

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**SAGA GENRE AS A THEME AND CONCEPTION IN THE  
CREATIVITY OF AZERBAIJANI COMPOSERS**

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## GENERAL CHARACTERISTICS OF THE WORK

**Relevance and processing degree of the topic.** The epic genre, which is considered a branch of oral folk literature, has experienced its development over the centuries and throughout the time has conquered the highest stages in written resources, folklore, visual arts, and musical poetic ashig creativity. Since the beginning of the 20th century, epic themes have begun to occupy a huge place in the works of Azerbaijani composers and found their unique display in works of various genres. Works of various genres written on the basis of epic themes are also found among the works of Azerbaijani composers. Certainly, it is a complex and multifaceted task to completely cover all the works of national composers dedicated to epic themes. Consequently, the saga genre, which is considered one of the epic genres, takes a central place in our research.

It is a known fact that many operas and ballets were written based on sagas, and composers showed the general structure and form of the saga genre in symphonic, chamber-instrumental, and even vocal works. All these are aspects that determine the relevance of our topic.

First and foremost aspects of the study of epics in the composer's creativity is that it consists of parts of prose and poetry, its richness of form and structure, multivariation and its close connection with the "Ashig" creativity. Due to the fact that the art of Ashig always influences the creativity of Azerbaijani composers. For this reason, it is not accidental that the music of love can be felt in the works of many composers written on the basis of sagas.

From the end of the 19th century to the beginning of the 20th century, the fields of folklore studies and ethnomusicology appeared as a branch of musicology, and the process of studying sagas began to take on special importance. From this point of view, the researches of Russian, European and Azerbaijani ethnomusicologists are one of the main sources in our research work to thoroughly study the peculiarities of the "saga" genre.

Erich Moritz von Hornbostel and Kurt Sachs<sup>1</sup>, one of the first european ethnomusicologists, as well as one of the Russian ethnomusicologists Viktor Mikhailovich Belyayev<sup>2</sup>, Yevgeniy Vladimirovich Gippius<sup>3</sup>, Kliment Vasiliyevich Kvitka<sup>4</sup>, Feodosiy Antonovich Rubsov<sup>5</sup>, made valuable contributions to the science of music by studying the ethnic culture, traditions, folklore, including saga creation of various peoples. They gave over time, folklorist scholars such as Claude Levi-Strauss<sup>6</sup>, Algirdas Juylen Greimas<sup>7</sup>, Sofia Isaakovna Mints<sup>8</sup> and Erna Vasilyevna Pomerantseva, Yuri Mikhailovich Lotman<sup>9</sup>, Boris Andreyevich Uspensky<sup>10</sup>, Maurice Konstantinovich Azadovsky<sup>11</sup>, Vladimir Yakovlovich Propp<sup>12 13</sup>,

<sup>1</sup> Хорнбостель Э.М. фон., Заск К.Л. Систематика музыкальных инструментов/ Пер. И.З.Алендера// Народные музыкальные инструменты и инструментальная музыка/ Э.М фон Хорнбостел., К.Л. Заск – Москва: Советский композитор, – 1987, -с.229-261.

<sup>2</sup> Беляев, В.М. О музыкальном фольклоре и древней письменности / В.М.Беляев. – Москва: Советский композитор, – 1971. – 238 с.

<sup>3</sup> Гиппиус, Е.В. Избранные труды в контексте белорусской этномузыкологии / Е.В.Гиппиус. – Минск: Технология, – 2004. – 284 с.

<sup>4</sup> Квитка, К.В. Избранные труды в двух томах, т.1/ К.В. Квитка. – Москва: Советский Композитор, -1971, – 384 с.

<sup>5</sup> Рубсов, Ф.А. Статьи по музыкальному фольклору/ Ф.А. Рубсов. – Москва: Советский Композитор, -1971, – 220 с

<sup>6</sup> Леви-Стросс К.Р. Мифология / К.Р.Леви-Стросс. – Париж: Флюид Фри Флай, – I-IV том, – 2007. – 2096 с.

<sup>7</sup> Греймас, А.Ж. Структурная семантика. Поиск метода (перевод с французского Л.Зиминой)/ А.Ж. Греймас. – Москва: Академический Проект, -2004. – 368 с.

<sup>8</sup> Минц, С.И., Померанцева Э. В. Русская фольклористика / С.И.Минц., Э. В. Померанцева. – Москва: Просвещение, 1971, – 415 с.

<sup>9</sup> Лотман, Ю.М. Внутри мыслящих миров / Ю.М. Лотман. – Москва: Языки русской культуры, – 1999. – 464 с.

<sup>10</sup> Успенский, В.А. Туркменская музыка / В.А.Успенский. Туркменистан: – Ашхабад, – Т 1, – 1979. – 381 с.

<sup>11</sup> Азадовский, М.К. История русской фольклористики / М.К.Азадовский. – Москва: Гос.уч.-пед.изд. Минист.Прос.РСФСР, – 1958. – 406 с.

<sup>12</sup> Пропп, В.Я. Морфология сказки / В.Я.Пропп. – Москва: Наука, – т.2, – 1969. – 170 с.

<sup>13</sup> Пропп, В.Я. Русский героический эпос / В.Я.Пропп. – Ленинград: Лабиринт, – 2006. – 624 с.

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

1. Fəracova H.S Azərbaycan bəstəkarlarının simfonik yaradıcılığında “Dastan” konsepsiyasının təzahürünə dair // – Bakı: Elmi əsərlər ADMİU, – 2016. – № 22, – s. 89-93.
2. Fəracova-Cabbarova, H.S. Sərdar Fəracovun “Beyrək” vokal-simfonik balladasında dastan janrının struktur xüsusiyyətləri // Doktorantların və gənc tədqiqatçıların XXI Respublika Elmi Konfransının materialları, – Bakı, – 2017, – s.242-243.
3. Fəracova-Cabbarova, H.S. Kamera-Instrumental musiqidə “Dastan” konsepsiyasının təzahürünə dair // “Türksoylu Xalqların Musiqi Mədəniyyətinin Tədqiqi Problemləri” XVI Beynəlxalq elmi-praktiki konfransın materialları, – Bakı, – 2017, – s.148-152.
4. Fəracova-Cabbarova, H.S. Dastan – musiqidə bədii-estetik anlayış kimi // – Bakı: Konservatoriya, – 2017. – № 3(37), – s.63-66.
5. Fəracova-Cabbarova, H.S. Sərdar Fəracovun “Xətai” simfoniya – dastanı // – Bakı: Harmoniya, – 2018. – № 17.
6. Fəracova-Cabbarova, H.S. Cavanşir Quliyevin “Dastan” Simfoniyası // – Bakı: Mədəniyyət dünyası, – 2018. – № 35, – s. 87-96.
7. Fəracova-Cabbarova, H.S. Cavanşir Quliyevin “Oğuznamə” baletindən süita // – Qazaxıstan: Poisk, – 2018. – № 2, – s. 64-67.
8. Farajova-Jabbarova, H.S. “Mugham-Dastan” by Yashar Khalilov //6th International Conference Ohrid-Vodici “Diaspora, Transnationalism, Transcultural Capitalism and Intercultural Communications as New Forms of Social Capital”, Macedonia, 17-19 january, – 2018, – s. 281-284.
9. Fəracova-Cabbarova, H.F. “Dədə Qorqud” dastanının müasir musiqi təfsiri // – Bakı: Mədəniyyət.az, – 2019. – № 6, – s.55-58.
10. Фараджова-Джаббаровва Х.С. Проявление концептсферы дастана в творчестве азербайджанских композиторов // – Москва: Музыка и время, – 2020. – № 6, – с.36-42.

way. While stage works are subject to the theme and plot line of epics, symphonic works are more subject to form and structural elements of epics and saga concepts. In the chamber-instrumental and vocal-instrumental works, the features of the prose and verse parts of epics stand out more.

