

UDC 398; 801.8; 398:801.6

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## PERFORMING ARTS IN NAKHCHIVAN: CREATING AND WAY OF DEVELOPMENT

*In this article was informed in detail about creating performing art, way of development, famous figures who becomes eternal in the process of historical development and their innovations in the performing art. One of the most important parts of Azerbaijan's musical art is the performing arts, whose long-standing history of performing arts has evolved into a rich, traditionally modern development of vocal art. As a reflected in studies importance the role of ashig music in the development of vocal singing is undeniable. Ashig music, which has a rich historical background, ashig music is a combination of music-dance-poetry, which has survived the medieval era, continuing its polished, deeply rooted traditions. Historically, ashig singing has been one of the leading brunches of musical culture in the music art. In the middle ages there were prominent singers and musicians who were educated in Nakhchivan, whose art is also reported in historical sources. Artists such as Ashig Abbas Dahri, Gulali Mammad, Vaykhirli Mammadjafar, Ashig Nabat, Ashig Fatulla, Sarraf Gasim, Chobankarali Mohammad, Ashig Jousif and Ashig Jalil brought the ashig art, singing tradition a new stage in Nakhchivan. Nakhchivan, one of the oldest settlements of Azerbaijan, as well as five thousand years of urban culture and ethno cultural heritage, has a long and glorious path to the development of national music. The rock symbols that have survived to the present day in the Gamigaya paintings, symbolizing the harmony of music and the artist, not only express the value of music and dance in this area, but also confirm the ancient roots of music in Nakhchivan. Drawings of music and dance scenes in Gamigaya paintings tell us about the ancient history of music culture in Nakhchivan. The creative way of performing medieval artists in the ancient Nakhchivan land, which is an integral part of Azerbaijan, has led to the creation of singer art along with ashig art. The choir was mainly distributed in Ordubad and Nakhchivan. Murad Aga who was from Nakhchivan was a famous musician in the palace of sultan Murad IV. Singing in Nakhchivan has been developed since the middle ages, and has been distinguished by its unique singers and artists.*

**Key words:** performing, ashig music, music-dance, national culture, Nakhchivan, vocal singing.

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## ВИКОНАВЧЕ МИСТЕЦТВО В НАХІЧЕВАНІ: СТВОРЕННЯ ТА ШЛЯХ РОЗВИТКУ

*У цій статті детально було проінформовано про створення виконавського мистецтва, спосіб розвитку, відомих постатей, які стають вічними в процесі історичного розвитку та їх новації у виконавському мистецтві. Однією з найважливіших частин музичного мистецтва Азербайджану є виконавське мистецтво, чия багаторічна історія виконавського мистецтва переросла в багатий, традиційно сучасний розвиток вокального мистецтва. Як відображено в дослідженнях, важливість ролі ашиг музики в розвитку вокального співу неперечна. Музика Ашига, яка має багате історичне походження, музика ашига – це поєднання музично-танцювальної поезії, яка пережила середньовічну епоху, продовжуючи свої відполіровані, глибоко вкорінені традиції. Історично співати ашиг було однією з провідних галузей музичної культури в музичному мистецтві. У середні віки були видатні співаки та музиканти, які здобували освіту в Нахічевані, про мистецтво яких також повідомляють історичні джерела. Такі художники, як Ашиг Аббас Дарі, Гулалі Маммад, Вахірлі Маммаджафар, Асіг Набат, Асіг Фатулла, Сарраф Гасім, Чобанкаралі Мохаммед, Ашиг Юсіф та Ашиг Джалілі, перенесли мистецтво ашига, традицію співу на новий етап у Нахічевані. Нахічевань, одне з найдавніших поселень Азербайджану, а також п'ять тисяч років міської культури та етнокультурної спадщини мають довгий і славний шлях до розвитку національної музики. Наскальні символи, що збереглися до наших днів на картинах Гамігая, символізуючи гармонію музики та художника, не лише виражають цінність музики та танцю в цій галузі, але й підтверджують давнє коріння музики в Нахічевані. Малюнки музичних та танцювальних сцен на картинах Гамігая розповідають про давню історію музичної культури в Нахічевані. Творчий спосіб виступу середньовічних артистів на давній Нахічеванській землі, яка є невід'ємною частиною Азербайджану, призвів до створення співочого мистецтва поряд з ашигівським мистецтвом. Мурад Ага, який був із Нахічевану, був відомим музикантом у палаці султана Мурада IV. Спів на Нахічевані розвивався із середніх віків, його вирізняли унікальні співаки та артисти.*

**Ключові слова:** виконавська музика, ашиг, музика, танець, національна культура, Нахічевань, вокальний спів.

**Introduction.** Azerbaijan is one of the oldest cultural centers of the eastern and Turkic world. The formation of our national culture in Azerbaijan has been widely reflected in thousands of years of historical scientific research. One of the most important parts of our ancient and rich cultural heritage is the music culture, which has preserved the history of national music in Azerbaijan, with rock paintings symbolizing the unity of music-dance-performance in Gobustan and Gamigaya. One of the most important parts of Azerbaijan's musical art is the performing arts, whose long-standing history of performing arts has evolved into a rich, traditionally modern development of vocal art. Studies have shown that ashig music plays an important role in the development of vocal singing. Ashig music, which has a rich historical background, ashig music is a combination of music-dance-poetry, which has survived the medieval era, continuing its polished, deeply rooted traditions. One of these stylish ideas say: "...Ashig music and mugham art forms the basis of Azerbaijan classical music" (Karimov, 2006a: 17). After Azerbaijan gained its independence, special attention was given to ashig art, which is an exemplary type of national music, as, a result of consecutive measures taken in this area, government programs have been implemented to protect, preserve and deliver the future generations of ashigs.

