Azerbaijani Writers* for the first time summarizes the appeal of Azerbaijani poetry and prose to the images of musicians, musical instruments, mugam, ashig art, etc.

Subsection 1.4.1. *Music and Musicians in Azerbaijani Poetry* examines examples from the works of Fizuli, Aliaga Vahid, Samed Vurgun, Bakhtiyar Vahabzade and other Azerbaijani poets who actively used musical images in their poetry. Idioms, metaphors, figures of speech, a pun, in which the names of mugams, musical instruments and their details are involved, are displayed. For example, “*sarı simə toxunmaq*” – touch the most intimate and innermost.

Some instruments, for example, the rubab, which was popular in the Middle Ages and existed at the latest until the 19th century, are also mentioned in the poetry of the 20th century as a symbol of the poetic tradition, like the lyre in Russian poetry. Thus, poetry is not always a source of reliable information about the life time of a particular musical instrument, because he may appear as an artistic image even after his retirement from musical practice.

1.4.2. *Musicians and Music in Azerbaijani Prose* appears since the twentieth century. These are mainly characters who are folk musicians, most often hanenda: “A Story about a Singer” by Asif Aliyev, Agil Abbas’s novel *House at the Crossroads* (“Evləri köndələn yar”) about the singer’s life and work, the prototype of which was Ghadir Rustamov, the libretto written by Kerim Karimov for the opera *The Fate of the Singer*, the short story *Byaste-Nigar* by Rasim Nabioglu about the singer who lost his voice. The performers on the container are also very revered by the people, which was reflected in the story *The Old Tarist* by Abdurahim Akhverdov, and others. As in poetry, the images of the kamancha and the kamanchists are quantitatively inferior to the khanende and tarists reflected in prose. The play *The Kamancha* by Jalil Mammadkulizade speaks about the great power of art that can save the life of a skilled kamanchist. Writer Khalida Gasilova wrote the short story *The Kaman* (kamancha). Since the XXth century in Azerbaijani literature, however, less often, but there are examples of

incarnations of musicians, representatives of the classical Western tradition - composers, pianists, stringists, etc. - and references to European instruments. Sometimes they are spoken allegorically, playfully. The heroine of the play *Almaz* Jafar Jabbarly played European instruments. This is an orchestral instrument - a violin - and a accordion that entered into Azerbaijani folk music in the early decades of the XXth century. music and, having gone through a certain transformation, firmly established in it. In the first Act of the play of the same name, Almaz jokingly calls his violin with accordion by the names of traditional Azerbaijani wind instruments: "Ay ana, ay ana, bircə mənim zurna-balabanımı bəri gətir". Literal: "Mom, please bring here my zurna together with my balaban." In the fourth act of the play, Mirza Samandar, an elderly director of a village school where Almaz launched her educational activities, who did not expect such an unusually active life position from a Muslim woman, grumbles: "... Bu arvadlar necə nüsxədilər ... Məktəbi döndərmişsən vəçernə bazara. Səhər arvad yığıncağı, günorta kişi yığıncağı, axşam tarhana, obaşdan qarmonxana ... ". Literal:: What kind of persons these women are! ... The school was turned into an evening bazaar. In the morning - a gathering of women, in the afternoon - men, in the evening - a bunch of the tarists, and in the dawn – of the harmonists!"

Other examples of performers on orchestral instruments of European-style musicians are the image of the female composer Aygun in the poem of the same name, Samed Vurgun, a senior pianist in the story *The Flowers* Yusif Samedoglu, who plays the double bass player in his short story "Bayaty Shiraz", and others. Unforgettable childhood impressions from listening to the composer Asaf Zeynalli's romance recorded on the gramophone record to Jafar Jabbarly's poems performed by Bulbul "Olkyam" ("My Homeland") are described in the autobiographical story of Adylkhan Bayramov, for whom this work literally became a symbol of his small homeland, village Sadakhly, and the whole of Azerbaijan, from a very young age.

In the novel *Amorphous. Overdoses*⁴⁹, classified by its author Fau Dar Hoa (anagram of the name of musicologist Rauf Farhadov) as “an attempt at a postmodern novel”, the Baku musical family is at the centre of the story. Farkhadov chose for Azerbaijan’s prose of the late 90s “a completely different, improvisational-jazz type of presentation, when the soloist is not free to predict where his fantasy leads and what kind of (un) sound will be taken in the next instant, which (un) musical phrase will determine the future.”⁵⁰

There are numerous - literary and musicological - examples of the biographies of musicians. Of the literary ones, this is the script for the film about U. Hajibeyov “Chords of a Long Life” written by Anar, essays by Rafael Huseynov about the life and work of such Azerbaijani musicians as Muslim Magomayev, Bulbul, Asaf Zeynalli, Fatma Mukhtarova, Parviz Rustambekov, Vagif Mustafazade, Ali Salimi, and others. The largest place in the work of R. Huseynov is occupied by the images of mugam performers, first of all, hanenda (Aga Jabrail, Abdulgadir Dzhabbarov, Mashadi Baladadash, Seid Mirbabaev, Mirza Aga Agababaev, Jabbar Karyagdyoglu, Khan Shushinsky, Hagigat Rzayeva, Zulfi Adygezalov, Suraya Kajar, Rubaba Muradova, Shovket Alekperova, Alim Kasymov, etc.). They are followed by the tarists (Kurban Pirimov, Beylar, Ali Shirazi, Mirza Faraj, Mashadi Suleiman, Bahram Mansurov), and the kamanchist Mirza Sattar.

From the literary and musical history of life, these are examples of describing the creative path of jazz musicians: the work *Vagif Mustafazade* by Rauf Fakrhadov (1986) and his joint work with Fariza Babaeva *Rafik Babaev* (2010), which are a kind of creative manner, language and style of writing, their literature go beyond strictly scientific musicological works about the life and work of prominent Azerbaijani musicians, approaching fiction. No wonder the writer Anar noted the literary qualities and language -

⁴⁹ Фау Дар Хоа. Аморфии. Передозировки. – Москва: НТЦ Консерватория. – 1998.– 242 с.

⁵⁰ Караев, Ф. Язык – провокатор. Рецензия на книгу Фау дар Хоа «Аморфии. Передозировки». (– Москва: Изд. НТЦ Консерватория, – 1998) http://www.karaev.net/t_farkhadov_r.html

“poetic, musical”⁵¹ of this book. Perhaps this is the first musicological study in Azerbaijani musicology, written in a free literary manner, which makes it also a literary opus.

It seems that the example of the active appeal of Western prose to musical images and the rarity of this in Azerbaijani prose is explained by the difference in the education system. European and American educational systems are characterized by the provision of a certain level of musical literacy. People join the music from school already, because many good high schools and colleges have music lessons and learning to play musical instruments. At universities, non-musical faculty students have access to courses related to music included in the curriculum as subjects to choose from (for example, “Perception of Music”, “History of Russian Music”, “Music of the Silk Road”, “Film Music” and even “Bad Boys in History” music”, etc.), singing in a student choir and playing in student orchestras. Unfortunately, as in secondary schools, where although singing lessons are provided, they are either conducted formally or not at all, as well as in the curricula of Azerbaijani universities, attention is not paid to musical literacy. Not being musically literate, the writer bypasses musical themes and problems in his work. Of those representatives of Azerbaijani literature who responded, almost all came into contact with music education. So, Rafael Huseynov was fond of playing the tar, Yusif Samedoglu studied playing the piano. Thus, the presence or absence of musical plots in the literary works of Azerbaijan is often explained by the musical preparedness of Azerbaijani writers or its insufficiency.