The classical Azerbaijani composers of the 20th century based the theme of the saga in their stage works and wrote opera-saga, ballet-saga, etc. they have created. On the other hand, the modern Azerbaijani composers of the 20th-21st centuries, in addition to stage works, create musical epics, partly based on the plots of epics in other musical genres, giving more space to free and creative imagination. For example, even if a certain epic hero is mentioned within the symphony, the course of events is a direct result of the composer's imagination. As an example, we can mention S.Farajov's "Xətai" symphony-saga. The course of events in this symphony is the composer's own invention. Although J.Guliyev describes Uzeyir Hajibeyli as the hero of the saga in the "Saga" symphony, of course he is not a real epic character. Here the general concepts (individual elements of the epic) are based more than the themes, plot and content of the saga.

In some works of Azerbaijani composers, the intonations of ashig music are replaced by mugham intonations, expressing the narrative and fluidity of sagas. For example, A.Alizade's "Saga" for piano and F.Alizade's "Saga" for solo violin, Yashar Khalilov's "Mugam-Saga" are examples of the so-called.

The analyzed works lead us to the conclusion that the Azerbaijani school of composition created by Uzeyir Hajibeyli continues to refer to the saga genre as a theme, concept and concept to this day, and this is one of the main aspects that show the uniqueness of the Azerbaijani school of composition. Many Azerbaijani composers have succeeded in creating musical sagas of various forms based on the epic thinking.

In the appendix section of the dissertation, examples of the analyzed musical works and notes on the research are disclosed.

Aleksandr Aleksandrovich Semyonov<sup>14</sup>, Vasiliy Vasilievich Radlov<sup>15</sup> have discovered interesting researches. In particular, V.Y.Propp's works "Русский героический эпос" ("Russian heroic epics"), "Морфология сказки" ("Morphology of fairy tales") opened the way for the study of new areas in the science of ethnomusicology and folklore. As well as the books "Туркестанский сборник" ("Turkistan collection") compiled by A.A.Semyonov, «Кюи Коркыта» ("Korgud sounds") by V.V.Radlov are especially important for the next generation of folklorists and ethnomusicologists to define new scientific research paths.

Among the foreign musicologists who continued the theoretical meetings of the above-mentioned scholars and studied the relationship between epic traditions and music, V.M.Belyayev's "О музыкальном фолклоре и древней письменности" ("About musical folklore and ancient manuscripts"), Svetlana Aleksandrovna Stasyuk's<sup>16</sup> "Некоторые принципы драммурии русской эпической оперы в ее связях" с традициями древнерусского искусства" ("Some principles of the relations of russian epic opera dramaturgy with ancient russian art"), by Alma Bektursynova Kunanbayeva<sup>17</sup>, "проблема казахской эпической традиции" ("Problems of the kazakh epic tradition") by Polina Vasiliyevna Pavlova<sup>18</sup>, "Претворение изображение драмурагии эпоса олонхо в якутском оперном искусстве" ("The embodiment of the dramaturgical features of the olonkho epic in the art of yakut opera"), Nadejda Nikolayevna Nikolayeva's<sup>19</sup> «Якутский

<sup>14</sup> Туркестанский сборник / Сост. Семёнов А.А. – Ташкент: [н.р.], – том 568, – 1916. – 200 с.

<sup>15</sup> Радлов.В.В. Кюи Коркыта. Редактор Мусабек Жаркинбеков. – Алматы, Онер, – 1987, 57 с.

<sup>16</sup> Стасюк, С. С. Некоторые принципы драматургии русской эпической оперы в ее связях с традициями древнерусского искусства: / Автореферат диссертации кандидата искусствоведения / – Москва, 1991. – 25 с.

<sup>17</sup> Кунанбаева, А.Б. Проблема казахской эпической традиции: / Автореферат диссертации кандидата искусствоведения / – Ленинград, 1984. – 25 с.

<sup>18</sup> Павлова, П.В. Претворение особенностей драматургии эпоса олонхо в якутском оперном искусстве: / Автореферат диссертации кандидата искусствоведения / – Уфа, 2012. – 25с.

<sup>19</sup> Николаева, Н.Н. Якутский героический эпос - олонхо и зарождение национальной оперы: / Автореферат диссертации кандидата искусствоведения / – Москва, 1989. – 25с.

героический эпос и Олонхо и зарождение национально оперы» («Yakut hero epic - olonkho and the emergence of national opera»), Gulnara Kazymovna Abulgazina's<sup>20</sup> «Казахская эпическая опера семидесятых годов» («Kazakh epic opera of the seventies»), «Эпос и эпическое в музыке» («Epic and epicness in music») by Gilina Borisovna Poltavtseva<sup>21</sup>, «"Богатырская" симфония Бородина» by Igor Fedorovich Belza<sup>22</sup> («Borodin's "Bahadır" symphony»), Valentina Nikolaevna Kholopova's<sup>23</sup> «Музыка как вид искусства» («Music as a kind of art»), Anna Amrakhovna Amrakhova<sup>24</sup> «Когнитивные аспекты интерпретации современной музыки. На примере творчества азербайджанских композиторов» («Interpretation of the cognitive aspect in modern music. On the example of the creativity of Azerbaijani composers») works were used in our research.

Of course, the scientific researches of Azerbaijani ethnomusicologists were also addressed.

Led by Uzeyir Hajibeyli<sup>25</sup>, Amina Eldarova<sup>26</sup>, Tariyel Mammadov<sup>27</sup>, Azad Ozan Kerimli<sup>28</sup>, Irada Kocharli<sup>29, 30</sup>, Kamila

<sup>20</sup> Абулгазина, Г.К. Казахская эпическая опера семидесятых годов: / Автореферат диссертации кандидата искусствоведения / – Москва, 1990. – 18с.

<sup>21</sup> Полтавцева, Г.Б. Эпос и эпическое в музыке: / Диссертация канд. искусствоведения / – Москва, 1997. – 345 с.

<sup>22</sup> Бельза, И.Ф. Вторая «Богатырская» симфония Бородина / И.Ф.Бельза. – Москва: Музгиз, – 1960. – 20 с.

<sup>23</sup> Холопова, В.Н. Музыка как вид искусства / В.Н.Холопова. – Москва: Лань, Планета музыки, – 2014. – 320 с.

<sup>24</sup> Амрахова, А.А. Когнитивные аспекты интерпретации современной музыки. На примере творчества азербайджанских композиторов: / Автореферат диссертации кандидата искусствоведения / – Москва, 2005. – 40 с.

<sup>25</sup> Üzeyir Dünýasy. – Bakı: Şərq-Qərb, – 2008, – 543 s.

<sup>26</sup> Eldarova, Ə.M. Azərbaycan aşiq sənəti / Ə.M.Eldarova. – Bakı: Elm, – 1996. – 200 s.

<sup>27</sup> Məmmədov, T.A. Koroğlu aşiq havaları / T.A.Məmmədov. – Bakı: Apostrof, – 2010. – 376 s.

<sup>28</sup> Керимов А.К. (Азад Озан Керимли). Таузская школа ашыгов Азербайджана: / Диссертация кан.искусствоведения / – Баку, - 1995. – 190 с.

<sup>29</sup> Köçərli, İ.T. Aşiq sənəti: musiqili poetik janrlar / İ.T.Köçərli. – Bakı: Səda, – 2010. – 220 s.

<sup>30</sup> Köçərli, İ.T. Aşiq sənəti: sinkretizm və sintez problemləri / İ.T.Köçərli. – Bakı: Səda, – 2011. – 217 s.

content of epics, express their personal attitudes towards epic plots and create new forms of content within program music. None of the composer's works written on the basis of epics are completely dependent on the epic saga genre, but at least some of the most important elements (theme-content, idea line-plot, form-structure, concept sphere and individual concepts) specific to epics are applied.

