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THE EMBODIMENT OF HUSEYN JAVID'S CREATIVITY IN MUSIC

The article is devoted to the study of issues related to music in the creativity of the outstanding Azerbaijani poet and playwright Huseyn Javid, and the embodiment of his works in the works of composers. Along with lyrical poems, ghazals, lyrical-epic poems, dramas also play an important role in Huseyn Javid's creativity. His "Mother", "Maral", "Sheikh Sanan", "Khayyam", "Topal Teymur", "Siyavush" etc. dramas reflects poet's lyrical and philosophical thoughts.

Music have a special place in the dramas of Huseyn Javid. When writing his works, Huseyn Javid also thought about their musical accompaniment. In the comments on his works, he clearly noted the use of music on various instruments, folk songs, dances, mugham and characteristics of ashig art. This kind of notes demonstrate Huseyn Javid's sense of music, his taste, and knowledge, and become an important source of information about the place and time in which the works took place. These guidelines also play an important role in the musical arrangement of the play during the staging of these works. As a result of the fact that composers write music for performance based on these comments, music is created that deeply reveals the dramatic essence of the work. The poet directed the composers with his recommendations on the musical embodiment of his works. Huseyn Javid's creativity attracted the attention of composers, and works of different genres were created: in the genres of opera, ballet, oratorio, cantata, symphonic and orchestral music, choir, ballad, songs and romances, theatrical music, etc. composers have composed numerous works. The study of these works, the study of the unity of music and poetry of Huseyn Javid on their example is of great importance in musicology. At the same time, it is important to study these works in accordance with the characteristics of their genre. Studying issues related to the musical embodiment of Huseyn Javid's creativity, directs musicologists to solve problems such as "poetry and music", "theater and music".

Key words: poetry, theatre, music, opera, song, romance, symphony.

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ВТІЛЕННЯ ТВОРЧОСТІ ГУСЕЙНА ДЖАВІДА В МУЗИЦІ

Стаття присвячена дослідженню питань, пов'язаних з музикою, в творчості видатного азербайджанського поета і драматурга Гусейна Джавіда та втіленню його творів у творах композиторів. Поряд з ліричними віршами, газалами, лірико-епічними віршами, драми також відіграють важливу роль у творчості Гусейна Джавіда. Його драми "Мати", "Марал", "Шейх Санан", "Хайям", "Топал Теймур", "Сіявуш" та інші відображають ліричні та філософські думки поета.

Музика займає особливе місце в драмах Гусейна Джавіда. Пишучи свої твори, Гусейн Джавід також замислювався над їх музичним супроводом. У коментарях до своїх творів він чітко відзначив використання музики на різних інструментах, народних піснях, танцях, мугмах та характеристики мистецтва ashig. Цей вид нот демонструє почуття Гусейна Джавіда до музики, його смаку та знань та стає важливим джерелом інформації про місце та час, у яких твори відбувалися. Ці вказівки також відіграють важливу роль у музичній композиції п'єси під час постановки цих творів. Внаслідок того, що композитори пишуть музику для виконання на основі цих коментарів, створюється музика, яка глибоко розкриває драматичну суть твору. Поет скерував композиторів зі своїми рекомендаціями щодо музичного втілення його творів. Творчість Гусейна Джавіда привернула увагу композиторів, і були створені твори різних жанрів, як-от: опера, балет, ораторія, кантата, симфонічна та оркестрова музика, хор, балада, пісні та романси, театральна музика тощо склали композитори. Вивчення цих творів, вивчення єдності музики та поезії Гусейна Джавіда на їх прикладі має велике значення в музикознавстві. При цьому важливо вивчити ці твори відповідно до характеристик їх жанру. Вивчаючи питання, пов'язані з музичним втіленням творчості Гусейна Джавіда, музикознавці досліджують такі питання, як «поезія та музика», «театр і музика».

Ключові слова: поезія, театр, музика, опера, пісня, роман, симфонія.

Introduction. Huseyn Javid (1882–1941) has a special place in the Azerbaijani culture of the XX century as a great poet and playwright. He was one of the founders of the romanticist movement in Azerbaijani literature, laid the basics of a national romantic poem and poetic tragedy. Huseyn Javid's creativity reflect the worldwide, great socio-political and cultural problems of the time. In the history of Azerbaijani literature Huseyn Javid's poetry and dramaturgy created a new stage in terms of style, writing way, novelty, and also had a strong influence on the development of national theater culture, which the researchers called the "Javid Theater".

Purpose of research. The main purpose of the research is to study the issues related to music in the Huseyn Javid's creativity and reveal his attitude to music. At the same time, characterizing the musical works of Azerbaijani composers of different genres written in Huseyn Javid's plays and poems are considered to the issues of creating the image of Javid in music.

Research method. The article uses historical-comparative and musicological methods of analysis. The importance of these methods in the study of poetry and music is necessary to identify literary, artistic, historical and theoretical problems.

