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ON THE CLASSIFICATION OF THE ASHIQ SONGS AND SOLVING ITS VARIANT PROBLEM

Abstract. In ashiq art, classification issues have become the main subject of many scientific studies as a very broad and important research object. As a syncretic art field, the study of ashiq art, which includes both poetic and musical genres, was carried out by scholars of such fields as philology, folklore, theater, and history. In these studies, the classification problem was solved according to different criteria depending on the field of science to which the research belongs and the object being studied.

The solution to the classification issue in ashiq art was mainly carried out by philologists and musicologists. In Azerbaijani musicology, the problem of the classification of ashiq songs has always been solved based on the criteria contained in the composer and musicologist, U. Hajibeyli's scientific articles. A wide and comprehensive study of this topic was conducted also in A. Eldarova and T. Mammadov's research articles, and already consolidated genre division and characterization emerged. As it is known, the classification of ashiq songs requires an approach based on the basic principles of ethnomusicology, in addition to genre characteristics. In the A. Eldarova's researches, this approach is observed in the connection of songs with poetic content, in the context of the creativity of individual ashiqs, and in the grouping of genres based on regional characteristics.

Key words: Ashiq art, folk music, variation in love songs, poetic text, instrumental performance.

Introduction. The basic principle of ethnomusicology requires an approach to the musical phenomenon within its context. This approach is of

great importance in the classification of ashiq songs and especially in solving the problem of variability. The creation of ashiq songs has ancient roots like the art itself and is closely related to the history of the people. However, it is impossible to determine the exact date of creation of these songs, considering that the chance of the music art to be engraved is only related to the near future. In this matter, of course, historical facts and poetic materials can help. The creation of them, and especially by whom, is another side of the story, and again based on inaccurate information. As a result, it can be said that it is impossible to determine when and by whom (with the exception of the XIX–XX centuries) the creation of ashiq songs. Although every piece of information given in the poetic content of the song, especially the name of the ashiq on the seals, is important information for musicologist research, it is also possible for another ashiq to create music for that poetic text. As a result, it is difficult to say whether the song performed was created by the ashiq mentioned in the text or not.

The interpretation of the main material. Classification of ashiq songs by regional criteria contains more accurate information. Thus, one of the main goals is to determine the repertoire of songs specific to that environment in the researches studying ashiq environments, and as a result, it allows to determine the diversity of the genre as well. In these studies, it is also necessary to mention the manifestation of inter-environmental relations in the songs' repertoire. So, Divani, Garayli, Tacnis, etc., which are considered classic ashiq songs while it is typical for all environments, songs such as Saritel, Jalili, Sharili are considered common repertoire for geographically neighboring places (Borchali, Gazakh, Gadabey, Tovuz, Goycha). Genres such as Shashangi, Peshrov, and Shikaste are characteristic of the local repertoire, which is characteristic only for the Shirvan environment. As it can be seen, consideration of the regional factor in the song classification is not only important, but even this factor requires a revision of the existing song list. In addition to the regional repertoire, the fact that the same songs is known by several names also calls into question the idea that the ashiq music is composed of “72” songs. S. Pirsultanli defines this number as 80 in his article published in “Literature and Art” newspaper in 1973 [9, p. 6]. It should be noted that the issue of the number and options of ashiq songs have been repeatedly raised in the articles of the folklorist and the causes of the problem have been highlighted. Based on this, we can say that the study of this issue in literary folklore studies is rare, and here the approach of musicology is very important.

