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THE THEME OF NATURE IN MUSIC IN THE CONTEXT OF THE UNIVERSAL

Abstract. In the article, the task was set to determine the expression of the theme of nature in music. The study was conducted on the basis of a comparative analysis of samples of Azerbaijani, Russian and European music. Based on the research, it was determined that the expression of the theme of nature in music is universal – it is reflected in all national musical cultures, has genre universality – has found its expression in different musical genres, is multifaceted – expresses different angles of objective life.

Key words: nature, music, universal, conceptual, syncretism.

Introduction. Art is a sphere of culture that reflects the objective world in various artistic and aesthetic forms and images. Music is an art form reflecting the objective world in sounds. In this regard, painting reflects the world in colors, dance in gestures, etc. The purpose of this article is to explore the theme of nature, which is one of the classic themes in art and music. As noted by the Dutch post-impressionist artist Vincent Van Gogh: «Art is man plus nature» [1].

The theme of nature in Azerbaijani music. The theme of nature in Azerbaijani musical culture has found its expression in a variety of musical genres. The majestic chorus «Channibel» sounds in the opera «Korogly» by U.Hajibeyli. Channibel is the place where the national hero Koroglu hid and gathered the people's militia against the unjust Hasan Khan. Here, nature appears as a place of protection for the people's militia. In general, this theme, which has numerous historical analogies, is reflected in all world art, literature, etc. In particular, nature as a refuge for the people's

militia appears on the example of Sherwood Forest, where Robin Hood was hiding.

Another vivid example of the theme of nature in music is expressed in the work of F. Amirov. In the musical theme «morning», from the feature film «Morning», Amirov expressed the rising of the morning sun in his charming musical handwriting, as it rises on the horizon tearing the darkness. This musical theme forms an allegorical parallel with the storyline of the painting, showing hope for tomorrow. In this musical theme, as in all of Amirov's work, along with the development of the musical dramaturgy itself, the internal dynamism inherent in Amirov's music is clearly presented: external (extroverted) dynamism is an expression of the musical dramaturgy itself, internal (introverted) dynamism is Amirov's characteristic creative style.

The theme of nature has found its wide expression in classical Azerbaijani songs. In this regard, the work of E. Sabitogly is a striking example. His famous "Valleys", written to the verses of N. Khazri, in the incomparable performance of Sh. Alekperova, definitely bring the Azerbaijani valleys to life before the eyes of the listener.

The theme of nature has also found its broad expression in pop music. Here, undoubtedly, one of the first to remember the famous «Pier», which is the brightest creative fruit of composer Rashid Nasibogly to the words of Adil Rasul, and, of course, in the unforgettable performance of Mirza Babayev.

The theme of nature is widely expressed in Azerbaijani folk songs. One of the striking examples is the «Karabakh Maral», now known as the «Azerbaijani Maral», the music and lyrics of which belong to Iskender Novruzlu. The song is dedicated to the actress of the Shusha Theater Sugra Bagirova, the mother of the popular singer Zohra Abdullayeva. For the first time in 1951, it was performed by the Shusha khanend Isa Rahimov (grandfather of the current artistic director and chief conductor of the Azerbaijan State Symphony Orchestra Fuad Ibrahimov). The song lists toponyms and sights of Karabakh: Shusha, Isa-bulag, Tursh-su, Girkhgyz, etc. [2].

The theme of nature in Russian music. As a vivid example of the expression of the theme of nature in Russian classical music, one can name the world-famous «Waltz of Flowers», from the immortal ballet of P.I. Tchaikovsky «The Nutcracker». Special mention should be made of the marine composer N.A. Rimsky-Rorsakov, in whose work the theme

of the sea has found its amazing expression. An example of this is his opera Sadko.

The theme of nature has found wide expression in classical Russian waltzes: «On the hills of Manchuria» by I.A. Shatrov – military bandmaster of the 214th Reserve Moksha Infantry Regiment. The author wrote this waltz dedicated to the heroic wars that died in the Russian-Japanese war in Manchuria. In this work, nature appears as a context. “Amur Waves”, written by another military bandmaster – M.A. Kyuss. In this waltz, the theme of love is intertwined against the background of the great river. Waltz from the film «Blizzard» by G. Sviridov, based on the novel of the same name by A.S. Pushkin. In this music, the rhythm of the waltz is allegorically identified with the swirling Russian snowstorm.