1.5. Word as a Factor in Influencing the Fate of a Musical Work

Subsection 1.5.1. *The Text as a Means of Identifying the National Identity of Music* suggests that not only the texts, but even the names of the songs, dances, instrumental pieces, etc. themselves can be important, in particular, in such a matter as the national identification of musical folklore. There are known attempts to give

⁵¹ Анар. Предисловие // Фархадов, Р.Я. Вагиф Мустафа-заде. – Баку: Ишыг, – 1986, – с. 3-4.

out originally Azerbaijani folk songs and dance melodies as Armenian, for example, the most popular song “Sary Gyalin”. However, the very fact of the existence of this sample of folklore under this name may be indisputable evidence of the undoubted Azerbaijani origin of the song.

Sound recordings stored at the phonogram archive of the Institute of Russian Literature (or also known as the Pushkin House, St. Petersburg) of the Russian Academy of Sciences, include musical recordings of Azerbaijani folklore. As a result of work carried out in the Pushkin House, it was revealed that these are materials collected by two folk expeditions in the Transcaucasus. Sound recordings of the first of them under the direction of Kh.S. Kushnaryov were made in 1927-1929 in the following settlements (we give the names of cities and villages in accordance with how they are recorded in the field records of the expedition by its members): Irevan, Nor-Bayazitsky region (villages Zulagac, Gozeldare, Ashagi Arjaman); Zangezur district (villages Gorusu, Garahunge, Garakilse, Bazarchay, Gushbek, Gerger, Malishki, Keshishkend); Leninakan district (villages Molla Musa, Alla-Lir); Shirak region (villages of Orom, Meinsuh, Molla Goycha, Shulaveren, Archveli, Gihdeirman, Caravansara); Tiflis. Folklorists also recorded performers drawn from neighboring places, such as the villages of Shikhlar, Gülehlér and others. Although, with the exception of Tiflis, Kushnaryov designated the territory covered by the expedition as Armenia, but the undoubted Azerbaijani toponyms of many settlements indicates their Azerbaijani origin: Gozeldere (literally in Azerbaijani, - beautiful gorge), Ashagi Arjaman (literally in Azerb. - lower Arjaman), Garakilse (literally in Azerbaijani - black church), Bazarchay (literally - bazaar-river), Gushbek (literally - bird, belek - diaper), Keshishkend (literally, keshish - priest, kend - village), Gihdeirman (lit., forty mills) and others, but such as Molla Musa (Molla Musa) and Caravansera (caravansera) do not need translation. The unconditional Azerbaijani toponyms are explained by the fact that, historically, those lands were originally Azerbaijani or the places of joint residence of the Azerbaijanis and the Armenians, but which were given to Armenia due to the well-known

policy of the imperial Russian and Soviet authorities. For H.S. Kushnaryov (Kushnaryan, 1890-1960), ethnic Armenian, it must be thought, the Armenian folklore, was a priority in the work of his expedition, but along with this, the expedition recorded representatives of other nationalities, such as the Georgians, the Kurds, the Russians (the Old Believers), the Persians. The words “Azerbaijanis” and “Azerbaijanian” (music, song) are not found in expeditionary inventory books, while among the registered names of the performers there are Azerbaijani ones, and many samples of Azerbaijani folklore are recorded on wax rolls: mugams (Rast, Chargakh, Hijaz, Mahur, Shur, Bayaty Shiraz, Mirza Hussein Seygah), songs and dances. Songs and dances performed by both ethnic Azerbaijanis and ethnic Armenians are named in the Azerbaijani language: Sary Gyalin (lit., blonde young married woman), Koroglu (literally, son of a blind man), Halabaji (literally, aunt-sister - collective definition of female relatives), Otuzbir (literally, thirty-one), Choban Bayaty (literally, shepherd's bayati) and others. The Ministry of Culture the Republic of Azerbaijan purchased copies of the sound recordings of the expeditions, which are now stored in the State Museum of Musical Culture of Azerbaijan.

1.5.2. *The Problem of Forgetting Musical Works Due to the Irrelevance of Their Textual Component.* Even having artistic and historical value, many works by prominent representatives of the Azerbaijani school of composers are not performed. The reason for their oblivion lies in their textual component, by which we mean any verbal filling of a given work from the name to the texts of vocal and libretto musical and stage compositions. Changes in regimes, ideologies and rulers entail a change in landmarks in art. Having gone out of fashion, becoming irrelevant, the text turns into an obstacle to the performance of music, it is excluded from practice and eventually is forgotten even being beautiful and popular. Azerbaijani composers wrote dozens of works of various genres on these and other topics, which became the reason for their non-performance.

Of the arts, the performative forms associated with the word, and literature itself are much more determined by the change of

ideologies than the fine, decorative and applied arts and architecture. The objects of the art of socialist realism are collected by collectors and museums, exhibitions are held, forums dedicated to them are held on the Internet, the Sovipedia Internet resource on the fine art of the Soviet era is being prepared, interest in it is at its peak at auctions. Many architectural monuments, bas-reliefs on buildings of the Soviet era are preserved, in sight and relevant to this day. Even literary works, not being relevant (for example, song lyrics), remained more accessible than music with the same lyrics. The reason for the failure to perform this music lies in the very specifics of musical art. After all, works of art, architecture are perceived as antiquity, relics of the past. Another thing is music: when it sounds, and, especially, in live performance, i.e. performed here and now, it captures the listener here and now, exerting a deep emotional impact on it, reinforced by its texts. This *momentality* of music makes it a powerful appeal and propaganda. One gets the feeling that what is said in the words of songs, oratorios, cantatas, in the libretto of operas and ballets, what is mentioned in the names of symphonic and chamber works, is affirmed, glorified and preached at this particular moment. The same moment of action is characterized by theatrical art, which also suffered in the sense we understand, like music, which is withdrawn from cultural practice. In the works performed, notes of music of fragments that are considered ideologically obsolete are sometimes made, new editions are carried out. For example, the latest edition of the ballet *The Seven Beauties* (2008) no longer contains a storyline related to the class confrontation, Aisha and Menzer, which Nizami does not have. This edition of the libretto is closer to the literary source, but further from the original composer, because most of the pieces of copyright music were included in it in abbreviated form, in other places of the ballet and under other names. Music of artistic and historical value could have sounded if not for the text. By editing it, one could return a number of works by prominent Azerbaijani composers to musical practice. In the history of music, examples of replacing a text, part of it, or the name of a musical work are known. In particular, let us recall the classic example of replacing the name of Glinka's opera *The Life for*

the Tsar in Soviet times with *Ivan Susanin*, as well as its re-texting by the poet Sergey. Gorodetsky. In Azerbaijan, attempts are being made to resuscitate the musical works of Azerbaijani composers, undeservedly forgotten because of their attachment to an irrelevant text. With a partial replacement of the text of Mammad Rahim, the “Song of Happiness” by K. Karayev began to be performed again, where the lines of praise of the Communist Party were replaced by the chanting of the tricolour state flag of the independent Republic of Azerbaijan. At the request of the applicant, Rasul Rza’s poem dedicated to Joseph Stalin, which was lyrics of Niyazi’s song *Jan Stalin*, was redone by his son, writer Anar. For the first time after almost 60 years of oblivion, it sounded under the name “Yaşa, Azərbaycan!” – Long Live, Azerbaijan! The text edition, even partial, makes it possible to bring back to life some pages of music from the Soviet period that was not performed after the collapse of the USSR.