It should not be forgotten the role of other factors, along with the regional characteristics of the music, in determining the number, type, and genre of the ashik music. One of these factors is related to its name. Often, the emergence of several songs' variants, as well as the fact that the same song has different names depending on the environment, is also related to this factor. Here, the oral aspect, which is important in the development of ashik music, should be taken into account. Thus, the fact that the same song is sung based on the poetic text of different ashiks and sounded in different environments. It is also a fact arising from the mobile nature of ashik art, that the songs taken from the language of ashiks who demonstrated their art by traveling around different villages, later become popular in that environment and become local. This situation is observed mostly in neighboring environments. For example, Ganjabasar, Goycha and Borchali (historically this range also included Darelayaz and Karabakh environments) have many similar songs in their repertoire of ashik environments. Some of these songs have the same name, some don't. However, we would like to dwell a bit on the issue of identity here. It is known that the issue of variation in ashik performance manifests itself in a broad and narrow sense. Variability in a broad sense is explained by the reasons that create diversity that we mentioned at the beginning. Among these reasons are regional differences which is arising from the individual creative style of different ashiks, the name factor, etc. takes place. For example, regional variation can be cited as an example of beautifying music. In the narrow sense, the issue of variant is the variants arising in connection with the performance style of song, which in one way or another is related to the reasons we listed above. For example, during the performance of "Jalili" song by Goyçe, Tovuz and Borchali's ashik, the performance variants express the characteristic features of both the environment and the individual style of the ashik. The same opinion can be said about "Saritel" song. Another type of variation can be said about "Dubeyti" song. It is known that the types of "Dubeyti" related to the name of different ashiks known as: Imran Dubeytisi, Zulfugar Dubeytisi, Mirza Dubeytisi, Azafli Dubeytisi. As S. Pirsultanli mentioned, all these variants are examples of Dubeyti song performed by different ashiks. The differences here arise in terms of the ashik's voice, capabilities, musical talent, the poetic text he uses, etc. However, in the above-mentioned gozallama tunes, variation is manifested not only in

the regional characteristics of the tune, but also in its musical and poetic content. It is known that in each of the ashigs' environments, unique gozallamas are read. In addition, there are gozallamas in an environment both related to the name of the environment and created by the master ashigs who live there. For example, in addition to Shirvan Gozallama, there are also Shakir Gozallama and Bilal Gozallama in this area. Dubeyti songs performed in Ganjabasar Gozallama can also be modified from this aspect. As it can be seen, the problem of variantness of ashig's songs is related to its content, regional affiliation and performance specificity, and here the approach based on the invariant-variant principle should be based on a number of criteria. Among these criteria, there are also structural features of ashig songs referring to saz musical notes, which have recently been characterized by the application of new analysis methods.

Ideas about the origin of ashig poem with reference to saz musical notes are often found in folklore studies. The opinions of S. Pirsultanli are interesting in this regard: "A kind of musical note poem represents the root music, or it can be said: the music note represents the form, the root content. From the internal connection (with the help of strings) between the veil (the syllabic weight of the poem) and the root (motive) which is the content, the musical harmony of any type of poetry is obtained" [9, p. 6]. The folklorist researcher shows the root factor here and emphasizes the music role in the creation of poetic forms that refer to the music chords. That is, for example, the form of divan poetry, according to the scientist, was created together with its musical content. This idea is actually a fact that reveals the connection of Ashiq creativity with folklore genres. Thus, the creation of folklore genres – bayatis, lullabies, caresses – in which the poetic text is sung, took place precisely in the form. It is no coincidence that bayati as a poetic genre was addressed both in the works of ashig and in written literature, and the related ashigsongs and mughams also revealed the musical-poetic essence of the genre. This kind of creation of ashig songs is a true idea. However, when examining the creative style of ashigs (master ashigs; poet ashigs; performing ashigs), the emergence of certain groups also reveals the fact of independent moods and poetic texts creation. This grouping was also carried out in A. Eldarova's monograph "Azerbaijani Ashiq Art", and creative criteria of each group were indicated [3, p.18]. Thus, the poetic text, the veils and the roots of the saz can play a key role in solving the problem of variation, in addition to creating its species diversity

in the creation of them. For example, on the basis of the Divani poetry form, the types “Bash Divani” and “Ayag Divani” were created, which refer to the head and foot parts of the saz. However, here it is necessary to pay attention to the concepts of type and variant, so that although the poetic text of the songs listed belongs to the same genre, their musical content is different. We can come to the conclusion that the main aspect that generalizes these songs is that their poetic content is divan and their names are related to the saz musical notes. It is interesting that, while the poetic genre of both songs is the same, the musical content has different characters: “When the Majlis divan is played, its melody is filled with deep sadness, and when the Meydan divan is played, an exuberant joy and happiness associated with heroism is heard” [9, p. 13].