Manifestations of the literary epic genre in the composer's creativity are rich with new findings in the symphonic and chamber-instrumental genres. Because composers in these genres express their personal attitudes towards epic plots, regardless of the theme and content of epics, and create new forms of content within programmed music. None of the works of composers written on the basis of epics are completely dependent on the epic genre, but at least some of the most important elements (theme-content, idea-line-plot, form-structure, conceptual sphere and separate concepts) specific to epics are applied.

Thus, the overview of the analyzed works leads us to the conclusion that the Azerbaijani composers of the late 20th and early 21st centuries interpreted the concepts characteristic of epic creativity in their works in a unique way. It is typical that Azerbaijani composers were able to reconcile the archetypal features of these concepts with the peculiarities of modern compositional techniques. Here, the genre of the literary-epic is reflected in different ways, subject to the modern writing technique of the composer's creativity. While stage works are subject to the theme and plot of epics, symphonic works are more subject to form and structural elements of epics and epic concepts. In the chamber-instrumental and vocal-instrumental works, the features of the prose and verse parts of epics stand out more. Prose means eloquence, fluidity, and epicness. The poetic part includes addresses (“xanım” – “my khan”, “bəyim” – “my gentleman”), archaic words, reminders, declamation-type monologues, etc. belongs to. All these aspects result in the interpretation of the theme and concept of the epic genre in the works of Azerbaijani composers.

Thus, at the closing period of the 20th century and the beginning of the 21st century, Azerbaijani composers interpreted the concepts characteristic of saga creativity in their works in their own

10. There are scripts called "saga" in the works of some Azerbaijani composers, which, although not related to traditional saga writing, are considered as a symbolic concept or a symbolic meaning. Based on the conducted research, it is known that the most complete forms of manifestation of the saga concept are reflected in the works of U.Hajibeyli, M.Magomayev, Z.Hajibeyov, P.Bulbuloglu, S.Farajov and J.Guliyev.

11. Composers already look at the epic in a broad sense, independently create the concept of the saga based on their thinking. It is impossible to find the contours of known European forms in these kinds of works. Such works can also be presented as "musical sagas" or "music sagas". However, in this case, "musical sagas" can be considered as a general concept. For example, F.Amirov's "symphonic mughams" are a new genre in music, "opera-saga" by U.Hajibeyli, M.Magomayev, Z.Hajibeyov, "ballet-saga" by P.Bulbuloglu, "ballad-saga" by S.Farajov, "symphony-saga" by S.Farajov and J.Guliyev, "mugam-saga" by Y.Khalilov, relatively small musical sagas that contain the ideas of epics in the "national attributes" and "symbolic" sense were introduced into music by Akshin Alizade and Firangiz Alizade. In this regard, the genres of opera-saga, ballet-saga, symphony-saga, ballad-saga, including small plays, small to large-scale works, which reflect the concept of saga, are generally summed up in the term "musical sagas". When we say "musical saga", it is possible to look at the genre of "saga" from a broader perspective and evaluate it not only as an expression of ashig creativity in the composer's work, but also as an individual and unique manifestation of the composer's imagination. Because the composer who writes a "musical saga" is not only the musical author of his work, but also a kind of poet – writer, ozan-ashig, reciter, and sometimes a hidden hero.

12. In the works written on the basis of some sagas, there are words, appeals, addresses hidden in letters, and addresses, which are examples of "encrypted music".

13. The literary saga genre in the composer's creativity is full of new findings in symphonic and chamber-instrumental genres. Because composers in these genres, regardless of the theme and

Dadashzade<sup>31, 32, 33</sup>, Sanubar Baghirova<sup>34, 35</sup>, Lala Huseynova<sup>36, 37, 38</sup>, Fattah Khaliqzade<sup>39, 40, 41</sup>, Naila Rahimbeyli<sup>42</sup>, Tutukhanim Guluzade<sup>43</sup>, Kamala Atakishiyeva<sup>44</sup> and others. Musicologists have studied the semantic aspects of epics, folk music, ashig creativity, ashig musics, ashig poetry, and paid attention to their influence on composer creativity.

It is noteworthy to mention that the Azerbaijani composers revealed their different approaches by writing interesting works based on sagas, and also showed a scientific attitude to them from a

<sup>31</sup> Dadaşzadə, K.H. "Şah Xətai" istilahdan konseptə doğru // "Muğam Aləmi" Beynəlxalq elmi simpoziumun materialları, – Bakı: Şərq-Qərb, – 2009. –s.70-77.

<sup>32</sup> Dadaşzadə, K.H. "Kitabi-Dədə Qorqud" dastanının bəzi koqnitiv modellərinə dair // "İnternational Society For Music Education. 33rd World Conference" konfransının materialları, – Bakı: 15-20 iyul, – 2018, – s.150-154.

<sup>33</sup> Dadaşzadə, K.H. "Kitabi-Dədə Qorqud" dastanının musiqi konseptsferasına dair // "Türk epos mədəniyyəti və "Kitabi Dədə Qorqud" dastanı" mövzusunda elmi-nəzəri konfransın materialları, – Bakı: Elm, – 2015. – s.14-18.

<sup>34</sup> Bağirova, S.Y. Azərbaycan muğamı: tədqiqatlar, məqalələr, məruzələr / S.Y.Bağirova. – Bakı: Elm, – c.1, – 2007. – 243 s.

<sup>35</sup> Bağirova, S.Y. Azərbaycan muğamı: tədqiqatlar, məqalələr, məruzələr / S.Y.Bağirova. – Bakı: Elm, – c.2, – 2007. – 265 s.

<sup>36</sup> Hüseynova, L.Ş. "Eşq və ölüm, yaxud ölümlə rəqs edən məhəbbət " baleti // Azərbaycan musiqi tarixi [5 cildlik]. Red. Z.Y.Səfərova. – Bakı: AMEA, – c.5, – 2020. s.286-291

<sup>37</sup> Hüseynova, L.Ş. Polad Bülbüloğlu // Azərbaycan musiqi tarixi [5 cildlik]. Red. Z.Y.Səfərova. – Bakı: AMEA, – c.5, – 2020. – 672 s.

<sup>38</sup> Hüseynova, L.Ş. Türk xalqlarının musiqisi. Ali musiqi məktəbləri üçün dərs vəsaiti. Bakı: Afpoliqraf, -2023, - 180 s.

<sup>39</sup> Xalıqzadə, F.X. "Kitabi-Dədə Qorqud" və musiqi poetikasının bəzi məsələləri // – Bakı: Musiqi Dünyası, – 2000. – № 2(3), – s.34-40.

<sup>40</sup> Xalıqzadə, F.X. "Kitabi-Dədə Qorqud"un musiqi sözlüyü // "Kitabi-Dədə Qorqud" məqalələr toplusu. – Bakı: Elm, – 1999. – s.160-168.

<sup>41</sup> Xalıqzadə, F.X. Türk xalqlarının musiqisində axsaq ritmlərin öyrənilməsi perspektivləri // "İnternational Society For Music Education" konfransının materialları, – Bakı: 15-20 iyul, – 2018, – s.484-488.

<sup>42</sup> Rəhimbəyli, N.R. "Aşıq Qərib" dastanı əsasında Azərbaycan dastanlarının melo-poetikasi / N.R.Rəhimbəyli. – Bakı: Şərq-Qərb, – 2009. – 535 s.