Main material. Huseyn Javid was a founder of a powerful tragedy, verse and romantic drama in Azerbaijani dramaturgy and poetry. With his creativity, deep wisdom and philosophical poetry, unique dramatic works, he opened the way for the growth of national identity in Azerbaijan. Jafar Jafarov, a theatrical scientist who wrote about Javid's romantic theater, said, "Javid is the founder of poetic theater in Azerbaijan, and the beauty of the theater he created is that it is not based on rhetorical and didactic poetic traditions. As a romantic-poetic theater, Javid theater makes extensive use of artistic conventions, figurative generalizations and symbolic qualities." (Jafarov, 1968: 234).

Huseyn Javid's dramas "Sheikh Sanan", "The devil", "Khayyam", "Siyavush" show all the problems, ideas and substantial features of romanticism. With his creativity, H. Javid expanded the thematic boundaries of Azerbaijani drama, created new types of tragic character, romantic hero, dramatic conflict and the "Mother" tragedy, in which the main character is a woman, enriched the drama with humanistic, noble and humane ideas. Huseyn Javid's creativity show close connection with music. The connection between Huseyn Javid's creativity and music can be considered from two points of view: first, the use of music in Huseyn Javid's works; second, the creation of musical composition based on the creativity of Huseyn Javid.

We think it expedient to consider both directions. Because, the naming of certain examples of music in the works of H. Javid also shows the way to the composer who created the music based on it, revealing the mutual creative connection. Speaking about the use of music in the works of Huseyn Javid, it should be noted that the author tried to characterize the place of events, ceremonies and holidays, naming a number of musical instruments in certain scenes, demonstrating the performance of folk songs and dances. The performance of Ashiqs, as well as scenes associated with the singing of mugham sections, are aimed at characterizing the spiritual world of musical heroes. In this regard, as shown in the remarks of Huseyn Javid's first poetic tragedy, the one-act drama "Mother", the work is dedicated to the life in Dagestan. In one of the episodes in the work an accordion is played behind the scenes (Javid, 2005, IIa: 10). Thus, the author wanted to show that the accordion is accepted as a national musical instrument among mountain peoples and plays an important role in their musical life. This becomes important information about the place and time of events in the work. Huseyn Javid's drama "Maral" also shows its connection to music in various ways. The inclusion of image of Ashiq Sultan among the participants in this drama confirms the role of music in the storyline of the dramatic work. Scenes related to ashigs are important for the content of the work. It is noted that ashig played and sang. It is interesting that the poem, consisting of 4 verses with lyrical and philosophical content about love read by ashig ("Love brightens the conscience"), belongs to Huseyn Javid. (Javid, 2005, IIb: 69).

At the same time, the play "Maral" has several other episodes related to music. Thus, singing the Turkish military anthem in the language of a character named Bayram attracts attention: "I am a Turk, my religion, my gender is great" (Javid, 2005, IIc: 62). The Turkish anthem, which began with these words, was very popular among people during the World War I and was even included in the repertoire of a number of prominent Azerbaijani singers. Singing this hymn shows that the ideas of Turkism and patriotism are widely spread in society.

In the play "Maral", another episode related to music was included by the author in the form of a remark: Meanwhile, with a wounded and heavy tone, in a "Shikeste" moment, the following Turku song is heard from an unknown corner of the forest. (Javid, 2005, IId: 77). The poetic text of this poem also belongs to Huseyn Javid. However, the poet tried to describe the sad and moving character of this scene by showing that the musical content of the Turku was sung in the "Shikeste" moment.

Noteworthy music and episodes of the Huseyn Javid's tragedy "Sheikh Sanan". With his remark about music, the poet once again proves how deeply he hears music, his knowledge of folk music and the art of mugham. Several aspects of "Sheikh Sanan" tragedy, such as the performance of Georgian folk songs and dances and the singing of the blind Arab's mugham "Hijaz", indicate the determination of the author of the musical arrangement.

As an example, let's look at a note from the work: "in this line, two blind Arabs appear, the first playing the Oud in a sad and gloomy melody, and the second reading with wounded voice the ghazal in the position of "Hijaz. (Javid, 2005, II:126). As can be seen, Javid as a composer feels and expresses the nature of the Oud sound, as well as, the most influential section of the blind Arab's Shur mugham: the presentation of the ghazal in the Hijaz "Nə eşq olaydı, nə aşiq, nə nazlı afət olaydı... (There would be no love, no lovers, would not be a capricious favorite)". Going forward, we would like to mention that the great Azerbaijani composer Fikret Amirov, while composing music for this performance, created a masterpiece such as "Song of the Blind Arab" based on the "Hijaz" mugham, reflecting the sad lyricism, deep philosophy and high humanism.

A remark on the Dervish's singing in the drama "Sheikh Sanan" mentions that he sang without ringing the Dashti point (Javid, 2005, II: 176), indicating that the Dervish had a unique singing style. In General, Huseyn Javid's plays for music-songs, dances, marches, mughams, etc. have a large number of special tips. The drama emphasizes the timing and character of these musical episodes with surprising accuracy. This once again confirms how great Javid was as a playwright. In the playwright "Topal Teymur": "... Çal, çal, əvət bəxtiyar çoban, çal... Nə Sivas kimi şəhərin əldən getmiş, nə Ərtoğrul kimi oğlun..." (Play, play, yes, happy shepherd, play... neither the city of Sivas, nor your son like Ertugrul is lost.) words are noteworthy. (Javid, 2005, III:289). At this very moment, amid the careless sounds of a tutek (Dilli Kaval), Sultan Yildirim Bayezid admits that he has turned his tragedy, his country, into a desperate tragedy.