Variability means interesting features in gozallama songs. It is known that gozallama songs are associated both with the names of individual ashiqs and with different environments. The common aspect that unites these weathers is primarily related to their image-emotional content. Gozallama – as the name suggests, is devoted to the praise of beauty. Ashiqs sing the praises of beautiful women and the nature of the homeland on this song. Variation in these moods can be seen in the perception of poetic texts and in the manifestation of ambient performance traditions. It should be noted that gozallama songs are also known by several names. For example, “Karam Gozallama” – “Ahmadi Karami”; “Old Gozallama” – “Aran Gozallama”, “Shamkir Gozallama”; “Abbas Gozallama” – “Shirvan injury”; “Goycha Gozallama” – “Yungul sharili”; “Cutting Gozallama” – “Mirzajani” etc. [9, p. 7]. It should be noted that in the list given by A. Eldarova regarding the names of the love songs, these songs are mentioned separately, and as a result, giving the same song with several names has a direct impact on the issue of quantity [7, p. 625]. The main issue is that “Old Gozallama” and “Aran Gozallama” are not variants, but are exactly the same song, and such facts cause a considerable discrepancy between the names of saz songs and the actual number. A striking example of variation in love tunes is related to tunes known by different names but with the same or similar musical content. Having shown a large number of such examples above, let’s dwell more on the airs “Ayag Jalili” and “Susanbari” (the name of this song is mentioned as “Susanpari” in the list given by A. Eldarova) [7, p. 627]. “Jalili” songs are believed to have been created by Ashiq Jalil, a brilliant representative of Deraleaz ashig milieu, who lived in the 19th century [2, p.

16]. There are types of this song such as “Orta Jalili” and “Ayag Jalili”. As the name of “Orta Jalili” tune indicates, it is played in the middle root and is very popular in the Ashiq repertoire. These tunes currently occupy a large place in the repertoire of Ganjabasar, Borchali ashigs. While conducting research on Jalili songs, we witnessed an interesting case, as folklorist scientist, researcher, deep connoisseur of ashig art, E. Mammadli said that the song of “Ayag Jalili” and “Susanbari” song are the same. When investigating this issue, we noticed that both tunes are based on almost the same musical content. During the analysis, we came to the conclusion that the songs are variants of each other, based on the sheet music of the songs and the performance of different ashigs.

The sheet music of “Jalili” song is included in T. Mammadov’s book “Azerbaijan ashig creativity” [7, p. 393], and the sheet music of “Susanbari” air is in N. Bagirov’s book “Azerbaijan ashig songs” [1, p. 49]. T. Mammadov wrote the version of this song played in the middle root (Middle Jalili). We would like to share some of our results by taking a look at the audio-video recordings of the song. In general, when searching for weather video recordings, we saw both names appear in the examples we found. Examples include the performances of master artists such as Ashiq Imran, Ashiq Shamshir, Ashiq Kamandar, Ashiq Elbrus Kalbajarli, Ashiq Ramin Garayev, Ashiq Gulab Khindimammad oglu and other Ashigs. In some of these videos, the weather is shown by both names, in some it is called Susanbari, and in some it is called Ayag Jalili. According to Ashiq Elbrus, there are generally four names for this song: Ganjabasar ashigs call this air “Ayag Jalili”, Agbaba ashigs call this air “Sulduzu”, Borchali ashigs call it “Susanbari”, and Goycha ashigs call this air “Najafi”. As you can see, two of these options are related to the name of master ashigs. In the repertoire of Agbaba ashigs, this song is known as “Sulduzu” because it is related to the Sulduz ashig environment of Southern Azerbaijan. It should be noted that this song is also called “Baskhanım” due to its poetic text. Thus, “Ayag Jalili” is a tune popularized in ashig environments located in the west of Azerbaijan, and its recognition by different names in different environments is actually a sign of its antiquity. So, the melody of this song probably comes from the deep layers of folk art, was adopted by modern ashigs and performed under different names in different regions.