<sup>43</sup> Quluzadə, T.N. Üzeyir Hacıbəyli və Qara Qarayevin yaradıcılığında aşıq musiqisinin təzahür xüsusiyyətləri / T.N.Quluzadə. – Bakı: Mütərcim, – 2012. – 144 s

<sup>44</sup> Atakışiyeva, K.Ə. Şifahi ənənəli Azərbaycan professional musiqisi: aşıq və xanəndə yaradıcılığı / K.Ə.Atakışiyeva. – Bakı: Elm və təhsil, – 2020. – 136 s.

musicologist's point of view. In the list of works that we analyzed in the dissertation, Uzeyir Hajibeyli's "Əsli və Kəram" ("Asli and Karam"), "Koroğlu", Muslim Magomayev's "Şah İsmayıl", Zulfugar Hajibeyov's "Aşiq Qərib" (Ashig Garib) operas, Polad Bulbuloglu's "Eşq və ölüm" ("Love and death") ballet, Sardar Farajov's "Dəli Domrul" ("Daradevil Domrul") theater the music he wrote for his play, "Xətai" (Khatai) symphony-epic, "Koroğlu" fresco, "Beyrək" ("Beyrak"), "Banıçıqəyin həsrəti" ("The longing of Banichicek") vocal-symphonic ballads, Javanshir Guliyev's "Dastan" ("Saga") symphony, suite I from the ballet "Oguznamə", Firangiz Alizade's "Dastan" ("Saga") for solo violin, Akshin Alizade's "Dastan" ("Saga") plays for piano, Yashar Khalilov's "Mugam-saga" works. Also Uzeyir Hajibeyli, Afrasiyab Badalbeyli<sup>45</sup>, Ashraf Abbasov<sup>46</sup>, Sardar Farajov<sup>47</sup> and others composers have written interesting articles on works based on epics from a musicologist's point of view.

The research conducted on composer's works written on the basis of sagas by musicologists is also important for music science. From this point of view, "Uzeyir Hajibeyov" by Khurshid Aghayeva<sup>48</sup>, «Опера "Кёроглы" Узеира Гаджибекова". О художественных открытиях композитора» by İzabella Abəzqauz<sup>49</sup>, «Uzeyir Hajibeyov's opera "Koroghlu"» by Elmira Abasova<sup>50</sup>,<sup>51</sup>, «Оперы и музыкальные комедии Узеир Гаджибекова» ("Opera and musical comedies of Uzeyir

were reflected in epic operas. Let's note that "praise", "war", "scream", "sacredness" etc. Have concepts like those epic concepts find their manifestation in the works of Azerbaijani composers.

6. In contrast to stage works based on epics, composers in symphonic and other musical genres do not replace prose with verse, and by approaching structural issues freely and more wittily, they show the characteristics of the saga genre according to their own preferences. In epic symphonic works and works of various genres, the elements of exhortation and interpretation (remarks) are given a large place. (For example, remarks can be found in J.Guliyev's "Dastan" symphony, S.Farajov's "The longing of Banichicek" vocal-ballad). As well as some works include theatricality (J.Guliyev's "Dastan" symphony, S.Farajov's "Beyrək" and "Banıçıqəyin həsrəti" ("The longing of Banichicek") vocal-symphonic ballads have theatrical elements).

7. Richness of musical language, tempo, dynamics, national harmony, changing rhythmic lines, etc. In epic symphonic and works of various genres. Is encountered variable rhythmic lines, etc. comes from the "variantity" of the epic within the epic symphony. Composers prove that not only in oral folk literature, but also within an epic symphony, heroes can be depicted in various variants. Every description, every event related to the hero originates from the main theme from the point of view of musical language. For example, Shah Khatai is described as a warlord, a sufi-dervish, a lover, a lover, a head of state, a poet, and each description is presented in variant form, stemming from the main theme (the invocative theme beginning with the notes sol#-fa#) epic symphonic works are mainly programmatic.

8. In the works of Azerbaijani composers, epic symphonies are reflected more like epic-dramatic symphonies, because in epic symphonies, epic concepts ("war", "sigh" – "scream") create a dramatic knot. But in epic symphonies the drama does not last long.

9. Based on the forms and possibilities of symphonic, chamber-instrumental and vocal-instrumental works, epic-epic thinking manifests itself subjectively. Each composer interprets separate concepts by applying a certain part of the main features of the epic genre to his work. In some works, it is possible to find structure and form, and in others, elements of theme and inspiration, concepts.

<sup>45</sup> Bədalbəyli, Ə.B. Musiqi ilə döyünən ürək // Ədəbiyyat və incəsənət. – 1972, 18 noyabr. – s. 3.

<sup>46</sup> Аббасов, А.Дж. Узеир Гаджибеков и его опера "Кёроглы" / А.Дж.Аббасов. – Баку: АГИ, – 1956. – 65с.

<sup>47</sup> Fəracov, S.F. Üzeyir Hacıbəyli "Şeyx Sənan" operasının librettosu - İlk nəşrə ön söz // – Bakı: Musiqi Dünyası, – 2010. – № 3 (44), – s.21-29.

<sup>48</sup> Агаева, Х.Г. Узеир Гаджибеков / Х.Г.Агаева. – Баку: АГИ, – 1955. –152 с.

<sup>49</sup> Абəзгауз, И.В. Опера «Кёроглы» Узеир Гаджибекова / И.В.Абəзгауз. – Москва: Советский Композитор, – 1987. – 231с.

<sup>50</sup> Абасова, Э.А.Опера "Кёроглы" Узеир Гаджибекова / Э.А.Абасова. – Баку: Азернешр, – 1966. – 60 с.

<sup>51</sup> Абасова, Э.А. Оперы и музыкальные комедии Узеира Гаджибекова / Э.А.Абасова. – Баку: Академия Наук Азербайджанской ССР, – 1961. – 195 с.



the composer's approach from both the theme and the concept point of view. But there are works that are not related to those sagas either in terms of theme or concept.

### **The result.**

1. In stage works of Azerbaijani composers, "Saga" is directly perceived as opera-saga and ballet-saga, while in other genres it is considered as a manifestation of "saga concept". Here, the concept refers to the application of some of the aspects and regularities belonging to the epic genre to the works in a concise manner and is presented as "musical sagas".

2. On stage works written according to basis of sagas, the composer's music, libretto, plot and dramaturgical development in general are directly related to the saga genre. That is, although the composers preserve the course of the events in the original saga in the operas and make certain reductions, they do not harm the overall structure of the saga. Prose is partly based on dialogues and recitatives, while poetry is based on arias and leitmotifs. Here also recitatives are expressed with duets in ballets, monologues with solo dances, aria-duets of the main characters with adagios, choral scenes with mass dances.

3. Most epic operas begin with folk scenes and end with folk scenes. The majority of folk scenes come from patriotism and glorification of national ideas. Here, too, the traces of epic thinking show themselves. It should be noted that the epic thinking, as well as the manifestation forms of the epic genre, were manifested in a unique way in the works of Azerbaijani composers. Because epic thinking stems from national roots and affects the creativity of Azerbaijani composers in various ways.

Here, starting with the use of the word epic, the regularities of epic thinking are deeply understood by the composers and included in the interpretation of their works.

4. Among the musical genres, national ideology and national thinking find their best expression in stage works – especially in operas written on the basis of sagas.

