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MUSICAL FOLKLORE AND ETHNOGRAPHY IN KARABAKH IN THE XIXTH CENTURY

Abstract. In this article, we pay special attention to the folklore, diversity and richness of genres, originality, poetic content and traditional music of Azerbaijan in this region. The population of Karabakh abounds in singing, mugham and ashug genres. Art workers have played a big role in the development of musical culture. Folk songs reflecting ritual traditions, “Novruz Bayram”, “Heydar Saftar”, “Sufi Rites” and others were significant. Referring to archival materials and treatises written in Karabakh shows the great importance of the development of musical science in the cultural and social environment of the population.

Key words: Karabakh, Majlisi of Poetry and Music, Khurshid Banu Natavan, Mir Mohsun Nawab, Majlisi-uns.

Introduction. In the XIXth century, as in other regions of Azerbaijan, the development of art was observed in the socio-political situation in Karabakh.

Historically, the musical environment of Karabakh, which was gifted by many singers, musicians, composers, conductors, theater figures, poets and intellectuals of Azerbaijani art, was extremely rich.

P. Vostrikov, who studied musical traditions in the Caucasus, wrote: “The main material tradition for performance in Azerbaijan is songs that reflect folk ceremonies and are created by the people themselves.

The composition of mugham is different. The choice of words for the performance depends on the singer himself. Those around the singer listen to him attentively, the singer finishes singing, the audience raises their heads,

takes a deep breath and says “thank you”. Concerning mugham, F. Shushinsky writes that “mugam is a dictionary of the Azerbaijani musical language.” Genius Huseyn Javid’s son Ertogrul writes that this material consists of several major parts: professional singers (khanende), non-professional singers, ashugs, lotu (brave), wedding ceremonies, other ceremonies (horse races, wrestling, yalli, religious ceremonies).

The interpretation of the main material. Along with highly professional performers, amateur singers have also left a deep mark on the cultural life of Karabakh. There were several famous amateur singers in Shusha at that time. Since each of them had an art and a job, they would not receive money or any other reward in the assembly (majilis). Mashadi Dadash Mashadali oğlu Muradkhanov, Aghdamli Mukhtar Qaryagdi oğlu, Garazarli Kalba Baba were the most famous amateur singers who were not selected from professional artists. Mashadi Dadash (he died in 1930 in Karabakh). Nature has given him two beauties, one a beautiful return and the other a private voice. Although Mashadi Dadash was from a merchant class, he left his business to his brothers because he was not inclined to trade, and he used to perform as a singer at familiar gatherings and weddings. The timbre of Mashadi Dadash’s voice was so captivating that even the most cruel person who heard it would be temporarily softened. It is said that one day, while Mashadi Dadash was reciting at the “İsa” spring, astonishingly gray nightingales gathered in the trees and competed with him. With the voice of Mashadi Dadash, the sound of nightingales made the forest a different color, as if the whole universe was full of spiritual food, indicating that there is no sorrow or grief in human life. At that time, teachers gathered in Shusha in the summer and gave three theatrical performances for the benefit of poor students. Since the theater was in the Armenian part, Armenians also came to the performance a lot. Mashadi Dadash was singing during the break. At the insistence of the audience, especially Armenian students, the break would last up to an hour. As a matter of fact, Armenians in Karabakh did not listen to their national theater and music, but to Azerbaijani mughams and theater performances. Mashadi Dadash was the goddess of music at such gatherings. Of the mughams, Bayati-Shiraz, Bayati-Kurd, Saranj and Gilayi were read to a degree that no one liked. His voice was like the sound of a breast, and his bells and bells amazed and amazed people.

A month before the Novruz holiday in Karabakh, the masses would gather to celebrate the chille. In Shusha, it was more popular. Chille was

usually done in the evening. Here, leaving the grief and anguish of the past year, the next year people brought happiness, preferred to sing and dance as usual. Since this holiday is a national holiday, everyone, young and old, will take part in this gathering and celebrate in the truest sense of the word.