The question of the relationship between the ashig art and other types of folk music creativity has been highlighted in a number of musicological

studies. In particular, the study of the Shirvan environment, where ashiq and mugham art developed in close contact, is evident in recent studies related to ashiq studies. However, the art of ashiq also came into contact with instrumental performance and dance music and was born and developed under conditions of mutual influence. For this reason, the different nature of ashiq songs (recitative-declamatory, song, dance songs) originates from folklore.

It should be noted that in many cases the performance of a certain song with a different name in each region depends on its performer. For example, the tune “Govhari” is also called “Mirzajani”, which name was given to it after it was performed more beautifully by Ashiq Mirza. Another example is related to the performance characteristics of songs. For example, “Agir Sharili” and “Yungul Sharili”, “Yurd yeri” and “Old yurd yeri” songs are named only due to the difference in tempo. However, the difference in Sharili songs is also characteristic of the musical content. In general, it is observed in other examples that the ashiq songs are also named in connection with the performance feature. For example, the song “Tarsa gerayli” was named due to the direction of movement of the fingers when it was played on the instrument.

The emergence of name differences according to the poetic text used during the performance of the song is also present as one of the facts affecting the quantity. For example, “Koroglu Mukhammasi” is actually a version of “Baghdad dubeyt” song performed on the basis of a poetic text related to this saga. Here, only the poetic text changes, while the musical content of the air remains the same, and from the point of view of musicology, it is somewhat controversial to use the word variant here. The issue here is related to the proximity of poetic genres. As the folklorist scholar E. Mammadli also noted, since the poetic structure of mukhammas and garayli genres is based on eight and sixteen syllables, it is possible to play dubeyt song on mukhammas, and the connection with the image of Koroglu is that the poetic content is related to the epic.

Certain small differences that may arise in the performance of Ashiq airs may be related to the change of the place of accents in the melody due to the text change, the establishment of the word-music relationship. Such examples include “Kazakh sabzesi” and “Gilenar” (poetic text), “Bashkhanim” and “Susanbari”, “Zulfugar dubeyti” and “Azafli dubeyti”, etc. can be shown. The musical content of “Imran Dubeyti” song is

somewhat different. “Dağlar” is sung on the *garayli* with a row, and it differs from “Azafli *dubeyti*” by its slightly faster tempo, 3/4 meter size and different rhythmic structure. “Imran *dubeyti*” is given in the book of T. Mammadov as “*Dubeyti*” [7, p. 316] and “Baş *dubeyti*” (“*Dübeyti*”) [8, p. 24] written by J. Mehdipur, a brilliant representative of South Azerbaijan *Ashiq* art. We can note that it resonates with the example he mentioned. In both examples, the musical content of the song is consistent with *Ashiq* Imran’s performance, and in J. Mehdipur’s notation, the poetic text (“Mountains” with the *radifil gerayl*) also coincides. The difference is first of all in the variation of instrumental interludes between verses, as well as in the transitions between verses. For example, the third verse of the first stanza is sung once by *Ashiq* Imran, and the fourth verse is sung after the instrumental transition. In J. Mehdipur, this verse is given twice in vocal-instrumental form.

Example 1. C. Mehdipour. Musical mods of *ashiqs*. “*Bash Dubeyti*”

39

Can

İl- ha- m.....ı- ni.....