5. Azerbaijani composers profoundly used the concepts of the epic concept sphere and the regularities of the epic genre in general

Hajibeyov"), Zemfira Gafarova's<sup>52</sup> «Uzeyir Hajibeyov's opera "Koroghlu"», Zemfira Safarova's<sup>53</sup> Ulviyya Hajibeyova's<sup>54</sup> book "Xalq dastanları Azərbaycan bəstəkarlarının yaradıcılığında ("Folk sagas in the works of Azerbaijani composers"), Raziya Aliyeva's<sup>55</sup> articles on "Şah Abbas və Xurşidbanu" ("Shah Abbas and Khurshidbanu"), "Əsli və Kərəm" ("Asli and Karam") opera, Gamar Ismailova's<sup>56</sup> "Şah İsmayıl" by M.Magomayev, J.Jabraylbeylin's<sup>57</sup> opera "Aşıq Qərib" ("Ashig Garib") Z.Hajibeyov", Kamala Shafiyeva's<sup>58</sup> «Leitmotiv system of "Polad Bulbuloglu's "Eşq və ölüm" ("Love and death")» ballet are examples of what has been said. Ethnomusicologist Kamila Dadashzade<sup>59</sup>,<sup>60</sup>, "Знаковые системы дастана" ("The sign system of the saga"), "Восхождение" ("Ascension"), Irada Kocharli's "The art of Ashig: problems of syncretism and synthesis", etc. in their scientific works, they studied and analyzed the operas written on the basis of epics from the perspective of romance studies. As well as, the scientific works of Sanubar Baghirova, Nemet Gasimli<sup>61</sup>, and Naila Rahimbeyli are a valuable contribution to the science of ashig studies. These books are

<sup>52</sup> Кафарова, З.Г. «Кёроглы» Узеира Гаджибекова / З.Г.Кафарова. – Баку: Язычы, – 1981. – 168 с.

<sup>53</sup> Сафарова, З.Ю. Узеир Гаджибеков / З.Ю.Сафарова. – Баку: Язычы, – 1983. – 64 с.

<sup>54</sup> Hacıbəyova, Ü.V. Xalq dastanları Azərbaycan bəstəkarlarının yaradıcılığında / Ü.V.Hacıbəyova. – Bakı: Nurlan, – 2010. – 100 s.

<sup>55</sup> Əliyeva, R.Ə. "Şah Abbas və Xurşud Banu", "Əsli və Kərəm"-90 // – Bakı: Musiqi dünyası ("İrsimiz"), – 2002. – № 3-4(13), – s.59-60.

<sup>56</sup> İsmayılova, Q.A. Müslüm Maqomayev / Q.A.İsmayılova – Bakı: Yazıçı, – 1985. – 63 s.

<sup>57</sup> Cəbrayılbəyli, C.M. Zülfüqar Hacıbəyov / C.M.Cəbrayılbəyli. – Bakı: İşıq, – 1985. – 107 s.

<sup>58</sup> Şəfiyeva, K.P. Polad Bülbüloğlunun "Eşq və Ölüm" baletinin leytmotiv sistemi // – Bakı: Gənc tədqiqatçılar, – 2008. – №1-2(35), – s.185-187.

<sup>59</sup> Дадаш-заде, К.Г. Знаковая система дастана / К.Г. Дадаш-заде. – Баку: Нурлан, – 2004. – 292 с.

<sup>60</sup> Дадаш-заде, К.Г. Восхождение / К.Г.Дадаш-заде. – Баку: Шерг-Герб, – 2014. – 232 с.

<sup>61</sup> Qasımlı, N.Y. Gədəbəy aşiq mühitində Miskin Vəlinin mövqeyinə dair // "Türksoylu xalqların musiqi mədəniyyətinin tədqiqi problemləri" XVII Beynəlxalq elmi-praktiki konfransının materialları, – Bakı, – 2018. s. 272-276.

also appropriate for the level of development of our subject. Let's note that the monograph "Azerbaijani music – from mugham to opera" by the musicologist scientist Aida Huseynova<sup>62</sup> is one of the first publications written in english about modern Azerbaijani music.

**Object and subject of the research.** The aim and objective of the presented research work is the "saga" genre and its various forms of manifestation in the work of a professional composer. It includes a number of operas and ballets, symphonic works, as well as chamber-vocal and chamber-instrumental works by Azerbaijani composers.

The subject of the research is the question of the reflection of sagas themes in the composer's works written in the 1st half of the 20th and 21st centuries, the concept of the epic and the aspects of embodiment of the concept, in which the opening and comparison of different approaches of the composers is intended mainly.

**Goals and duties of the research.**

1. Exhibiting our individual approaches by revising the stage works of Azerbaijani composers written on the basis of sagas;
2. To analyze the symphonic works of modern azerbaijani composers and define the saga concept;
3. To investigate the forms of manifestation of the saga genre in the vocal-instrumental and chamber-instrumental works of Azerbaijani composers;
4. To find out the influence of the saga genre, as well as ashig music, on the creativity of the composer;
5. To investigate the attitudes of classical and modern Azerbaijani composers to the saga genre, to analyze the musical language and style comparatively;
6. Find and show the manifestation of the saga concept sphere in the composer's works;
7. To compare the composer's works written on the basis of the saga with the genre of the saga.

Scientific and artistic books, monographs, brochures, articles, composer's works-scores and pianos, sketches (note manuscripts) make up the research material. Here U.Hajibeyli "Asli and Karam",

structure of the work, reminiscent of the couplet-verse form, can also be compared with the form of traditional love songs.

The second vocal-symphonic ballad of the composer called "Beyrək" is also a part of the musical epic written on the basis of one of the epics of "Dədə Qorqud", a story is a story. Based on the words of writer-playwright Kamal Abdulla, it was composed for reciter, choir, soloists – baritone, mezzo-soprano and symphony orchestra. One of the features of the "Beyrək" ballad, which is typical of epic works, is that the work begins with a recitation. The vocal-symphonic ballads "Banuçiçəyin həsrəti" (The longing of Banuchichak) and "Beyrək" are clear examples of the manifestation of the epic genre as a theme and concept in music.

The last paragraph of chapter III 3.3. it is called **"Forms of manifestation of saga genre in chamber-instrumental works of Azerbaijani composers"**. In this paragraph, the works of Akshin Alizadeh's "Dastan" ("Saga") for piano and Firangiz Alizadeh's "Dastan" ("Saga") for solo violin, as well as Yashar Khalilov's "Muğam -dastanı" ("Mugham-saga") are included in the analysis.

Akshin Alizadeh and Firangiz Alizadeh's "saga" works are not related to the length or branches of any epic in terms of theme, structure, and form. Relevance with the epic genre manifests itself in the elements of interpretiveness and development in a certain sense. The main difference is in the semantics of the national pattern that both composers rely on. If the "story" in Akshin Alizadeh's "Dastan" is based on the traditions of ashig music, the interpretation of a mystical, hidden event in Firangiz Alizadeh's "Saga" is given through mugham thematism.

Y.Khalilov's "Mugham dastanı" is a four-part composition: part I is called "Dəraməd", part II is called "Mayə", part III is called "Təsnif", part IV is called "Rəng". Tar performs as a soloist in this work.

Summarizing the analyses carried out in chapter III, we come to the conclusion that numerous aspects belonging to the "Saga" literary genre are applied in symphonic, vocal and chamber-instrumental works. Sophistication, epicness, intonations of ashig music, as well as structural-form elements are found in symphonic, vocal and chamber-instrumental works. In some works, we can see

<sup>62</sup> Huseynova, A.N. Azerbaijan Music. From Mugham to Opera / A.N.Huseynova. – Indiana: Universiti Press, – 2016. – 360 p.

mythology - Boz Gurd, Altun Korsak Tülkü, Garakhaz Samur, White Susamuru fight and win over the evil world with the sign of Ulang.

In the part called "Adajio", the Gray Wolf, who is considered one of the Gods, descends from the sky and shoots a girl named Aygagan, their love scene. Although the piece "Adagio" is built on a sad, lyrical melody, the calmness here is sometimes replaced by somewhat tense tones. To a certain extent, the melodic intonations of the "Battle" scene can be felt.

In the part called "Bayram", Oguz, the son of Aygagan and Gray Wolf, soon became a brave knight, and together with other Gods, he fought with Erlik and defeated him.