During this period, one of the ancient genres of music culture, such as “laments” (“couplets”), was developing in Karabakh. In the shabih performances widely held in Karabakh, when mourning was called “agi”, women usually used a couplet. There were several famous mourners in Shusha, the most famous of whom was a woman named Melek. The angel’s voice was velvety and sad, so he was often invited to mourn.

Weddings held in Karabakh in the 19th century became a real mass celebration. “Take engagement”, “Clothes cutting”, “Henna spreading”, “Wedding”, “Uncovering the veil” were strictly observed by the local population as a reflection of national customs. The rituals of “engagement”, “tailoring”, and “spreading henna” were performed by brides and women. Although these events were accompanied by music on the eve of the wedding, the crowd was normal. The custom of carrying khoncha on Novruz and Qurban holidays became a holiday of kinship. The whole nation took part in these events. In Karabakh, weddings usually lasted 3-14 days. The first two days of the wedding were called “come”, or rather, the guests had to eat at home before the wedding. On the night of the third day, the owner of the wedding gave pilaf to the guests. In Karabakh weddings, there were “toy-khani” (tamada) and farrash (servants). J. Baghdadbeyov writes that the choice of the wedding hall (toy-khana) depended on the situation in the society and the character of the owner of the wedding. For example, when the temperament of the owner of the wedding was severe, the khan entrusted the mission to Mirza Alasgar Novruz; When the owner of the wedding loved to celebrate, the assembly was entrusted to Kalbalai Shukur. Kalbalai Shukur, who is known for his funny and witty personality, managed the wedding with his interesting dances and orders. Wedding parties lasted several days, and usually evening parties were more interesting. Wealthy wedding guests invited several music groups to the wedding and listened carefully to the performances of famous singers every day. The participation of several singers in the wedding party further inflamed the participants of the wedding party, and the singers and performers tried to show their skills. In addition to the group of singers, my groups of trumpeters and

ashugs were also invited to village weddings. Here is a feature to note. The people of Karabakh, who by nature have poetic and musical abilities, held interesting and meaningful wedding ceremonies. Hundreds of people attended Karabakh weddings, so weddings turned into mass celebrations. This explains why musicians prepare for weddings more seriously and pay more attention to them. It is no coincidence that singers and performers called wedding parties a real stage or a “school” of polishing the skills of novice musicians.

At Karabakh weddings, the “yalli” dance was usually performed. As in Shusha, yalli was widespread in villages. In the city, yalli dance was usually performed by men aged 20-50. The number of men playing yalli at weddings was 30. Instead of a scarf, the leader of the Yalli group had a stick in his hand to replace the dancer with a stick. In Shusha, as in other parts of Azerbaijan, yalli players gradually increased the speed of the dance. At weddings in Karabakh villages, women performed the yalli dance with men. This dance was accompanied by music played by a group of trumpeters (trumpet, flute, drummer, and in some cases a drum played with a stick).

On Novruz holiday, large crowds gathered in Karabakh to celebrate the girl’s departure. It was very solemn in Shusha. Although his religion had a strong influence on him, the clergy could not prevent him from doing so. Farewell to winter was usually held in the evening. People sang and danced here so that all the bad and sad people would stay last year and take only happy things with them in the new year. It was a national holiday, and everyone, from the youngest to the oldest, attended and rejoiced. All intellectuals, rich and poor, famous and unknown musicians of Shusha took part in these festivities.

In the 19th century, religious shabihs were held in Karabakh during the month of Muharram. Usually, a few months before the month of Muharram, mosques and places of worship were cleaned. Witnessing this, J. Baghdadbeyov wrote: “They went from door to door with groups of three people, consisting of a young mosque drummer, a singer with a good voice, to collect “Heydar-Saftar” and to collect rags and fat, in order to let them light a torch at night.

After fulfilling their mission, the Heydar-Saftar group placed their staffs, drums and cymbals in one of the rooms of the mosque, and everyone entered the mosque and listened to the Noha performers. Nohakhans were not professional singers. Singers who sang poems about imams tried to be singers

and wanted to open their voices for this purpose. The ancient singers sang to be cleansed of sins and to save their souls.