Muz

mf *p*

43

sən-dən a- lib, İl- ha- m.....ı- ni..... sən- dən a- lib, Mə- nim s.....a- zı.....m

In T. Mammadov’s notation, there is no instrumental break between the third verse and the fourth verse, but here each verse is given only once vocal-instrumentally.

Example 2. T. Mammadov. “Azerbaijani love creativity”. “Dubeity”.

Qa - pi - sı - na ge - cə - gün - düz,

Gəl - dim yal - va - ra [ay,] Ley - lij, yal - va - ra [ay,]

These differences can be considered as variants arising from the individual performance style of each *ashiq*. It is known that in the art of performance, each new performance of the same music creates a new version of interpretation. If we take into account the orality factor in the *ashiq* art, each new performance also turns into a new version. Of course, this cannot be applied to all performances. New versions are musical samples born from the individual creative potential of master artists, which are loved by the people and need to be played many times, and as a result, they live in the repertoire of other lovers and become famous. “Imran Dubeyti” song is one such example. It is this fact that determines the creation of versions of songs that are connected with the name of master *ashiqs* and get a license for life.

Conclusion. Thus, the visible picture once again proves that the study of *ashiq* songs not only opens up new perspectives, but also enables the identification of existing gaps. In particular, these gaps appear during the examination of the available information on the names of the *ashiq* spells and reveal that there are many controversial points. As a result, musicological research on *ashiq* music is misguided, drawing conclusions based on inaccurate factual sources or information. It is possible to get the correct position among the names and variants of *ashiq* tunes by examining the available information about the tunes, as well as by analyzing the musical content and making a comparison based on these criteria. Because, despite being recorded later than other types of folk creativity, the art of music has an important aspect that does not fit into any distortion and precisely preserves the ethnic national thinking in the most stable way. From this point of view, it is possible to reveal every field of folk music, including the origin, initial example, and variant character of the *ashiq* songs, precisely by analyzing the musical language.

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AŞIQ HAVACATININ KLASSİFİKASİYASI

VƏ VARIANTLILIQ PROBLEMİNİN HƏLLİNƏ DAİR

Aşığı sənətində klassifikasiya məsələləri olduqca geniş və mühüm tədqiqat obyektini kimi bir çox elmi araşdırmaların əsas mövzusunda çevrilmişdir. Sinkretik sənət sahəsi kimi özündə həm poetik, həm də musiqi janrlarını ehtiva edən aşığı sənətinin araşdırılması filologiya, folklor, teatr, tarix kimi elm sahələrinin alimləri tərəfindən aparılmışdır. Bu araşdırmalarda klassifikasiya problemi tədqiqatın aid olduğu elm sahəsindən və tədqiq edilən obyektədən asılı olaraq müxtəlif meyarlar üzrə həll edilmişdir. Klassifikasiya məsələsinin həlli aşığı sənətində əsas etibarilə filoloq və musiqişünas alimlər tərəfindən aparılmışdır. Etnomusiqişünaslığın əsas prinsipi musiqi hadisəsinə aid olduğu mühit daxilində yanaşma tələb edir. Bu yanaşma aşığı havalarının klassifikasiyasında və xüsusilə variantlılıq probleminin həllində mühüm əhəmiyyət kəsb edir.

Aşığı havalarının yaranması sənətin özü kimi qədim köklərə dayanır və bilavasitə xalqın tarixi ilə sıx bağlıdır. Aşığı havalarının regional meyarlar üzrə klassifikasiyası daha dəqiq informasiyanı özündə ehtiva edir. Belə ki, aşığı mühitlərini öyrənən araşdırmalarda həmin mühitə xas olan hava repertuarının da təsbit edilməsi əsas məqsədlərdən biridir və nəticə etibarilə janr rəngarəngliyini də müəyyənləşdirməyə imkan verir. Bu araşdırmalarda həmçinin mühitlərarası əlaqələrin hava repertuarında özünü göstərməsini də qeyd etmək lazımdır. Belə ki, klassik aşığı havaları hesab

edilən Divani, Gəraylı, Təcnis və s. bütün mühitlər üçün xarakterik olduğu halda, Sarıtel, Cəlili, Şərili kimi havalar coğrafi baxımdan qonşu olan mühitlər üçün (Borçalı, Qazax, Gədəbəy, Tovuz, Göyçə) müştərək repertuar hesab edilir.