Taking a look at the "I Suite" created on the basis of the ballet music, we can see that the work is closely related to the "Oguzname" epic, one of the oldest epics, in terms of theme and content. Although each of the musical numbers included in the suite are independent, at the same time they are somewhat subject to the theme, libretto and content of the ballet "Oguzname".

As a conclusion of the analysis of the mentioned works, we can say that epic-dramatic symphonies are predominant in the works of Azerbaijani composers. If elements such as imagery, intermittence, evocativeness, theatricality, the presence of epic concepts, the melody of ashig music, programming, use of folklore examples, etc. In symphonies indicate epicness, sharp sounds, contrasts, sudden turns-modulations in music, and coming from drama, epic-dramatic it sets the atmosphere.

The second paragraph of chapter **III 3.2. it is named "Saga in the vocal-instrumental creativity of Azerbaijani composers"**. In this paragraph, the vocal-symphonic ballads "Banuçiçəyin həsrəti (The longing of Banuchichak)" and "Beyrək" based on the epic "Dədə Qorqud" by the composer Sardar Farajov are included in the analysis.

S.Farajov's vocal-symphonic ballad "Banuçiçəyin həsrəti" ("The longing of Banuchichak") is one of the works related to the "scream" ("sigh") concept among epic concepts. Ballad consists of two parts in couplet-verse form. Let's note that the compositional

"Koroğlu", M.Magomayev's "Şah İsmayıl", Z.Hajibeyov's "Aşıq Qərib"(Ashig Garib) operas, P.Bulbuloghlu's "Eşq və ölüm" ("Love and death") ballet, S.Farajov's "Dəli Domrul" ("Daredevil Domrul") theater play, "Xətai" (Khatai) symphony-saga, "Koroglu" fresco, "Beyrək", the vocal-symphonic ballads "The longing of Banichichak" suite I based on the ballet "Oguznamə" by J.Guliyev, "Dastan" ("Saga") symphony, F.Alizade's "Dastan" ("Saga") for solo violin, the names of A.Alizade's "Dastan" ("Saga") plays for piano and Yashar Khalilov's "Mugam-saga" works are included. some of the scores were taken from the library of the Baku Academy of Music, the National Conservatory, and the other part was taken from the personal archives of the composers.

**Research methods.** Empirical, logical-comparative (or comparative), syntactic and to some extent semantic analysis methods were used in the research work.

1. Empirical method – opening the general picture and structure of sagas. Certain theoretical analyzes were made between works written on the basis of sagas using the empirical method.

2. Logical-comparative method – comparative analysis of works written on the basis of sagas. Logical-comparative (or comparative) method separate genres, musical styles, performance styles, etc. analyzed with analytical analyzes and logical comparisons.

3. Syntactic method is the study of the structure and form of the saga genre. The structure and form of the saga genre were taken into account by the syntactic method.

4. Semantic method – the topic, content and concept of sagas, as well as research of saga concepts. This also applies to the investigation of folklore plots.

5. Historical method – the study of historical processes in sagas, the formation and development stages of the research object.

General theoretical principles of musicology and literary studies, by Azerbaijani and foreign musicologists and literary scholars, including K.Dadashzade, L.Huseynova, F.Khaliqzade,

I.Kocherli, T.Guluzade, C.Hasanova<sup>63</sup>, S.Bagirova, N.Rahimbeyli, M.Jafarli<sup>64</sup>, M.Tahmasib<sup>65</sup>, K.Valiyev<sup>66</sup>, M.Aranovski<sup>67</sup>, T.Livanova<sup>68</sup>, D.Likhachov<sup>69</sup>, Y.Nazaykinski<sup>70</sup>, V.Y.Propp and others scientific-theoretical concepts form the methodological basis of the dissertation. The epic works that we have involved in the research are based on form, musical language, rhythm, intonation, etc. upon analyses from the point of view of the scientific research of prominent russian, kazakh and azerbaijani researchers – S.A.Stasyuk, A.B.Kunanabayeva, P.V.Pavlova<sup>71</sup> N.N.Nikolayeva, G.K.Abulgazina, G.B.Poltavtseva, L.A.Mazel, IAbzegauz, A.Abbasov, E.Abasova and Z.Gafarova the theoretical provisions contained in the research were used.

**The main provisions of the defense.** Provisions are included in the defense as follows:

1. Compared to other epic genres, the saga genre occupies an important place in the sphere of interest of Azerbaijani composers.

2. There are very few research works of Azerbaijani musicologists on different genres of works written on the basis of sagas (with the exception of stage works).

<sup>63</sup> Həsənova, C.İ. Dəstgah formasının müxtəlif təfsirləri – Azərbaycan bəstəkarlarının yaradıcılığı təmsalında // “Muğam Aləmi” Beynəlxalq elmi simpoziumunun materialları, – Bakı: Şərq-Qərb, – 2015, – s.131-145.

<sup>64</sup> Cəfərli, M.Z. Azərbaycan Məhəbbət Dastanları / M.Z.Cəfərli. – Bakı: Elm, – 2000. – 265 s.

<sup>65</sup> Təhmasib, M.H. Xalq dastanları. Orta əsrlər / M.H.Təhmasib. – Bakı: Elm, – 1972. – 398 s

<sup>66</sup> Vəliyev, K.N. Dastan poetikası / K.N.Vəliyev. – Bakı: Yazıçı, – 1984. – 224 s. 113

<sup>67</sup> Арановский, М.К. Симфонические искания 1960-1875 / М.К.Арановский. – Ленинград: Советский Композитор, – 1979. – 290с.

<sup>68</sup> Ливанова, Т.Н. История западноевропейской музыки до 1789 года / Т.Н.Ливанова. – Москва: Музыка, – 1983. – 503 с.

<sup>69</sup> Лихачёв, Д.С. Новгород Великий: Очерк истории культуры Новгорода 11-17 века / Д.С.Лихачёв. Ленинград: Гос.полит.издат, – 1945. – 104 с.

<sup>70</sup> Назайкинский, Е.В. Логика музыкальной композиции / Е.В.Назайкинский. – Москва: Музыка, – 1982. – 319 с.

<sup>71</sup> Павлова, П.В. Претворение особенностей драматургии эпоса олонхо в якутском оперном искусстве: / Автореферат диссертации кандидата искусствоведения / – Уфа, 2012. – 25с.

variation - the servant of God, in II, he is presented as a poet full of love, in III as a sufi-dervish, in IV as a lover, in V as a general, and in VI as a historical figure as a king. When he is presented as a servant of god, the concept of holiness is reflected, when his poetry is described, when his poetry is described, when his sufism is presented, the dance of "heaven", when his love is presented, "musical intonations of love", “war” concept is reflected in his leadership, and "applause" is reflected in his "kingdom". Where the elements of “multivariation” belonging to epics are somehow equivalent to "variations" within a symphony. i.e., as one epic is presented in different versions, the six versions of the epic about "Shah İsmail Khatai" that came to life in the composer's imagination were reflected in six variations.

It can be observed the playing of several voices within a symphony and also the voices expressing some text. S.Farajov's "false" symphony-saga (sol#-al, fa#-lah i.e. God) reflecting the position of 2 voices throughout the work is an example of "coded music".

A peculiar work is the “Saga” symphony dedicated to Uzeyir Hajibeyli by J.Guliyev. as the composer said, he created an epic within the symphony. In the work, by reviving the image of mr.Uzeyir, he exposed the ignorant and ignorant world that opposes his enlightened, pure ideas and progressive actions, but also hinted at the unstoppable of the terrible destructive power of this dark world despite all kinds of resistance. J.Guliyev has full-length ballets called “Kızılırmak” (2015), “Oğuznamə” (2016), and “Noah's ark” (or “Tufan” – “Storm”). All three of these works are based on epics and narratives. but unfortunately, none of the ballets have been staged yet. Precisely for this reason, the composer composed five suites based on the ballet "Oğuznamə". Among the suites, only "I Suite" was performed by students in the great hall of Istanbul University.