“Noha” performed by poets was based on the sad rhythm of Bayati-Gajar, Qatar and some difficult classifications. The most famous singers of Shusha “Noha” were Sarbaf Ibrahim and Sarbaf Habib. Both have earned the respect of the general public, especially the clergy, for their work. The meeting ended at 10 pm after the mourners talked about the events of Karbala and the people cried. The development of religious music and the expansion of its sphere of influence can be considered in the performances based on the network in the month of Muharram. The sphere of influence of the network, one of the genres of ceremonial music, depended on the intonation of the music and the content of the poems. From this point of view, the clergy paid more attention to the words and music of the lamentations.

Among the interesting and colorful traditions of Karabakh life in the 19th century, Sunni dervishism was widespread, and music was widely used in the conduct of these sects. Although these sects are religious in nature, they are not studied in terms of ethnography and folklore. We consider it expedient to give a brief information about their holding and the role of music here. In those regions of Azerbaijan where fanaticism and prejudice were strong, including in Karabakh, the tradition of separating the “Sufi sheikh” from the sect of Sunni sects continued. The science of “Ladunu”, which exists in the tradition of Sufi sheikhs, that is, the science of closeness to God, was invented by them and the Sufis performed miracles through this science. The Sufi followers used to unite around their sheikhs because they believed that their desires would be fulfilled in this world and that they would be given paradise in that world. Sufi sheikhs also jealously guard the believers who believe in them, and would not allow anyone other than them into their congregations. In this regard, their meetings were held behind closed doors. In the evening, the disciples gathered in the Sufi sheikh’s apartment to pray and perform Sufi dances. The women washed beforehand and gathered cleanly in the assembly. They would remain loyal to the sheikhs and their rulings, who were close to God in faith. After reciting dhikr and reciting their prayers for about an hour, the sheikh would stand up as he entered, recite the words “Allah-Allah” in a chorus and greet the sheikh. After reciting the sheikh’s prayer, they would first play their shoulders under a heavy rhythm, accompanied by drums, and then perform Sufi dances. The disciples who joined the dance would gradually beat the

sheikh, and then dance more freely in the captivating melody of the dance, which was gradually sharpening. The men prayed and played until they were exhausted. The unconscious participants called this moment a moment of contact with God. In Sufi societies, the use of music as a psychological factor as a means of seeking refuge in God with the help of anthems meant that music was highly valued. Indeed, Sufi congregations paid special attention to music. In our opinion, Sufi music can be compared to the genre of *tasnif* in the art of *mugam* due to its characteristics.

According to the information provided, dervishes separated from sects were divided into 22 sects and denominations. Among them, *Ushshagi*, *Ajam*, *Khakiskar*, *Sabzalil Shahi*, *Surkhali Shahi* sects were widespread in Azerbaijan. The study of Dervish sects shows that these sects are not related to religion, but have a roots in the ancient, shamanic traditions, which have come down to our time. Speaking about shamanic traditions, M. Allahverdiyev writes, "In time, it was common to play and sing in shaman ceremonies. The "game" lasted for two or three days at the *Gam Shaman* ceremony, where music, dance and rhetoric were performed. Like professional dancers and singers, they were able to study all the subtleties of music and vocals.

The vast majority of dervishes would be single and would not like to stay in one place, in the city. One of the most famous dervishes in Azerbaijan are *Muganli Dervish* and *Mirza Aligulu*. Written sources state that the main dervishes came from southern Azerbaijan. Dervishes were well known to the general public because they often took part in mosques, *takiyas*, bazaars and caravans. Most of the poems recited by dervishes would be from the works of Azerbaijani and some Persian poets. Among Azerbaijani poets *Dahil*, *Gyumru*, *Raji*, *Shams Tabrizi* and others, *Sadi* was one of the Persian poets. The poems of *Hafiz*, *Jamaladdin Rumi*, *Sheikh Attar* and others were often read. Most of the dervishes had beautiful voices. They mainly performed the *tasnifs* on the *mugham*, and played *Shah nafir ney*, drums, percussion instruments, and in some cases stringed instruments. *Mirza Razi*, *Mirza Rizayi Garadaghi*, *Mirza Gulam*, *Pullili-Puli dervish*, originally from southern Azerbaijan, who took part in mosques in *Karabakh*, gained great trust of the people. When *Mirza Razi*, with the permission of the poet, musician and artist *Mir Mohsun Navvab*, recited his poem in a beautiful voice, many people would gather in the square at the beginning of the market. When the dervishes went far away from the terrible sounds of the *shah nafir*, they used them extensively to drive away various animals while lying in the woods, covered with skins and lying