Chapter II, *The Musical in Literature: Peculiarities of Performing Musical Subjects in The Khamsa by Nizami Ganjavi*, focuses on examining, in the light of poetics, the intermediality of how musical art was reflected in Nizami’s poetry, as the fine arts of subsequent centuries responded to the poems of *The Khamsa* with the presentation of a musical theme, and that the extrapolation of the characteristic features of the artistic vision of the era embodied in the poem *Leili and Majnun*, reflected in the peculiarity of the appeal to the theme of animals, speaks of some characteristic features of music and carpet art that have not survived to this day.

Section 2.1. *Musical Contexts of The Khamsa* consists of three subsections.

2.1.1. *On the History of Studying the Musical Code of Nizami’s Works*. The first to address the topic of music with Nizami was Azerbaijani musicologist Kubad Kasimov, who saw in Nizami’s poetry “a fertile and trustworthy material for studying the musical culture of Azerbaijan of the 12th century, and maybe even of an

earlier period"⁵² The study of the musical world of the poet himself, along with the study of the translation of his works in the works of Azerbaijani composers, characterizes the monograph by Sevda Kurbanalieva, specially dedicated to the creation of a scientific and theoretical concept that reflects the relationship of literature and music, the problem of their comparative analysis on the material of Nizami's works⁵³. The lines about music and musical instruments in Nizami's works attract the attention of not only musicologists (A. Isazade, B. Qurbanov, G. Abdullaev), organologists (S. Abdullaev, M. Kerimov), but also other humanities - philologists, orientalists, philosophers, ethnographers - who in their publications often quote them both in the original and in translations. But with rare exceptions, researchers use poetic translations from Farsi, as described in the subsection **2.1.2. The Problem of Distortion of Information about Music in Poetic Translations of Nizami's Poems**. However, a comparison of different poetic translations is enough to make sure that they are inconsistent with each other, and therefore to doubt their adequacy to the original. The mistakes made by translators are noteworthy. From the poetic point of view, the sounding lines "*At the feasts, two furlongs long, lined up in a row, changs and rubabs sang, and barbat sounded*"⁵⁴, will cause a deep distrust of the conductors. Farsang is a measure of length equal to ten kilometres approximately. Even if we assume that this is a hyperbole, the author clearly implied a very long distance. Musicians playing on plucked string instruments, which are the three listed, had to stand at a distance of each other's ears to organize a joint game (and it, according to Nizami, was supposed to be just that, since they stood in a row). However, without the organizing rhythm of sonorous percussion instruments, this would not have been possible. Without

⁵² Касимов, К.А. Очерки из истории музыкальной культуры Азербайджана XII в. // Искусство Азербайджана, т. II, под общей редакцией У.Гаджибекова. – Баку: Издат. АН Азерб. ССР, – 1949, – с. 11..

⁵³ Курбаналиева, С.Ф. Музыкальный мир Низами Гянджеви. – Киев: Автограф, – 2009, – 262 с.

⁵⁴ Низами. Семь красавиц. Пер. В.Державина. – Москва: Гос.издат. худож.лит., –1959. – с.131.

owning Farsi to read Nizami in the original, we turned to the philological translations of Rustam Aliyev into Russian and Azerbaijani languages and found that Nizami's musicians were not lined up in rows, but in rows (that is, at least in two rows), which further confirms the need for a joint game, and the necessary, but missed by the translator, drums, Nizami, as expected, is present. These are the drums: "*Lined up in rows two furlongs long, Musicians played the drums, the rubabs and the changs*"⁵⁵ (emphasized by me - AB). Thus, Nizami depicted what could be reality. A characteristic feature of his literary style is, in particular, realistic accuracy in the description of musical instruments and the nuances of playing music. The absurdities encountered in the text in their description turn out to be errors of translators, and not of the poet. To better understand the specifics of musical reflection in Nizami and to identify certain distinctive characteristics of his work, it is advisable to compare with how it is done by others, which is undertaken in subsection **2.1.3. Music by Nizami and Shakespeare (comparative description)**. A comparison of how Nizami approaches the musical theme with how it is presented by other poets, in particular by Shakespeare, shows that Shakespeare has a generalized aesthetic perception of music, while Nizami has a wide range of musical representations - from aesthetic to deeply detailed, practical and theoretical. Musical attracts his attention much more often. "*They talk about music in Shakespeare's plays, they argue ... - this means that music becomes something external. They don't talk about what is a necessary element of life: they live by it*"⁵⁶ Nizami's poems no longer contain abstract discourse on music, but a concrete description of the performance of music, the need for playing music, i.e. her presence as a vital necessity.

In addition to the poet's perception of music "*as the most important factor in human knowledge*"⁵⁷ the appeal to musical topics

⁵⁵ Низами Гянджеви. Семь красавиц. Филологический перевод с фарси, предисловие и комментарии Рустама Алиева. – Баку: Элм, – 1983, – с. 134.

⁵⁶ Конрад, Н.И. Запад и Восток. Статьи. – Москва: Гл.ред.восточной литературы. – 1966, – с.294.

⁵⁷ Иса-заде А.И., Курбанов, Б.О. Низами и музыка. – Баку: Элм, –1999, – с..3.

in Nizami's work falls under such specific areas as a) music in the political life, b) the artistic and aesthetic significance of music, c) the performing tradition, role and place of a musician, d) musical instruments, e) musical and theoretical aspects. The words of A. Rajabzoda "Every poet was at the same time a music theorist"⁵⁸ said in relation to Firdawsi and the Samanid era can rightfully be attributed to Nizami Ganjavi and his time. The description of music in the poetic text of Nizami's poems, setting an example of the roll-call of various "texts", quotations, ecfrosis from the 12th century known as the Muslim Renaissance, can be classified as referential intermediality⁵⁹.

2.2. Literature as an Occasion to Reflect Musical Practice in the Visual Arts. For centuries, Nizami's works, copied by numerous calligraphers from different parts of the Muslim world, circulated throughout the region, becoming bridges between people and eras. The manuscript books were richly illustrated by artists, representatives of various schools from Tabriz and Shirvan to Herat and Bukhara, "supplying the art of miniature with an extraordinary abundance of themes and plots: his *Khamsa* together with *Shakhnameh* by Ferdowsi were the most illustrated literary works"⁶⁰ The miniatures that have survived to this day carry, among other things, information about the contemporary musical practice of the Muslim East, being thus an object of interest for musicologists, in particular, music historians and organologists, who are attracted to musical instruments depicted in miniatures of past centuries. In particular, based on the iconography of musical instruments, as well as using information about them from medieval musical treatises, poetic works and memoirs of foreign travelers, Majnun Kerim recreated in 1975-2010 replicas of several missing musical

⁵⁸ Раджабзода, А. Классические традиции музыкальной мысли эпохи Фирдоуси // «Шахнаме» Фирдоуси – величайшее художественное творение в истории мировой цивилизации. Тезисы симпозиума. – Душанбе, – 1994, – с. 71.

⁵⁹ Исагулов, Н.В. Интермедальность и интермедии. http://intermediality.blogspot.com/2013_05_01_archive.html

⁶⁰ Parrello, D. *Kamsa of Nezami* // Encyclopedia Iranica. <http://www.iranicaonline.org/articles/kamsa-of-nezami>

instruments⁶¹. In total, he, along with employees of the Scientific Laboratory for the Restoration and Improvement of Ancient Musical Instruments at the Baku Academy of Music named after Uzeyir Hajibayli, recreated eleven instruments. These are the *chang*, the *rubab*, the *rud*, the *chogur*, the *barbet* (or barbed, barbat), the *Shirvan tanbur*, the *chagane*, the *gopuz*, the *santur*, and also not found in miniatures the *nuskhe* - an instrument invented by 13th-century musicologist Sefiaddin Urmavi.