**Discussion.** Nakhchivan, one of the oldest settlements of Azerbaijan, as well as five thousand years of urban culture and ethno cultural heritage, has a long and glorious path to the development of national music. The rock symbols that have survived to the present day in the Gamigaya paintings, symbolizing the harmony of music and the artist, not only express the value of music and dance in this area, but also confirm the ancient roots of music in Nakhchivan. Drawings of music and dance scenes in Gamigaya paintings tell us about the ancient history of music culture in Nakhchivan. This is mentioned in the sources: "Among the discovered artifacts were hunting arrows with a bow and bow, belt and so on. scenes of hunting and dancing armed with them"(Encyclopedia of Nakhchivan, 2012: 164). The harmonious unity of music and dance in dance scenes of Gamigaya is emphasized in the study: "... The rock paintings found in the Gamigaya region and other areas of the Nakhchivan Autonomous Republic confirm this concept, but also reflect our history of reading and performing culture" (Karimov, 2006b: 15).

Ashig performs one of the leading branches of musical culture in the history of music. In the Middle Ages, outstanding singers and musicians were trained in Nakhchivan, whose art is also reported in historical

sources. Therefore, "sources confirm that the famous musicians of this country participated in musical gatherings in the palaces of the Safavids, Ottoman and other eastern rulers. For example, Murad Aga who was from Nakhchivan was popular tar player in the palace of Ottoman sultan Murad IV (Modern problems of socio-economic and cultural development of Nakhchivan Autonomous Republic, 1998: 53). Also the ashigs are indisputable among these performers. An important place in the development of ashig art in Nakhchivan was Ag ashig Allahverdi Kosacanli, who lived in the eighteenth century. The music of of saz such as "Koroglu", "Misri", and "Sharili" created by Ag Ashiq, are memorable today. After Ag Ashig, Sharurlu Ashig Jalil, Ashig Najafali, Ashig Abbas Dahri, Ashig Nabat, Sadarakli Ashig Ali son of Khankhan, Ashig Yusif, Ashig Jafar Chobankarali, Ashig Gulali Mammad, Ashig Mammad Jafar, Shahbuzlu Ashig Islam, and Ashig Hidayet and the names of other are remarkable in this sense (Veliyev, Akhundov, 2017: 234–243). Artists such as Ashig Abbas Dahri, Gulali Mammad, Vaykhirli Mammadjafar, Ashig Nabat, Ashug Fatulla, Sarraf Gasim, Chobankarali Mohammad, Ashig Jalil and Ashig Jalil performed the ashig art in Nakhchivan. Nazim Guliyev writes about artists who continue to perform at the beginning of the 20th century: "Ashig Yusif Jafarov (Sari Ashig), Ashig Ali from Shahriyar village, Ashig Huseyn Arpachayli from Aralik village, Ashig Abulfaz from Shahtakhi village, Ashig Farrux from Kuku village ... others have contributed to Nakhchivan ashig creativity, demonstrated high performing arts, and created examples of art" (Guliyev, 1999: 20).

The creative way of performing medieval artists in the ancient Nakhchivan land, which is an integral part of Azerbaijan, has led to the creation of singer art along with ashig art. "The choir was mainly distributed in Ordubad and Nakhchivan. Murad Aga who was from Nakhchivan was a famous musician in the palace of sultan Murad IV. Singing in Nakhchivan has been developed since the middle ages, and has been distinguished by its unique singers and artists (Kahramanov, 2016: 156). Singer Sattar, who distinguishing in the eighteenth century with a unique style of singing and moving to Nakhchivan in 1844 and living, working there for two years, singer Jafar's long time singing in Nakhchivan contributed to the development of national music in Nakhchivan.

**Conclusion.** It was an expression of reverence for the art of singing, that in the late 19th and early 20th centuries a new generation of singers was born and formed in Nakhchivan (Shushinski, 1989: 15). "Mashadi Hasan, Mashadi Asad, Mashadi Abil, Mashadi Ismail,

Hasangulu, Idris Nagiyev were the successors of a new stage in the performing and singing arts in Nakhchivan in the late 19th and early 20th centuries” (Gasimov, 1983: 112). Although the father of the playwright Hussein Javid, Molla Abdulla, Azanchi Bakhshali has been involved in religious ceremonies as well as singing. In a memory which deal with that period was written: "I remember. There was one Karbalai Bakhshali. In that time Karbalai Bakhshali singed in weddings and

celebrations. I witnessed how he sang “Segah-zabul”...”(Karimov, 2006c: 127–128).

“As well as in all regions of Azerbaijan, in addition to the points mentioned in the creation of a vocal school in Nakhchivan, it is necessary to note the great services of local ashig and singer masters”. The ashigs, mugams, tasnifs and folk songs they played had a major impact on the creation of vocal art in Nakhchivan (Karimov, 2006d: 23).

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