in the open air. Since the art of dervishism synthesized several arts, such as legends, wise sayings, sorcery, and summoning, their performances would always be interesting and attract the attention of the general public.

Conclusion. The second half of the 19th century can be called a period of development and prosperity of the culture of Azerbaijan, especially Karabakh. During these years, due to the leading intellectuals of Azerbaijan, the Azerbaijani language has developed more widely as a scientific and literary language. In Karabakh, theatrical performances began to be widely shown in Shusha in 1882. During the breaks of those performances, famous singers and performers of Karabakh demonstrated their charming art to the audience. This allowed the art of music to be performed on stage in front of a crowd. The gradual adaptation of the famous singers' trio (tar, kamancha and singer) to the stage culture provided a new stage of development. "Karabakhname" written about the history and culture of Karabakh gives a complete picture of the cultural development of the XIX century. It is known from the works of Mirza Yusif Garabaghi, Mirza Jamaloglu, Rzagulubey, Ahmad Javanshir, Hasanlibey Garadaghi, other scientists and writers that the development of mugham art played a key role in the development of Karabakh's musical culture in the 19th century. The role of poetry and music festivals in the development of this art should be especially noted.

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Şəmsə Gülməmmədova (Azərbaycan)
XIX ƏSRDƏ QARABAĞDA MUSIQİLİ FOLKLOR
VƏ ETNOQRAFİYA

XIX əsrdə Qarabağda incəsənətin formalaşmasında musiqi və şeir məclislərinin müstəsna rolu olmuşdur. Bu məclislərin haqqında bir sıra yazılı mənbələr, tədqiqat əsərləri ətraflı məlumatlar vermişdir. XIX əsrdə Qarabağın incəsənəti, xüsusilə də şeir və musiqi məclislərinin inkişafında iki görkəmli şəxs – Xurşid Banu Natəvan və Mir Möhsün Nəvvabın böyük xidmətləri olmuşdur. Onların yaratdıqları şeir və musiqi məclisləri (Məclisi-üns, Məclisi-fəramuşan, Beytüs-səfa) çox əhəmiyyətli və zəngin olmuşdular. Qarabağda incəsənətin inkişafı ziyalıların intellektual səviyyəsinin tərəqqisinə öz müsbət təsirini göstərmişdir və yeni nəsələ çatdırılmasında böyük xidməti olmuşdur.

Açar sözlər: Qarabağ, şeir və musiqi məclisi, Xurşid Banu Natəvan, Mir Möhsun Nəvvab, Məclisi-üns.

Шамса Гюльмамедова (Азербайджан)
МУЗЫКАЛЬНЫЙ ФОЛЬКЛОР И ЭТНОГРАФИЯ
В КАРАБАХЕ В XIX ВЕКЕ

В данной статье мы обращаем особое внимание на фольклор, разнообразие и богатство жанров, оригинальность, поэтическое содержание и традиционной музыки Азербайджана в данном регионе. Население Карабаха изобилует песенными, мугамными и ашугскими жанрами. Деятели искусства сыграли большую роль в развитии музыкальной культуры. Значимы были народные песни, отражающие обрядовые традиции, «Новруз байрам», «Гейдар Сафтар», «Обряды Суфи» и др. Ссылаясь на архивные материалы и трактаты, написанные в Карабахе показывает большое значение развития музыкальной науки в культурно-социальной среде населения.

Ключевые слова: Карабах, меджлиси поэзии и музыки, Хуршид Бану Натаван, Мир Мохсун Наваб, Меджлиси-унс.