The principle of “tandem reading” (L. Kramer) of the literary source and music, extrapolated to the parallel “reading” of Nizami’s texts and illustrating their miniatures made it possible to identify a number of historical facts related to the traditions of medieval everyday and palace music playing in the Muslim East, about which, like some errors of their modern interpretation are stated in subsections **2.2.2. Correlation of Thumbnails with Text: Speculation and Citation**, **2.2.3. The Issue of Identifying Singing Musicians in the Illustrations for The Khamsa**, **2.2.4. Musical Instruments and Musicians: Hierarchy and Priorities** and **2.2.5. Problems of the Modern Interpretation of the Iconography of Musical Instruments of the Past**. Iconography and literature, providing us with extremely important, rare information about musical instruments, are often the only sources for reconstructing the picture of the musical life of the distant past. They can be correctly understood only if they are analyzed as manifestations of normative intermediality in the corresponding historical and cultural context. “The general picture of oral music of past centuries is revealed gradually and not to the end, and individual grains of knowledge drawn from various sources shed only a subtle light on its various sides”⁶² Therefore, an adequate interpretation requires close attention to all the smallest details, when none of them can be ignored. So, often for singers in miniatures they take figures depicted defective in their hands. However, the lines from Nizami's poems indicate that

⁶¹ Керим, М.Т. Азербайджанские музыкальные инструменты. – Баку: Индиго, –2010, –194 с.

⁶² Халык-заде, Ф. Музыкальные аспекты изучения «Китаби Деде Коркуд» // Коркыт және Улы Дала сазы. – Алматы: Арна – б, – 2011, – с. 16.

singing could be combined and combined with playing musical instruments. For example, in the tale of the seventh beauty, the girl poured out her sadness about the interrupted date in the song, accompanying herself on the chang: “*Taking the chang, at midnight, fingering the strings of the chang with her fingers, she sang: “ Spring has come ...”*”⁶³. In *Leili and Majnun* it is said that the changist “*without high and low sounds does not sing*”, and in the *Eskandernameh (The Book of Alexander)*, the last of *The Khamsa’s* poems, the slave Nistandardzhikhan, fulfilling Eskander’s desire, also sings with the chang in her hands. In the poem *Khosrow and Shirin*, “*Nakisa sings and plays the chang on behalf of Shirin, Barbed sings and plays the barbet on behalf of Khosrow. Shirin and Khosrow tell their “musical representatives” (doubles) about what and how to sing, and the musicians clothe their desires in words (gazelles) and select the appropriate mood for them*”⁶⁴.

Since there is no mention of a musician performing exclusively a singing mission (that is, not playing, but singing to the accompaniment of other musicians) in *The Khamsa*, there is no need to talk about the presence of such, at least in the Nizami’s era. And since in the art of miniature also there almost absent (or very few) images of a clearly singing person (i.e. with an open mouth), it seems a mistake to strictly differentiate singers and musicians-performers. Any of the musicians depicted in the miniatures with an instrument, whether it be def or another (of course, with the exception of wind instruments), could also sing, which was natural in an era when art was marked by greater syncretism compared to the present. Ignoring the fact of syncretism of the art of antiquity and the Middle Ages leads to inaccuracies in the identification of the singer in the visual arts of the era exclusively by the open mouth and by the characteristic positions of the hands (near the mouth or throat) or by

⁶³ Низами Гянджеви. Семь красавиц. Филологический перевод с фарси, предисловие и комментарии Р.Алиева. – Баку: Элм, –1983, – с. 339.

⁶⁴ Абдуллазаде, Г.А. Музыка, Человек, Общество... Баку: Язычы, – 1991, – с. 149.

the absence of a musical instrument in the depicted figure, as is often found in interpretations in musicological literature.⁶⁵

Barbed (or Borbad), according to the information about him as a real historical person, gleaned from the written monuments, “became famous mainly as a composer (xuniyakaran), songwriter (Shrudsrashan), theorist (xuniyakih), singer (chikamakxvan) and instrumentalist ((saznivag))”⁶⁶.

Azerbaijani poetry provides examples of the combination of a singer and an instrumentalist in one person, up to the 19th century inclusive. The poet Seyid Azim Shirvani (1835-1888) asks in his “Müxəmməs”: “*Qoymaz ol tarı müğənni niyə ağusindən*”⁶⁷ - Why does the singer not part with his tar? This suggests that before the reconstruction of the tar at the end of the 19th century by Mirza Sadikh (Sadikhdjan), before which the tar was kept on his knees during the game, the musician could both sing and play on it at the same time. When the reconstructed improved tar, supplanting its old form, began to be held on the chest during performance, this complicated the singing and shifted the focus of the performers' attention from singing to the virtuosity of playing, i.e. there was a demarcation of the specializations of musicians.

In Azerbaijan, at present, such syncretism is observed only in the art of the Ashiq, which has preserved the “*archaic, relict features of music*”⁶⁸ Thus, it is safe to say that any of the instrumentalists depicted in the miniatures could sing, except for the brass players. It can also be assumed that they could replace each other in singing and, possibly, sing as an ensemble. The lack of open mouths is explained by the fact that it was aesthetically alien to the art of miniature, which avoided direct manifestations of sensuality and naturalism.

⁶⁵ Нуршарг, Х. Певец и общество в иранской культуре // – Москва: Музыкальная академия, – 2014, №1, – с.159.

⁶⁶ Раджабов, А. Традиции классической музыкальной культуры эпохи Сасанидов. – Душанбе: ООО Контраст, – 2005, – с. 46.

⁶⁷ Şirvani Seyid Əzim. Seçilmiş əsərləri. Üç cildə. – Bakı: Avrasiya Press, – 2005. – s. 386.

⁶⁸ Köçərli, İ.T. Sənətlərin sintezi probleminin tədqiqi aşıq sənəti // – Bakı: Musiqi dünyası, – 2010, 3/43, – s. 42

Section 2.3. Symbolism and Ornamentality: the Bestiary of the Poem *Leili and Majnun*, consisting of the two subsections, is dedicated to deciphering the unreal, and therefore unexpected for the only realistic poem of *The Quinary (The Khamsa)*, of the community of predators and herbivores that surrounded Majnun, and what this image can say about music and other non-preserved samples of art XII century. The poet's focusing on the animals in the Leyli and Majnun requires close attention, therefore, in subsection **2.3.1. The Originality of the Interpretation of the Theme of Animals in the Poem *Leili and Majnun*** was the first attempt to study this topic. From the standpoint of ontological poetics, Majnun in the society of carnivores and herbivores, by all indications, falls within the concept of a visible "emblem, mortgage, business card" (L. Karasev), which, falling out of the poem's realism, are "*the different in the text ... Speaking the language ... metaphysics, the other is capable of shedding light on what is homogeneous*"⁶⁹ The explicit emphasis in the text of the poem and the repeated, persistent repetition of the motive "Majnun and the Beasts" made it well remembered by readers of the poem and known even to those who have only a general idea of it. It is no coincidence that this motif is repeatedly captured in the visual and applied arts, being one of the favorite plots of the poem for miniaturists illustrating it, for carpet-makers and painters. That is, Majnun with animals can be attributed to such images that L. Karasev writes about as being distinguished "symbolically" and therefore noticeably speaking against the general background of the story: "*This kind of "symbolic condensation "is not just "details "of the text, but something that relates to the most important semantic lines of the narrative*"⁷⁰ ... *The emblem converges at one point the most important semantic lines of the literary text, including implicit ones*"⁷¹... *In non-obvious semantic structures, their differentness is important, unlike the whole array of the narrative*"⁷². For the

⁶⁹ Карасёв, Л.В. О «закладах» в литературе (проблема неочевидных смысловых структур) // – Москва: Вопросы философии, – 2012, №9, – с. 86.

