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GHAZALS OF NIZAMI GANJAVI IN THE WORKS OF UZEYIR HAJIBEYLI

Abstract. The President of Azerbaijan, Ilham Aliyev, has declared 2021, the year of the great poet Nizami Ganjavi.

Two popular musical ghazals, “Sensiz” and “Sevgili Canan, by the genius composer Uzeyir Hajibayli are being analysed in the article. The aforementioned musical ghazals were written in 1941 and 1943, respectively, and were dedicated to the 800th anniversary of Nizami Ganjavi.

The article analyzes some features of the literary genre ghazaland their innovative development in Hajibeyli’s music, melodic, rhythmic, style, form and other innovative features in the new musical genre created by the composer.

Key words: Nizami, ghazal, Hajibeyli, “Sensiz”, “Sevgilijanan”.

Introduction. This year marks the eightieth anniversary of the reunion of two geniuses – Nizami Ganjavi and Uzeyirbey Hajibeyli in the famous musical ghazal “Sensiz” (“Sensiz”). I want to remind you that Uzeyirbey wrote the musical ghazal “Sensiz” in 1941.

Our genius composer Uzeyir Hajibeyli on the occasion of the 800th anniversary of the great Nizami Ganjavi composed music for the ghazal of the poet SevgiliJanan” (“Sweetheart”) in 1943 along with “Sensiz”. These romances-ghazals, which have been included in the golden fund of our vocal music in the year of celebration of the Year of Nizami Ganjavi announced by the decree of President Ilham Aliyev, sound with particular freshness today. We can cite the performance of classical performers of these musical ghazals Bulbul, M.Magomayev, and other great vocalists.

The interpretation of the main material. During this period, the popularity and fame of the music written by Uzeyir Hajibeyli for lyrical poems of Nizami, and ghazals not only has not diminished but has grown

several times. It should be noted that Uzeyir-bey intended to write up to ten musical ghazals based on the words of the poet, unfortunately, he managed to finish only two.

Over these years created based on the works and themes of the great Nizami, the operas “Nizami” of Afrasiyab Badalbeyli and “Khosrov and Shirin” of Niyazi, the symphonic poem “Leyli and Majnun” and the ballet “Seven beauties” of Gara Garayev, the symphony “Nizami” and the ballet “A Thousand and One Nights” of Fikret Amirov written during the last years of his life, can be given as an example.

It should be noted that ghazal is a small, non-large-scale poetic form of the love theme, which is widespread in the poetry of the peoples of the Middle East, especially Azerbaijan, Iran, Arabia, Turkey, Uzbeks, Tajiks, and others. For many centuries, the ghazal genre has been one of the most popular genres in Azerbaijani literature, as well as music. One of the reasons for Ghazal’s popularity is that it was too easy to spread this genre of literature. While literary ghazals reach us in writing, our knowledge of musical ghazals is limited.

Uzeyir Hajibeyli creatively used the tradition of unity of literary and musical forms, the organic connection of ghazal with music.

The composer re-connecting this genre of literature with music, including the ghazal into the music, laid the foundation of a new genre and form in Azerbaijani vocal music - musical ghazal.

In one of the articles, the composer himself wrote about musical ghazal:

“Ghazal was in the forms of Eastern poetry and should have lyrical content. Ghazals are extremely widespread in Azerbaijani poetry. The text of ghazals is used frequently for vocal improvisation in Azerbaijani frets. On the eve of the preparations for the 800th anniversary of the great Azerbaijani poet Nizami Ganjavi, Azerbaijani composers wrote music for his famous ghazals. Thus, for the first time in Azerbaijan, a new form of musical ghazals has appeared, not in the form of improvisation, but the form of a developed melody, written in appropriate moods and approaching the genre of European romances ” [2, p. 348].