Aşiq havalarının adları, variantları arasında düzgün mövqeyin əldə edilməsi isə havalar haqqında mövcud informasiyanı araşdırmaqla yanaşı, musiqi məzmununun təhlili və müqayisənin məhz bu meyarlar üzərinə qurulması ilə də əldə etmək mümkündür. Çünki, xalq yaradıcılığının digər növlərinə nisbətən daha gec yazıya alınmasına baxmayaraq, musiqi sənəti heç bir təhrifə sığmayan və məhz etnik milli təfəkkürü özündə ən sabit şəkildə qoruyub saxlayan mühüm cəhətə malikdir. Bu baxımdan xalq musiqisinin hər bir sahəsini, o cümlədən, aşiq havalarının da mənşəyini, ilkin nümunəsini, variantlaşma xarakterini məhz musiqi dilinin təhlili ilə üzə çıxarmaq mümkündür.

Acar sözlər: aşiq sənəti, xalq musiqisi, havacatların variantlılığı, poetik mətn, instrumental ifaçılıq.

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КЛАССИФИКАЦИЯ АШУГСКИХ НАПЕВОВ И РЕШЕНИЕ ПРОБЛЕМЫ ВАРИАЦИОННОСТИ

Вопросы классификации в ашугском искусстве стали основным предметом многих научных исследований, так как является достаточно широким и важным объектом исследования. Изучением ашугского искусства, как синкретической области в искусстве, включающего как поэтические, так и музыкальные жанры, занимались ученые филологи, фольклористы, театроведы и историки. В этих исследованиях задача классификации решалась по разным критериям в зависимости от той или иной области науки, к которой относится исследование, изучаемого объекта. Решением вопроса классификации в искусстве ашуггов занимались преимущественно филологи и музыковеды. Основной принцип этномузыкологии требует подхода к музыкальному явлению в его контексте. Этот подход имеет большое значение при классификации вариантов.

Как и само ашугское искусство, ашугские напевы имеют древние корни и тесно связаны с историей народа. Классификация напевов по региональным признакам содержит более точную информацию. Таким

образом, в данных исследованиях, одной из основных задач является определение репертуара специфичных для данной ашугской среды, что, как следствие, позволяет определить их жанровое многообразие. Опираясь на научные исследования, необходимо также упомянуть о проявлении межжанровых связей в исполнительском репертуаре. Так, Дивани, Герайли, Таджнис и др., которые считаются классическими ашугскими напевами, они являются составной частью ашугского репертуара, независимо в какой среде они формировались: Саритель, Джалили, Шарили. Они считаются совместными и исполняются всеми ашугами, географически соседних регионов (Борчалы, Газах, Гедабей, Товуз, Гейча).

Точность названий и вариантов тех или иных ашугских напевов вы является при изучении теоретическом анализе мелодий, а также музыкального содержания, при необходимом сравнении этих же критерий. Несмотря на то, что история нотописи образцов ашугского искусства, напевы, в сравнении с другими образцами народного музыкального искусства, относятся к более позднему периоду, здесь имеется важный аспект, который включает в себе наиболее устойчивое сохранение этнического национального музыкального мышления. С этой точки зрения, именно путем анализа музыкального языка и теоретического анализа, можно изучить каждую область народного музыкального творчества, включая историю, первоначальные образцы, а также вариантность ашугских напевов.

Ключевые слова: ашугское искусство, народная музыка, вариантность напевов, поэтический текст, инструментальное исполнение.