⁷⁰ Ibid., – p. 75-76.

⁷¹ Ibid., – p. 80.

⁷² Ibid., – p. 85.

realization of the idea of Sufi love for animals as God's creatures, two episodes of Majnun saving the deer and the gazelle from the hunters and separate remarks in the story were quite enough in the poem.

The search for the answer to the question “Why did Nizami see his hero this way - surrounded by different animals?” lead to the observations outlined in subsection **2.3.2. Features of the Artistic Vision and Features of Nizami's Artistic Vision and Methods of Depiction as Characteristic Features of the Arts of His Era.** Revealing the peculiarities of Sufi poetry, E. Bertels noted: “An image doesn't have a self-sufficient value at all, its purpose is to serve as a kind of verbal hieroglyph, a badge (emphasized by the applicant), covering the true philosophical meaning ... Images should cease to be only images, should become relevant philosophical concepts, hieroglyphic cover should be removed.”⁷³ It is interesting not only that Nizami repeatedly mentions the animal company of Majnun, but also the way he sees and describes it, with precise clarity marking the location of the ‘badges’ - Majnun and animals - in relation to each other. At Nizami, the figures of Majnun and animals interact with each other like motifs of ornament - individually distinguishable, they are repeated many times, arranged according to a specific configuration relative to each other, at a distance or close, touching and intertwining when one element finds support in another. The same principles of germination and clinging in the characteristic of the ornament can be traced both in the art of carpet and in the art of mugam: “Ornamentality is an important phenomenon of Azerbaijani art. ... Ornamentality in mugham has much in common with the ornamental nature of carpet art ... For example, types of geometric ornaments similar to the principle of germination in music are very popular. The principle of clinging in a spiral floral ornament is similar. Its basis is based on the following construction - each subsequent element has a support at the point of

⁷³ Бертельс, Е.Э. Заметки по поэтической терминологии персидских суфиев // Суфизм и суфийская литература. Избр. труды, т.3. –Москва: Гл. ред. восточной литературы, –1959, – с. 109-110.

tangency in the curve of the previous curl. The pattern is identical in mugham."⁷⁴

But more often the animals of Majnun are surrounded: "*Like the sovereign, closing his flanks, He sat in the middle of the animals ...*"⁷⁵, "*The animals ran around him*"⁷⁶, "*Wherever he stopped, they stood around him in a ring*"⁷⁷, etc. The framing of the centre, the circling of the workshops can be traced in other arts: "There are many examples of ornamental rotation around the main motive. Thus, the border in Azerbaijani carpets frames the centre of the medallion in several stages. In turn, in the mugham scheme, there are a number of cadenza zones" The flourishing of ornamentalism in the architecture and applied art of Azerbaijan, dating to the 12th century, was also reflected in the artistic thinking of the author of *Leili and Majnun*, because creative consciousness, in itself, is intermedial. "*The poetics of the creative process itself is outside the scope of any arts or sciences, manifesting a single mechanism for generating new messages.*"⁷⁸ The researchers usually noted concentric symbolism, spiral movement, and framing of the centre as a characteristic that manifested itself in oriental carpet art, architecture, and medieval music. A study of *Leyli and Majnun* by Nizami revealed that the same peculiarity manifested itself in his contemporary literature.

Based on the obviousness of the ornamental nature of Nizami's artistic thinking, expressed in *Leili and Majnun*, the plasticity of the images, the centripetal unfolding of the poem, the emphasis on the centre many times emphasized by the environment, and taking into

⁷⁴ Кязимова, Л.Т. Орнаментальная природа азербайджанского искусства. Мугам-ковёр. (К вопросу о функциональном анализе) <http://harmony.musigidunya.az/rus/archivereader.asp?s=1&txid=323>

⁷⁵ Низами Гянджеви. Лейли и Меджнун. Перевод с фарси, предисловие и комментарии Рустама Алиева. – Баку: ЭЛМ, – 1981, – с.217.

⁷⁶ Ibid., – с. 219.

⁷⁷ Ibid., – с. 302.

⁷⁸ Борисова, И.Е. Интермедиаальный аспект взаимодействия музыки и литературы в русском романтизме. /Автореф. канд. культурол. н./ – Санкт-Петербург, – 2000. – 254 с. <http://www.dissercat.com/content/intermedialnyi-aspekt-vzaimodeistviya-muzyki-i-literatury-v-russkom-romantizme>

account that, as rightly noted, “*the image of the world inherent in a particular person is being formed under the influence of the general picture of the world of the era in which he lives, because a person develops, mastering an existing experience of life*”⁷⁹, we can conclude: although there are examples of carpet and musical art of the 12th century such features characteristic of the Azerbaijani mugham as rotation around the main motive, singing of central sounds, when “*the sound brought to the forefront becomes the centre of the intonation movement - sung, and others - accompanying*”⁸⁰, as well as monomedial rugs became widespread in the same era have not been preserved - in the Nizami era.

Chapter III, *Intermedial Poetics of Kara Karayev's Works*, begins with **section 3.1. *Literature in the Life and Work of Kara Karayev***, which explores the composer's reading circle, starting from childhood, his reading interests in their widest range, literary predilections and how this resulted in his composing work. The evidence of his son and daughter about facts from the life of the composer and his family related to their attitude to literature was collected and summarized. **Section 3.2. “The Self-Expression of the Composer-Reader: Notes by K. Karayev on the Margins of the Books of His Home Library,”** based on the part of the Karayev’s library stored in the State Museum of Musial Culture of Azerbaijan, focuses on the composer's thoughts as a response to what he read. Since Karayev did not keep diaries, this rather intimate conversation with books, these notes “for oneself”, not intended for prying eyes, allow one to find out what really interested and worried the composer, what was not captured anywhere else: his disagreement with the written in the text (“*Stupidity!*”), words about past love, philosophical reasoning about life and death: “*It would be fair if life*

⁷⁹ Лескова, И.А. Орнамент как визуальная модель картины мира // От мифа к метафоре. Семантические и конструктивные аспекты орнаментального творчества: учеб. пособие / И.А.Лескова. – Волгоград: Изд-во ВГПУ Перемена, – 2011, – с. 3-7.

⁸⁰ Мамедбеков, Д.И. Азербайджанский мугам: музыкальный язык, форма, симфоническая интерпретация./ Автореф. канд. искусств./ – Москва, –1996, – с.23.

extended in a person in proportion to his affairs: for the benefit of people, for the benefit of life, for the benefit of progress, for the benefit good!" Thus, the library and the litter Keys on the margins of books talk about the formation of the composer's personality, contribute to an understanding of his character, creative personality and the creative process.