The composer wrote this article in 1944. However, in 1926, in the article “A look at the music of Azerbaijan” U. Hajibeyli has written about such a complex issue as the dimension, the rhythm of ghazals: “The ghazals of dastgah (mugham) must be written with the eruz rhythm, the poems and ghazals written with the finger count are not suitable for the dastgahs, and

the rhythm of the ghazal written with the eruz is more appropriate for the rhythmic mood for the music of the dastgah. The songster, who sings the dastgah pronounces the short syllable of the poem as brief as possible, and in the long syllable, makes various “mordent” and “coloraturas” with the melody and prolongs the sound as much as he wants. For example, even if a word in the rhythm of “mafai” has three syllables, such as “ma-fa-il”, in the dastgah, the syllable “ma” never extended, the syllable “ma” is too briefly ties to the syllable “fa” and becomes “mafa”. At his place, means in “fa”, the singer can lengthen the sound as he wishes and can sound the necessary quavers: the original “mafai” would be sung in two syllables.” (At this place of the article, Uzeyir-bey notes that the Ottoman Turks differently read and divide the syllables in verses” [2, p. 217].

In both works, Hajibeyli kept the plotline and ideas of the ghazals of Nizami, created a unity of poetry and music, skillfully transferred the rhythm of the ghazal to music, and generated works in accordance with the spirit of the creativity of the poet.

“Sensiz” and “SevgiliJanan” ghazals have a lot common features. Both ghazals begin with an instrumental introduction. Both introductions defining the main background of ghazals determine the initial features of their character.

This instrumental accompaniment is maintained throughout the entire work. There was a special significance in the introductory part of the ghazals. The rhythm given in the introduction and retained throughout the entire work is the same in both ghazals.

One can assume that when there were no notes, the reading of ghazal was accompanied by music of the same rhythm. When we analyze the rhythm and the poetic meter of the ghazal “Sensiz”, we see that it has been composed based on the same poetic dimension as the “Ramal”.

When referring to the ghazal of the composer SevgiliJanan”, it becomes clear that its rhythm has been written in the “hazaj” poetic meter. In ghazals, the melody meter is three quarters (3/4), and the instrumental accompaniment is composed in 6/8, which is typical of Azerbaijani folk music. We can find this in many examples of our music. In the introductory parts of “Sensiz” and “SevgiliJanan”, the peculiarities of the musical instruments that once accompanied the ghazal performers, one can clearly feel.

U. Hajibeyli was able to preserve many aspects of the ancient musical ghazal - its melodic line based on mughamat and accompanying features. The keeping of one voice in the accompaniment of both ghazals is reminiscent of

Azerbaijani folk instruments played with breath and percussion – balaban, gaval (tambourine), tutek (flute).

The sounds of the fourth and fifth are close to the style of saz music that accompanies the ashugs. The short melodic passages are given in the introduction acquaint the listener with the general features of the works. In the introduction, creating an imitation of small melodic fragments of the vocal part testifies that the composer uses polyphonic techniques in both works.

Uzeyir Hajibeyli's innovation is that the music he wrote, going beyond the framework of an ordinary romance, created more wide and loose form. In his ghazals, he linked three-part form, which is used widely in the romance genre, with mugham.

The development of music in "Sensiz" and "SevgiliJanan" corresponds to the improvisational nature of mugham. Therefore, the melody reaches its final point not step by step, but with great strides, in the form of unequal steps getting the high-pitched tone. After that, the melody, as in mughamat, begins to descend.

Musical ghazals "Sensiz" and "SevgiliJanan" are both passionate and sad at the same time. Prominent orientalist Y.E. Bertels rightly writes that every word of the ghazal is music, but this is not the roar of a symphony orchestra, but a slight vibration of tar, what a sad groan on a moonlit night. The great composer managed to express this spirit of the ghazal genre beautifully in "Sensiz" and SevgiliJanan".

If we pay attention to the line of movement of the melody in the ghazal "Sensiz", we see a form of recitation. The recitation style of the phrase gets by repeating it on one tune, and subsequently a minor jump returning to the same sound.

Using such a melodic line, UzeyirHajibeyli was able to translate the grief and sadness expressed in the ghazal of Nizami into the language of music. The line "Sensiz" in the ghazal painted in different colours sounds with different intonations. Sometimes these are intonations of sadness, sometimes despair, sometimes questions, and sometimes joy. The usage of "Segah" in the ghazal "Sensiz" creates a wonderful harmony of the music of U. Hajibeyli with the poetry of the ghazal of Nizami, and the philosophical sorrow and grief of this ghazal.