Each of these waltzes is a living picture. In this regard, these works can be compared with the canvases «Morning in the Pine Forest» by I. Shishkin and K. Savitsky, «The Last Day of Pompeii» by K. Bryulov, «The Ninth Shaft» by I. Aivazovsky, etc.

Traditionally, it is considered that the syncretic art is theater. At the same time, other types of art can also be classified as syncretic. In particular, music. Music has a structure of dramatic development, has a synthesis with poetry, choreography. Special mention should be made of color hearing – musical-color synesthesia, in which musical sounds cause color associations in humans. Among the composers who possessed color hearing and reflected this wonderful gift in their works, one can name N.A. Rimsky-Korsakov, A. Scriabin, etc.

The theme of nature in European music. A striking example of this is the waltz «Tales of the Viennese Forest» by the Austrian composer, recognized as the «king of the waltz» – Johann Strauss. In the American musical film by Julien Duvivier «The Big Waltz» there is a wonderful fragment of how Maestro Strauss composes this waltz while riding a carriage through the forest. Or we can name another equally popular waltz by Maestro Strauss – «On the Blue Danube».

The theme of nature has not bypassed the work of the brilliant German composer L.V. Beethoven. The clearest example of this theme is expressed in his Piano Sonata No. 14 in C Sharp Minor, Op. 27, No. 2, better known as the «Moonlight Sonata». The themes of love and lunar gravity are intertwined in this ingenious work. In general, we can say that Beethoven's work, like nothing else, clearly defines the words of the great Russian writer I.S.

Turgenev said about the creative genius of F.M. Dostoevsky: «We all write, but Dostoevsky creates».

The theme of nature found its broad expression in the work of the great Venetian composer A. Vivaldi. His famous cycle of concerts «The Seasons» is dedicated to the seasons from different angles. One of the brightest parts of this work is the theme «Summer Thunderstorm», in which the author reflects the irrationality and inconsistency of nature.

In this sense, this work can be compared with the famous «The Snows of Kilimanjaro» by the great American writer, Nobel Prize winner E.Hemingway, which he begins with an epigraph: «Kilimanjaro is a mountain range covered with eternal snow with a height of 1,910 feet, said to be the highest point in Africa. The Maasai tribe calls its western peak «Ngaye-Ngaya», which means «House of God». Almost at the very top of the western peak lies the withered frozen corpse of a leopard. No one can explain what the leopard needed at such a height.» The main character of the story is writer Harry Smith in search of the meaning of life. The author, drawing this allegorical parallel, reflects in it the life of the main character, who lost his way in life.

Conclusion. Based on all of the above, the following conclusions can be drawn:

- 1) The theme of expressing nature in music, as in art in general, is universal:
 - it is reflected in all national musical cultures.
 - it has found expression in various musical genres.
- 2) The theme of expressing nature in art is multifaceted – it reflects objective life from different angles.

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Bəbir Zeynal (Azərbaycan)

MUSIQİDƏ TƏBİƏT MÖVZUSU UNİVERSALLIQ KONTEKSTİNDƏ

Məqalədə qarşıya qoyulan məqsəd təbiət mövzusunun musiqidə ifadəsini müəyyən etmək olub. Tədqiqat Azərbaycan, rus və Avropa musiqi

nümunələrinin müqayisəli təhlili əsasında aparılıb. Tədqiqat nəticəsində müəyyən olunub ki, təbiət mövzusunun musiqidə ifadəsi universaldır – bütün milli musiqi mədəniyyətlərində mövcuddur, janr universallığına malikdir – müxtəlif musiqi janrlarında öz ifadəsini tapır, çoxsədli formaya malikdir – obyektiv həyatın müxtəlif rəqurslarını əks etdirir.

Açar sözlər: təbiət, musiqi, universallıq, konseptuallıq, sinkretizm.

Бабир Зейнал (Азербайджан)

**ТЕМА ПРИРОДЫ В МУЗЫКЕ В КОНТЕКСТЕ
УНИВЕРСАЛЬНОГО**

В статье поставлена задача определить выражение темы природы в музыке. Исследование было проведено на основе сравнительного анализа образцов азербайджанской, русской и европейской музыки. На основе исследования было определено, что выражение темы природы в музыке является универсальной – она отражена во всех национально-музыкальных культурах, имеет жанровую универсальность – нашла свое выражение в разных музыкальных жанрах, является многогранной – выражает разные ракурсы объективной жизни.

Ключевые слова: природа, музыка, универсальное, концептуальное, синкретизм.