In section **3.3. Features of the Intermediate Transposition of the Novel *Don Quixote* by K. Karayev**, consisting of two subsections - **3.3.1. Music for G. Kozintsev's Film *Don Quixote* and 3.3.2. Correlation of Symphonic Engravings *Don Quixote* with the Literary Original Source**, the first attempt was made to “*tandem reading*” (L. Kramer) in the study of these Karayev works. Correlation of Karayev’s music with the literary works on which it was written reveals features of Karayev’s work that could have remained in the shade if this technique had been ignored. Indeed, each of his essays, written in a literary work, is the result of a careful reading of it and even study by such a sophisticated and deep reader as he was, which was shown in sections 3.1. and 3.2 . A parallel "reading" of the literary source and Karayev's works leads to certain conclusions. Comparing *Don Quixote* by Cervantes and *Don Quixote* of Karayev, we can conclude that, like the illustrators of Nizami’s poems, introducing additional characters that are not marked in the text and details that are important to the artists’s eyes, like the talented illustrators of the novel *Don Quixote*, highlighting it was engraved by Karayev with his music, i.e. illuminated many pages of the creation of Cervantes. Many, but, of course, far from all, because a long two-part novel has written a script for the film, the duration of which is less than one and a half hours (one hour twenty minutes).

The above analysis shows that Kara Karayev, in symphonic engravings, aimed at creating music inspired by the images of his beloved novel, dramatically built on alternating and contrasting emotionally different parts, while the composer did not set himself the task of thoroughly illustrating the episodes in accordance with the plot sequence. Also, he did not pursue the goal of conspicuous geographical location of music, excluding the characteristic musical elements in the film that were in Spanish colour. There is no

explicit, literal sound imagery of what is in the text of the novel in the music of the Engravings.

On the contrary, instead, Karayev “conceived” the descriptions missing in the novel. These are descriptions of the wanderings themselves, the musical embodiment of the idea of knightly duty that had just soared in the hero’s mind, and then developed into an insistent call — we use the definitions that are relevant here from the English language - Challenge, Call. He depicted the character of riding the nobles and, in general, the cold, evil power of the nobility from the "*cruel world of Cervantes*" (Vladimir Nabokov) and painted the atmosphere and grandeur of the Baroque palace. There is an example of a truly intermedial discourse, which I. Borisova described as a discourse, where the arts combined in it are aimed at interpretive relations: "*the text seeks to find in its (inosemotic) pretext something else that is implicit in itself*"⁸¹. Thus, the composer brilliantly illustrated with the music of his engravings the emotionally-shaped palette of the novel - succinctly, but at the same time almost completely having exhausted it.

Section 3.4. *Theatrical Music of K. Karayev* consists of two subsections. **Section 3.3.1. *On the Problem of the Poorly Studied Music of K. Karayev for Dramatic Theatre and Its Restoration.*** The work of K. Karayev for the drama Theatre, which, as is well known, he was very fond of, is one of the areas of music in literary works. K. Karayev composed a lot for theatres, writing music for twenty plays of twelve authors. For Baku productions, he wrote music for plays (in chronology): *Mirza Hayal* by Mir Jalal (1942), *Winners* by B. Chirskov (1947), *Othello* by W. Shakespeare (1949), *Dance Teacher* by Lope de Vega (1949), *Winter's Tale* by W. Shakespeare (1955), *The Masquerade* by M. Lermontov (1959), *The Sword of Damocles* (1959), *Anthony and Cleopatra* by W. Shakespeare (1964), *The Dead* by J. Mamedkulizade (1966), *Hamlet* by W. Shakespeare (1968).

⁸¹ Борисова, И.Е. Интермедиаальный аспект взаимодействия музыки и литературы в русском романтизме. /Автореф. канд. культурол. н./ – Санкт-Петербург, – 2000. – 254 с. <http://www.dissercat.com/content/intermedialnyi-aspekt-vzaimodeistviya-muzyki-i-literatury-v-russkom-romantizme>

For the Theatres of Leningrad, Karayev voiced four plays (in chronology): *The Optimistic Tragedy* by V. Vishnevsky (1955), *The Run* by M. Bulgakov (1958), *Artyom* by Khazin (1970) and *King Henry IV* by W. Shakespeare (1969). In Moscow, six performances were staged with his music: *The Eccentric* (1955), *A Man Drops an Anchor* by I. Kasumov (1966), *Aphrodite's Island* by A. Parnis (1969), *The Riot of Women* by Nazim Hikmet (1962), *The Life of Saint-Exupery* by L. Malyugin (1968) and *The Woman behind the Green Door* by R. Ibrahimbekov (1972). In a number of cases, highly artistic music survived the productions to which it was written, and, having gone beyond the Theatre walls, continues to sound in our days, performed independently (for example, music from the play *A Man Drops Anchor*, etc.). However, Karayev's music for drama was hardly studied, although the composer devoted most of his creative efforts and time to this. An exception are rare examples of musicologists addressing the theme of Karayev's music for *The Optimistic Tragedy* (L. Karagicheva) and Shakespearean plays (N. Efendieva, L. Kyazimova, N. Kerimova). The listed references to Karayev's Theatre music do not represent musical examples, based on personal memories, since the notes were not accessible to researchers, except for Nushaba Efendieva, who presented in her work and analyzed music examples for five Shakespearean plays⁸².

The applicant managed to identify the notes of music - in full or in fragments, author or performed by the scribe - for most of the performances for which Kara Abulfazovich composed the music. The beginning of this work was the identification of the first fragment of theatrical music of Kara Karayev in the collections of the State Musical Theatre of Music, which became the clavier of Themes of Love from the author's manuscript of music for Shakespeare's play *Anthony and Cleopatra*.

We managed to find notes of Karayev music for other performances of the Azerbaijan Drama Theatre in the State Archives

⁸² Эфендиева, Н.Т. Музыка К.Караева к шекспировским спектаклям. – Баку: Ишыг, –1986, – 96 с.

of Literature and Art named after S. Mumtaz. This is the music for the following plays (in chronology): *Mirza Hayal Mir Jalal* (1942), *Winners* by B. Chirskov (1947), *The Dance Teacher* Lope de Vega (1949), *Othello* (1949) and *Winter's Tale* by Shakespeare (1955), *Aphrodite's Island* by A. Parnis (1961), *The Dead* by J. Mamedkulizade (1966) and *Hamlet* by Shakespeare (1968). As for the Karayev notes of music for the performances of the Theatre of Russian Drama named after Samed Vurgun, they were received from there with the kind assistance of the Theatre management and are now stored in the State Museum of Musical Culture of Azerbaijan. This is the music for the plays *The Sword of Damocles* by Nazim Hikmet and the orchestral parts of the music for the play *The Masquerade* by M. Lermontov (1959).

The applicant was also able to track down and bring from St. Petersburg and Moscow materials relating to Karayev music to productions of drama Theatres. These are copies of the author's manuscript music of K. Karayev's music for the performances *Optimistic Tragedy* by Vishnevsky, *The Run* by Bulgakov and *Artyom Khazin*, as well as its sound recordings and photographs of scenes, obtained from the Alexandrinsky Theatre (formerly A. Pushkin Theatre). Another St. Petersburg Theatre - Georgy Tovstonogov (formerly The M. Gorky Theatre) - sound recordings of Karayev's music and photographs from another play, *Henry IV* by William Shakespeare, were provided. In Moscow Theatres managed to find notes for the performance of The Vakhtangov Theatre and the performance of The Maly Theatre, respectively: *A Woman behind the Green Door* by R. Ibrahimbekov and *Aphrodite's Island* by A. Parnis (a fragment).