The first part begins with the "Shikastayi-fars" section. The second part is written in the extended "Erag" section of the sound row of the Segah mood. It trends to a different fret of "Bayati-Shiraz" in this part with the transition to another tune.

The image displays a musical score for a ghazal, consisting of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written in Azerbaijani script below the vocal line. The first system includes the word "xatirə" (memory) in parentheses. The second system includes the word "xatirə" (memory) in parentheses. The third system includes the word "xatirə" (memory) in parentheses. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

Har ge-cam ol - du ki-dar, qan - ı, fa-la - ki san - ı, xatirə

Har ge-cam ol - du ki-dar, qan - ı, fa-la - ki san - ı, har na-ki

qan - ı, ha-dar get - di ki na - ol san - ı, xatirə

Giving the same fret and tune in the middle of the ghazal creates a specific contrast in the piece and paints it in a new colour.

Unlike “Sensiz”, the content of “SevgiliJanan” ghazalis given in a slightly different way. There is no line, which plays a significant role in the “Sensiz” ghazal. However, the intonation specific to the “Shustar” mode of the “Tarkib” section replaces and repeats throughout the entire ghazal.

This intonation evokes feelings of grief and sadness. Ghazal tends to “Bayati-Shiraz” in the middle part, starting from “Tarkib”, the second section of “Shushtar” mugham. Returning to the “Tarkib” the melody becomes the basis for the beginning of the third part. The middle part of the ghazal – the “Khuzzal” part of “Bayati-Shiraz” – is full of confidence. Ghazal also ends with this faith – a sense of deep faith in joy and happiness.



Of course, it is no coincidence that both ghazals have generic features. Apparently, this is how Uzeyirbey imagined this literary genre in the music.

Conclusion. Other composers also wrote beautiful ghazals and romances in this genre, created by the great artist of our music. Examples of this are “Gulum” of F.Amirov, “Bakhtaver oldum” of T.Guliyev, “Nazenin” of J.Jahangirov, and many other musical ghazals.

Musical ghazals of Uzeyir Hajibeyli “Sensiz” and “SevgiliJanan” live and will live as the first and classic examples of our vocal lyrics.

The genius of Nizami and Hajibeyli reunited in these two musical ghazals and immortalized the names of both artists.

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Zəmfira Səfərova (Azərbaycan)**NİZAMİ GƏNCƏVİNİN QƏZƏLLƏRİ ÜZEYİR HACIBƏYLİNİN YARADICILIĞINDA**

Azərbaycanın Prezidenti İlham Əliyev 2021-ci ili dahi şair Nizami Gəncəvi ili elan etmişdir. Məqalədə Nizami Gəncəvinin 800 illik yubileyinə Üzeyir Hacıbəylinin şairin şeirlərinə 1941 və 1943-cü illərdə yazılmış məşhur “Sənsiz” və “Sevgili canan” musiqili qəzəlləri araşdırılır. Məqalədə ədəbi janr qəzəlin bəzi xüsusiyyətləri və Hacıbəyli musiqisində onların novator əksi göstərilir. Həm də bəstəkar tərəfindən yeni yaranmış musiqili qəzəl janrında melodik, ritmik, üslub və digər innovasiyaları təhlil olunur.

Açar sözlər: Nizami, qəzəl, Hacıbəyli, Sənsiz, Sevgili canan.

Земфира Сафарова (Азербайджан)**ГАЗЕЛИ НИЗАМИ ГЯНДЖЕВИ В ТВОРЧЕСТВЕ
УЗЕИРА ГАДЖИБЕЙЛИ**

2021 год объявлен Президентом Азербайджана Ильхамом Алиевым годом великого поэта Низами Гянджеви. В статье рассматриваются известные музыкальные газели-романсы Узеира Гаджибейли «Без тебя» (Сенсиз) и «Возлюбленная» (Севгилиджанан) написанные в 1941-ом и 1943-ем годах на стихи Низами Гянджеви, к его 800 летнему юбилею. В статье приводятся некоторые особенности литературного жанра газели и новаторское отображение их в музыке Гаджибейли, анализируются мелодические, ритмические, стилистические и другие инновации в новом жанре – музыкальная газель.

Ключевые слова: Низами, газель, Гаджибейли, Сенсиз, Севгилиджанан.