The musical numbers “Döyüş” (“Battle”), “Adajio”, “Bayram” (“Holiday”) belong to “I Suite”. The part called “Döyüş”, which reflects the concept of “war” in itself, describes the battle of Erlik, the God of the Underworld, who came suddenly with the God of Gods, Ulu Ulang. The main heroes (Gods) of ancient Turkish

manifestation of the epic approach in the symphonic genre in the work of the national composer, including the works of S.Farajov and J.Guliyev in this style.

Overtures in our epic operas, music written for interlude scenes, introductions in ballets, adagios, western music, etc. to the development of epic national symphonic music. Sources have influenced. Of course, Uzeyir Hajibeyli's "Koroğlu" opera, A.Badalbeyli's "Qız qalası" (Maiden Tower) ballet, S.Hajibeyov's "Karvan" (Fleet) symphony, etc. the influence of such works on the creativity of modern composers is undeniable.

Nonetheless there are not many epic symphonies and symphonic works in the works of Azerbaijani composers, they can be considered rich works with interesting searches. Epic-dramatic symphonic works include Sardar Farajov's "Legend of Koroglu" (or "Koroglu fresco"), "Xətai" ("Khatai") symphony-saga, Javanshir Guliyev's "Dastan" ("Saga") symphony, and suite I from the ballet "Oğuznamə".

The theme of S.Farajov's "Koroğlu əfsanəsi" (Legend of Koroghlu) is taken from the "Koroğlu" saga, as it is known from the name. The main head line of the content is heroism and patriotism. Of course, since "Koroğlu əfsanəsi" ("Legend of Koroghlu") is a one-part symphonic work, the content of the work could not be covered in its entirety. Here, only a specific idea – the inner world of Koroglu's character, his fighting, patriotism, heroism – is revealed through the narrative language of music. In addition to the melodic development and dramaturgical power of the work, the colorful language of the orchestra is of special importance. The composer covered the general content of the epic, took the ideas of "war" and "patriotism" from the "Koroglu" epic from a conceptual point of view.

"Xətai" symphony-saga is an extremely interesting work and rich in new findings, it consists of 4 interconnected and inseparable parts (prologue, variations, saga, epilogue). Composer ("sol#" – "fa#") writes 6 variations based on the theme and presents "Shah İsmail Khatai" as a hero in 6 variants, i.e. he gives him six types of characteristics: the well-known Shah İsmail Khatai in the 1st

3. Works written in an epic spirit (based on sagas) also mean a revision of our historical memory. The intonations of the old oguz, sufi-darvish, ozan musics found in many works, or folk music examples, mughams are interpreted and given as quotations.

4. In order to create the national spirit, the composers give place to azerbaijani mode and mughams, ashig music in these works;

5. Many of the works written on the basis of sagas (symphonic, chamber-instrumental) have a complex form structure. Each composer's musical epics are reflected in a different form and content.

**The scientific novelty of the research.** For the first time, the significance of the saga genre as a theme and concept in the work of Azerbaijani composers has been studied, the display forms of the saga genre are also investigated and compared with folk epics not only in operas, but also in various musical genres (opera, ballet, theater performance, vocal, chamber-instrumental). In our scientific work, the creative attitude of the composers to the saga genre is taken as the basis, the musical style of the composer's works of various genres also opens a certain way to the study of the musical styles of the Old Oghuz Turks. Thus, the scientific novelty of the work can be characterized by the following provisions:

1. The significance of the saga genre as a theme and concept in the creativity of Azerbaijani composers was studied;

2. A number of composers' works were included in the analysis for the first time;

3. Manifestations of the saga genre were reviewed in various musical genres (opera, ballet, theater performance, vocal, chamber-instrumental);

4. From the composer's point of view, in some works called sagas, it was determined to be accepted as stories, narratives, etc.;

5. Poetry related to saga in oral folk literature, ashig music, remarks, musical elements of Oghuz Turks, recitation, imagery, theatricality, as well as mughams not directly related to sagas, mode transitions (modulations), modern style, harmony, polyphony, new writing style, etc. the synthesis of elements was mentioned;

**The theoretical and practical significance of the research.** Research "Azerbaijani music history", "current problems of

composer creativity", as well as "Azerbaijani folk creativity", "ethnomusicology", etc. can be used in the teaching of subjects. The research work can also be useful from a methodological point of view in the study of the composer's creativity.

**Approbation and application.** The main results and provisions of the dissertation work are reflected in 12 articles published in periodical scientific publications included in the international summarizing and indexing systems of countries such as Azerbaijan and Russia. Reports on the topic were heard at a number of local and international scientific-theoretical conferences.

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

**The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately.** Dissertation consists of introduction, 3 chapters (8 paragraphs), conclusion, list of used literature and appendices section. Entry 9 pages and 1 906 characters; chapter I 23 pages and 5 745 characters; chapter II 55 pages and 90 253 marks; chapter III 59 pages and 99 960 characters; results section 5 pages and 8 690 characters; bibliography 23 pages and 29 298 references; the appendices section has 134 pages and 50691 characters. The total volume of the dissertation is 153 pages (excluding the list of references and appendices section), the characters number is 253 259.

## MAIN CONTENT OF THE DISSERTATION

In the introductory section of the dissertation, the relevance of the topic is characterized, the scientific literature related to the degree of development is highlighted, the subject and object of the dissertation, goals and objectives, the provisions put forward for defense, scientific innovations and other relevant sections are included.

The initial chapter of the thesis is called **"Epic and epos in music science"**. This chapter combines two paragraphs. First paragraph 1.1. It is called **"Saga as a musical-poetic genre"**.

expression. Thus, the epic genre's conjuring, etc. recitative-declamatory, quiet-tempo, intermittent musical numbers are reflected in the work. Since the plot originates from the epic, and considering that the epic is a product of Ashig's creativity, of course, the intonations of Ashig's music are given ample space in the music. The most interesting aspect is that many musical numbers were written based on the original lyrics of "Daradevil Domrul". Let's also note that "Dünya" ("The world"), "Ozan" ("Bard"), Domrul's "Mother", "Father" and "Woman" musical numbers belong to the concepts of reminders.

It can be thought that S. Farajov partially restored the music of the ancient Oguz people and the airs of the old minstrels in the musical composition of the play. For this purpose, S. Farajov interpreted the characteristic features of ashig music in his own way. In the musical numbers written for the performance, the composer used the recitative-declamation style, the principles of variation and repetition, love harmony, irregular metric structure, moment-intonation features, etc. widely used. As a result, S. Farajov created a brilliant example of Azerbaijani theater music that resonates with the content of the "Kitabi-Dade Gorgud" epic and reflects the general atmosphere of the ages.

Having come to the conclusion of the chapter 2 of our scientific work that, although the libretto plays an important role in works based on sagas, the composer's creativity and imagination are also of special importance. The inclusion of the melodic structure and performance principles belonging to the old turkish, ancient oguz music in the epics in the original composer's works can be seen as a partial restoration of oguz music. The theme of the analyzed works originates directly from sagas, but in general, the application of the concept of an epic manifests itself in a unique way, arising from the creative imagination, genetic memory power, and choice of the composers.