Thus, out of twenty theatrical works of Kara Karayev, we were able to locate or collect notes (in whole or in part, in the original or in copies) and / or sound recordings of music for fifteen performances, as well as related materials (directorates, documents, photographs). They, along with materials identified in the Theatre Museum named after A. Bakhrushin, regarding Karayev's work on theatrical music (his letters, a note and letters from others), allow, finally, to get an idea of the previously unexplored pages of one of

the leading figures in the national musical culture, many of which have never even been heard in Azerbaijan. All these performances have not been playing for a long time, and, accordingly, music is not performed, which is not only of historical interest, but also of high artistic value. Forgetting a large stratum of theatrical music from the heritage of the prominent Azerbaijani composer, as well as the works of other leading composers due to text obsolescence or due to the removal of performances to which the music was written, is a serious loss for Russian culture. Therefore, they cannot but rejoice at the facts of the “return” of the heritage of Azerbaijani music luminaries. For example, based on the notes of the orchestral parts of K.Karayev’s music for the drama *Masquerade* by the composer Rauf Aliyev, identified by the applicant and accepted by the GMMCA, the score of four fragments was compiled and edited by order of the Ministry of Culture and Tourism of Azerbaijan. These are “Nina’s Romance”, “Mazurka”, “Polonaise” and “Waltz”, which were first performed at a concert dedicated to the 200th anniversary of Y. Lermontov at the Heydar Aliyev Centre. Also, in honour of the 60th anniversary of the play *The Dead*, it was renewed with Karayev music (new orchestra by R. Aliyev).

Subsection 3.4.2. *K. Karayev’s Music for Drama Theatre as the Embodiment of Musical and Literary Relationships* for the first time musical examples are given from many performances to which K. Karayev wrote music, an attempt is made to compare it with their literary content and to reveal the merits of Karayev’s musical design.

Summarizing the theme of Karayev’s music for drama, we consider it appropriate to quote the words relating to the literary qualities of the director: “*Without a special type of literary talent, it is difficult to imagine a director. The point, of course, is not that the director wrote novels and short stories, or at least articles, but that particular sense of literature, word, action, character that is organically inherent in the profession. An unmistakable flair for real literature is necessarily characteristic of a great director. ... As an*

interpreter of the play, the director closes with the literary critic.”⁸³ This quote from the afterword to the book of G. Tovstonogov, characterizing the literary giftedness of this outstanding director, when replacing the word director with the word composer, can be accurately attributed to K. Karayev, who also possessed the above qualities. He undoubtedly was distinguished by a special sense of literature, word, action, character, an unmistakable instinct for real literature and, in its interpretation, was a genuine literary critic.

Conclusion Modern musicology, as I. Pazycheva rightly notes, “*discovers new objects of research, and with them specific problems, aspects, and methods. In this way, the horizons of scientific knowledge are significantly expanded, phenomena that are especially relevant in the context of interspecific and intergenre interaction in art are included in the orbit of research attention.*”⁸⁴ Thus, the study of the relationship of literature and music in the context of Azerbaijani culture allows us to draw the following conclusions.

1. For an adequate understanding and deeper study of the facts about music presented in Hamsa, you must refer to the source or the most accurate and complete philological translations, and even critically approach those. Poetic translations, having other goals before them, sometimes sin both by distorting the facts and by transmitting the author’s text not completely, but with significant reductions, which may contain important information about music. *The Khamsa* testifies to the high level of development of the musical-theoretical thought of Nizami Ganjavi and the surrounding cultural environment. There are foundations of such sciences as organology, the history of music, the theory of frets, musical criticism, musical perception, aesthetics, and examples of the organization of musical activity. We can agree with Chingiz Kajar, who noted that “*from the*

⁸³ Рыбаков, Ю.С. Режиссёр за письменным столом. Послесловие // Товстоногов, Г.А. Круг мыслей: Статьи. Режиссёрские комментарии. Записи репетиций. – Ленинград: Искусство, – 1972, – с. 281.

⁸⁴ Пазычева, И.В. Вариантность в азербайджанской музыке. – Баку: Elm və təhsil, – 2015, – с. 3.

poems of Nizami you can get information on literally all aspects of the musical life of Azerbaijan and, to some extent, the whole East."⁸⁵

2. Miniatures inspired by *The Kamsa* were created in different parts of the Muslim world for nearly half a millennium by artists of different centuries and geography, representatives of different schools (Tabriz, Shiraz, Herat, Bukhara, etc.). Contributing to the interpretation of the literary source, miniaturists demonstrated, among other things, their good understanding and detailed knowledge of issues of contemporary musical practice. Their works provide the basis for a number of conclusions about the realities of the musical life of the Middle Ages.

3. Iconography and literature, presenting to us extremely important, rare information about musical instruments, are often the only sources for reconstructing the picture of the musical life of the distant past. They can be correctly understood only if they are analyzed as manifestations of normative intermediality in the corresponding historical and cultural context. Their adequate interpretation requires close attention to all the smallest details, when none of them can be ignored.

4. It is safe to say that Nizami was the first in the East and in the West to preach non-violence to animals, humane attitude and love for them as part of the universe. Thus, he became a forerunner of environmental ethics long before its appearance, since in his *Majnun* he clearly sees a sacrificial example of "reverence for life," sung by Albert Schweitzer in the twentieth century.

5. The study of architectonics *The Khamsa* allows us to conclude that, although samples of carpet and musical art of the XII-th century. such features characteristic of Azerbaijani mugham as rotation around the main motive, singing of central sounds, when the sound brought to the forefront becomes the centre of the intonation movement - sung, and others - accompanying, etc., as well as monomedial rugs, have not been preserved perhaps with quarters of medallions in the corners (that is, with the composition known as

⁸⁵ Каджар, Ч.О. Выдающиеся сыны древнего и средневекового Азербайджана. – Баку: Азербайджан, – 1995, – с.115.

“Ləçək turunc”), they spread in the same era - in the era of Nizami Ganjavi.

The intermedial aspects of Nizami Ganjavi’s poetry can be classified as follows. Features of the implementation of musical themes in Hamsa relate to referential intermediality (roll-call of various “texts”, ecfrasis, quotation). The reflection of Nizami’s poems in the visual arts, namely, the reflection of musical practice in miniatures on Nizami’s plots, provides examples of normative intermedia (different “texts” per plot), while questions related to the peculiarities of the embodiment of the poet’s artistic vision relate to the conventional intermediality (interaction of art codes of different types of art).

In the strongest tradition of apotropaic symbolism widespread in the Muslim East in the Middle Ages, the amulet khamsa was the most popular. With his literary heritage, Nizami - and, first of all, *The Quinary (The Khamsa)* - created the strongest, for centuries, amulet preserving his memory.

6. Musical instruments and their components (saz, tar, rubab, kamancha, strings, fretboard on the neck, bow of kamancha, plectrum, etc.), mugams with sections (Karabakh Shikeste, Rast, Shur, Shakhnaz, Seygah, Orta Seygah, Yetim Seygah, Gatar, Zabol, Hijaz, etc.), the names of musicians (Barbad, Nakisa, Zulfi Adigezalov, Khan Shushinsky, Kurban Primov, Akhmed Bakikhanov, Gabil Aliyev, etc.) appear in Azerbaijani poetry as unconditional symbols of ethnic and cultural identification, national identity, conscience and wisdom, patriotism.

7. The most prominent representatives of the Azerbaijani composer school, beginning with its founder, composer, publicist, scientist and playwright Uzeyir Hajibeyov, were closely connected with literature in their life and work. In the first half of the 20th century, musical compositions of a programmematic nature were dominated by plots and texts from the Azerbaijani literary heritage or created by the composer himself, who had literary talent. In the middle and second half of the 20th century, the heyday of composer music in Azerbaijan fell. The works of Kara Karayev, Niyazi, Jovdet Hajiyev, Fikret Amirov, Tofiq Kuliyeu, Akshin Alizade, Ismail

Hajibeyov, Faraj Karayev, Firangiz Alizade and many others are marked by further "literaturization" and the expansion of literary geography in Azerbaijani music, the active inclusion of poetry, prose and dramaturgy of world literature in both reading and education, and in the field of professional composer activity. These composers were genuine representatives of the Azerbaijani intelligentsia of the 20th century - scholars, diversified and deeply educated people, who had mastered the achievements of all world culture. They not only contributed with their talent and work to the development of the national musical culture, but, being the intellectual elite, their horizons, worldview, musical and literary creativity, influenced the spread of secular mentality and the flourishing of multiculturalism in Azerbaijan.

8. By the quantitative coverage in their music of literary works and writers of different countries, eras and directions (Muslim Middle Ages, the European Renaissance, romanticism, realism, modernism), by the range of reading, by the variety of reading interests and erudition, by the logocentricity of a significant part of their works, to the place that the written Word occupied in life and work, Kara Abulfaz ogly Karayev significantly surpasses many. Karayev-bibliophile is inherent in "*the reader's approach to literature as a powerful resource of models - not models of behavior ... but models of interpretation of life*"⁸⁶, since literature models the process of interpreting life, allowing a person to "*understand the most complex aspects of his own existence on the basis of artistic models*"⁸⁷. Without an understanding of this, which has had an unconditional influence on all of his creative and personal specifics, an adequate understanding of the phenomenon of Karayev – the Composer, the Teacher and the Man - is impossible.

9. The performance or non-performance of a musical work is often determined by its verbal content (libretto, vocal texts, names), i.e. music associated with words in the event of obsolescence of the text may be their hostage. The fate of music to a much greater extent

⁸⁶ Турышева, О.Н. Книга – чтение – читатель как предмет литературы. – Екатеринбург: Изд. Уральского Университета, – 2011, – с. 168.

⁸⁷ Ibid., – с.169.

than the fate of other arts is affected by a change of landmarks, a change of ideology, power, fashion, realities, etc. reflected in its verbal text. The existing precedents from the history of music associated with the word show that in some cases it can be brought back to life by making changes to the textual component. Maximum creativity is required in the search for ways to bring forgotten musical values back to life, which will contribute to cultural diversity - one of the undoubted priorities of modern civilization.

11. The translation of the term mutual illumination of the arts as interpenetration of arts, which is used in the Russian-language specialized literature⁸⁸, seems to be insufficiently successful, because it does not fully reflect the essence of the designated phenomenon, does not emphasize what is extremely important, and is present in a literal translation - the mutual illumination of the arts. Music, literature, visual and applied arts, architecture not only interpenetrate each other, but also illuminate each other. The study of mutual coverage and reflection of the arts contributes to an in-depth understanding of each of them individually and the phenomenon of the indissolubility of Art as a whole.

Thus, the relationship of music and literature was studied in this dissertation in the following areas:

- in the direction of generalization of musical imagery in Azerbaijani literature;
- from the standpoint of the literary presence in the Azerbaijani composer work and the definition of the circle of literary works involved in the composer work of Azerbaijan;
- in the direction of revealing evidence of musical history from literary works and illustrations to them;
- in the aspect of consideration of the literary activity of composers;
- in the mutual influence of music and literature in musical works with a verbal component on the fate of each other;
- at the level of revealing the common in artistic form;

⁸⁸ Исагулов, Н.В. Интермедийность и интермедии. http://intermediality.blogspot.com/2013_05_01_archive.html

- in terms of the developing influence of literature on the formation of the creative personality of the composer;
- from the point of view of the presence of the musical and the literary component in hermeneutic analysis.

Since gaining independence in Azerbaijan, the growth of national identity has sharply increased, and interest in domestic history and culture has noticeably sharpened. The development of interdisciplinary studies of literature and music from the standpoint of intermediality will contribute to their further study and will bring new, sometimes unexpected results along this path.

Publications Presenting the Main Results of the Thesis:

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3. Bayramova, A.H. Azərbaycan folklorunun səsyazıları Puşkin evində // – Bakı: Musiqi dünyası, – 2010, 4/45, – s. 229-231.
4. Байрамова, А.Г. Слово о музыке в поэзии Низами Гянджеви // – Bakı: Musiqi dünyası, – 2011, 4/49, – s. 37-40.
5. Bayramova, A.H. Nizami Gəncəvinin “Xəmsə”sində musiqi mövzusunun xüsusiyyətləri haqqında // – Bakı: Azərbaycan Milli EA-nın “Nizamişünaslıq”, – 2011, № 1, – s. 124-133.
6. Bayramova, A.H. Qara Qarayevin həyat və yaradıcılığında ədəbiyyat // – Bakı: Harmoniya (Harmony), – 2011, № 10, <http://harmony.musigi-dunya.az/RUS/archivereader.asp?txtid=481&s=1&iss=22>
7. Bayramova, A. Musical Practices of Persian speaking Muslim World in the Illustrations to Nizami’s Khamseh // – Bakı: Müasir Mədəniyyətşünaslıq, – 2012, № 1 (9), – s. 77-81.
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9. Bayramova, A. Nizami Ganjavi and Music // Literature and Music. Proceedings of the ICLM Annual Conference 2011. International committee for literary museums. ICOM. – Paris, 2012, – p. 21-28.

10. Bayramova, A. Poetry of Nizami Ganjavi as a Source of Information on Musical Practices of Central Asia // Abstracts of the conference Musical Geographies of Central Asia. University of London, SOAS, May, 2012.

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11. Байрамова, А.Г. Животные в поэме «Лейли и Меджнун» // Вопросы искусствоведения и культурологии (сборник статей). – Новосибирск: Сибак, – 2013, – с. 172-183.

12. Bayramova, A. Baku in the Memories and Works of Musicians and Men of Letters // Abstracts. ICOM General Conference. – Rio de Janeiro, – 2013, – p. 14.

13. Байрамова, А.Г. Литература в жизни и творчестве Кара Караева // – Москва: Музыкальная академия, – 2013, № 3, – с. 96-103.

14. Bayramova, A. Azerbaijani Traditional Musical Instruments: Problems of Interpretations of Texts and Iconography // Materials of the 3rd Mugham Symposium. – Baku, – 2013, – p. 47-54.

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16. Bayramova, A. Baku in the Memories and Works of the Musicians and Men of Letters // – Bakı: Musiqi dünyası, – 2014, №2(59), – p. 7131-7137.

17. Байрамова, А.Г. Музыка у Низами и Шекспира // Павермановские чтения. Литература. Музыка. Театр. Вып.2. Под ред. О.Н.Турышевой, – Екатеринбург: Ажур, – 2014, с. 15-28.

18. Поэмы Низами Гянджеви в контексте взаимоотражения искусств. – Баку: Е.Л. ООО, – 2014, – 152 с.

19. Bayramova, A.H. Türklerin medeni mirasını yorumlama hakkında // “Dede Korkut mirası – Türk halklarının manevi hazinesidir” Uluslararası bilimsel-teoretik konferans bildileri. – Алматы: ARNA, – 2014, – s. 146-154.

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Address: 98 Shamsi Badalbeyli street, Baku AZ1014 Azerbaijan

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