Chapter III of the dissertation is called **"Saga as theme and concept in the works of different genres of Azerbaijani composers"** and includes three paragraphs. **First paragraph 3.1. "Epic symphonism and saga traditions in the symphonic works of Azerbaijani composers"**. Here, research was conducted on the

sagas and stories. According to Uzeyir Hajibeyli, the best plots for opera are narratives and epics. Therefore, the plot line of all the composer's operas is based on narratives and epics. “Leyli və Məcnun” (“Leyli and Majnun”) (1908), “Şeyx Sənan” (“Sheikh Sanan”) (1909), “Rüstəm və Zöhrab” (“Rustam and Zohrab” – 1910), “Şah Abbas və Xurşudbanu” (“Shah Abbas and Khurshudbanu” – 1912), “Harun və Leyla” (“Harun and Leyla” – 1915) opera – narratives, original he wrote the operas “Əsli və Kərəm” (“Asli and Karam” – 1912) and “Koroghlu” (1937) based on sagas. The traditions brought by Uzeyir Hajibeyli to the art of opera were kept alive by the composer Z.Hajibeyov in “Ashig Garib” and by Muslim Magomayev in “Shah Ismail” opera-saga.

It is possible to find ballet as well as epic operas based on sagas in the works of Azerbaijani composers. Therefore we can mention Polad Bulbuloglu's ballet “Eşq və ölüm” (“Love and death”), V.Jamalzade's “Dədə Qorqud” and I.Israfilova's “Dədə Qorqud”.

As a conclusion of the works and research analyzed in the previous paragraph, we come to the following conclusion:

1. The typological characteristics of the national saga concept and the global epic genre are of great importance in the work of azerbaijani composers.

2. Concepts related to the saga concept sphere, the content and form of epics, and structural aspects are widely used in Azerbaijani operas and ballets.

The third paragraph of chapter 2.3. it is called **“Modern musical interpretation of the saga “Kitabi-Dədə Qorqud” (in the works of Sardar Farajov)”**.

The idea-artistic content of the epic “Kitabi-Dədə Qorqud” inspired the creation of modern works as a source of inspiration for many literary and artistic figures. One of these works is the music written by Sardar Farajov for the play “Dəli Domrul” premiered in 1997 based on the motifs of the “Dədə Qorqud” saga. This music, analyzed for the first time, has been explained to what extent it differs from the operas written on the basis of epics.

Depending on the plot, the course of events, the inner world of heroes and characters manifests itself through musical means of

Here, a number of issues related to the topic, including certain terms and expressions (epos, epic, epic, etc.) are clarified.

In connection with the topic, in this chapter, the concepts of “topic” and “concept” find their explanation. It turns out that Azerbaijani composers write works based on saga themes and motifs, and also use “saga concepts” to add the artistic form of the saga genre to music (replacing prose with verse, love-singer music, theatricality, recitation, epic urbanism, etc.) apply. Here, the term “concept” is interpreted in different ways depending on the topic. It can be reflected as the “idea”, “content”, “structure” or “Concepts symbolizing the images” of the work.

In our scientific work, we also find the term “concept” which is morphologically close to the concept, but different from the lexical meaning. Namely “concept” and “concept” are paronyms that have a fundamental place in our scientific work.

According to the scientific theory of one of the Azerbaijani musicologists, K.Dadashzade, it is determined that there are concepts such as *“praise”, “war”, “scream”, “sacredness”, “warning-admonition”, “blessing-applause”* in the epics based on the moods of love. It is these concepts that create the general concept sphere of epics. Of course, all the concepts related to the epic concept sphere may not be within one epic. For example, if the concept of “war” is the basis of the concept sphere of such epics as “Koroghlu” (“Koroghlu”) and “Qaçaq Nəbi” (“Fugitive Nabi”), then in the separate stories of the “Kitabi-Dədə Qorqud” saga, in addition to the concept of “war”, concepts such as “praise”, “sacredness” and “scream” (or “sigh”) are used. Can also be found widely.

The topic and concept, as well as the structural approach to the “saga” genre, have taken a wide place in various musical genres in the creativity of Azerbaijani composers. For example, in the opera “Koroglu” by U.Hajibeyli, koroglu praises the qirat and sings “gözəlləmə”, and here the concept of “embellishment” (praise) is reflected. That is, the equivalent of the expression of concepts with music is interpreted both in the creation of a ashig and in the creativity of a composer.

If in our scientific work, “concepts” appear in the meaning of “new ideas” or “subtextual ideas”, in other words, the “unified philosophy of music”, then the concept is understood as “the general artistic philosophical idea, structure and set of concepts of the work”.

**Conclusively, we can admit that:**

1. Epos in a broad sense is a narrative, saga, a story, a fairy tale, and in another (narrow) sense it is an epic. Therefore, epic is understood in the sense of narration, in the sense of storytelling. Epos is considered saga in another (narrow) sense.

2. Azerbaijani sagas have been studied not only by literary scholars in terms of subject and form, but also by ashig scholars and musicologists, and they have been a source of new creativity for composers.

3. Sagas have an important and exceptional role in the development of folklore studies and ashig studies.

The second paragraph of the first chapter **1.2. It is called “problems of the study of the saga genre in musicology”**. Since the 20th century, ashig music has taken place in the creativity of professional composers and has led to the creation of an original musical style. As a result of this, the love story of epic traditions arouses great interest in composers. Of course, we should emphasize that the warm attitude of Azerbaijani composers to ashig music started with Uzeyir Hajibeyli. The composer created interest in ashig music with his operas and “aşıqsayağı” (“like ashig”) (1931) trio, and at the same time gave a strong impetus to the in-depth study of ashig music by musicologists. So the protagonists of his operas (karem, koroglu) are both loving lovers and true ashigs. For example, in the love songs of “Koroglu’s” that begin with the words “I saw you, I fell in love”, “khans, pashas, listen to me”, “flirty half, I reached the end”, the composer showed how important the music of ashigs musics in his creativity. Let's note that the “song of sazh-playing girls” included in U.Hajibeyli's cantata “Vətən və cəbhə” (“Homeland and front” – 1942) is also very interesting and noteworthy. Uzeyir hajibeyli also talked about ashig creativity in articles such as “a look at Azerbaijani music life”, “art of ashig”, “Azerbaijani ashigs”.

As a result from the research in chapter 1, we come to the conclusion that the saga is not only considered as a literary genre and a product of ashig creativity, but also as a literary-musical form in the composer's creativity. Here, the general form and concept of the sagas, as well as the artistic strength, play an important role. In our opinion, the term “saga form” or “musical saga” (music sagas) needs to be widely used in musicology.

The second chapter of the dissertation is called “the embodiment of epic themes in the musical-stage works of Azerbaijani composers”. This chapter combines three paragraphs. First paragraph **2.1. It is called “Typological characteristics of musical epic works (in stage works)”**. In the history of music, several types of operas have evolved, which have been selected and studied by musicologists for their dramaturgical features. In this regard, the dramaturgical characteristics of epic operas written on the basis of sagas, fairy tales, narratives, epos and legends were reviewed, the scientific researches of a number of musicologists were summarized, and the typological characteristics of saga operas (operas of both European and Azerbaijani composers) were determined.

A quick review of the history of opera allows us to come up with such an opinion that the genre reforms carried out in different countries and time periods were, to one degree or another, connected with the beginning of the epos.

So that epic works and myths (sagas) found their manifestation in a wide form in the works of European composers, a logical unity was created between the literary genre and the musical genre in the epic operas of both European and Russian composers.

Second paragraph of the second chapter **2.2. It is called “Saga theme in stage works of Azerbaijani composers”**. Uzeyir Hajibeyli, the founder of Azerbaijani opera, used both mugham and ashig music in his operas, gave saga features to opera dramaturgy and succeeded in writing opera-sagas.

Comparing U.Hajibeyli with R.Wagner, an outstanding opera reformer of the 19th century, we see a close similarity in the ideas of both of them regarding the choice of themes for operas. According to R.Wagner, the best plot for an opera is national German legends,