Huseyn Javid's play "Khayyam" is dedicated to the great scientist, poet and philosopher of the Eastern world Omar Khayyam (1040–1123). The drama "Khayyam" is the greatest work of Huseyn Javid, which is rich in musical remark. According to the author's instructions, the drama reflects more than 30 musical numbers. These colorful musical scenes include exuberant, sad, lyrical and military music, dancing, and a number of corners of mugham.

According to the author, the scene of Khayyam's death in the drama "Khayyam" is accompanied by the mugham "Abu-eta". The singer reads a poem by Huseyn Javid that begins with these words: "... Bəş gün ömrün neçə əfsanəsi var" (...How many legends exist in five days of life?) (Javid, 2005, Va:142). Hemistiches that end the great life of Khayyam, the wise sad mugham "Abu-eta" create condition for the drama to end with a deep meaning.

As you can see, music plays an important role in Javid's creativity, occupies a special place in the content of the work and becomes an integral part of events on the stage.

At the same time, Huseyn Javid's lyrical poems and stage works have always attracted the attention of musicians and composers. Vocal works, musical and stage works, and instrumental works are based on the works of Huseyn Javid.

1910–1930 were a period when Huseyn Javid worked in the field of pedagogy and literature and had contacts with artists and musicians. At that time, he had friendly relations with Uzeyir Hajibeyli, Muslim Magomayev and other musicians. The famous singer Seyid Shushinsky loved the lyrical poems of Huseyn Javid and sang them in his mughams. Huseyn Javid, who was spiritually close to Uzeyir Hajibeyli and Muslim Magomayev, spoke about his creative plans, innovations and problems in musical life. Even Muslim Magomayev planned to write an Opera based on the Huseyn Javid's drama "The devil" and Uzeyir Hajibeyli based on the poet's drama "Sheikh Sanan", but they did not take place. One of the facts that attracted attention during this period was the arrival of Huseyn Javid's son Ertogrul Javid to the art of music and his reference to Huseyn Javid's poetry in his work. Although his Opera "Sheikh Sanan" is incomplete, it can be considered one of the first works in professional music based on the creativity of Huseyn Javid.

The stage life of the works of Huseyn Javid in that period received a wide response. The book "History of the Azerbaijani theater" written by theater critic Ilham Rahimli draws attention to the following fact: "the Greatest theatrical event of 1920 was the opening of the works of Huseyn Javid in the repertoire. The premiere of the tragedy "The devil" staged by Abbasmirza Sharifzadeh took place on December 21. ...The basis of the poetic theater was laid by the national drama theater with the play "The devil". (Rahimli, 2005a:89). Another fact that shown in the book I. Rahimli: "The most interesting and tedious work of the theater in 1921 was the stage interpretation of Huseyn Javid's love tragedy "Sheikh Sanan". Director Abbas Mirza Sharifzadeh directed

the second performance of Javid at the National drama theater. The premiere of the play was shown on November 11. (Rahimli, 2005b:100). The book also contains information about other works of Huseyn Javid created in the 1920s: "Afat" (14 April. Director Abbas Mirza Sharifzadeh), "Uchurum" (June 2. Director Alexander Ivanov), "Sheyda" (15 December. Director Alexander Ivanov) etc. In 1920-30, Huseyn Javid's works "Maral", "The devil", "Sheikh Sanan", "Knyaz" were staged at the Ganja Drama Theater.

Of course, musical accompaniment was one of the important issues in the preparation of these performances. However, at that time, theatrical performances were not accompanied by specially written music by composers, but mainly by mughams, songs and dances performed by musicians.

As we have already mentioned, Huseyn Javid was an artist with a rich musical instinct, and his works depicted certain musical scenes that indicated the definition of the author of the musical arrangement. The creation of musical works by composers based on the works of Huseyn Javid began in the late 1950s and became widespread in the 1980s. To this day, the poetry of Huseyn Javid attracts the attention of composers. In the composer's work there are three directions that relate to the works of Huseyn Javid: first, music written for the plays of Huseyn Javid; second, works based on the poetry of Huseyn Javid; and third, works related to the embodiment of the image of the poet.

New performances of Huseyn Javid's dramatic works are being prepared on the stage of Azerbaijani theaters in the 1950s. Professional composers are invited to write music for these performances. This creates the basis for the emergence of a number of memorable musical works in the composer's work, which are the result of the unity of Huseyn Javid's poetry. The most vivid example of this is the music written by the famous composer Fikret Amirov for Huseyn Javid's drama "Sheikh Sanan" and the "Song of the Blind Arab", which was memorized from that performance. Huseyn Javid's dramatic work "Sheikh Sanan" was staged in 1956 on the stage of the Azerbaijan Academic National Drama Theater by directors Adil Isgandarov and Alasgar Sharifov and played in the theater's repertoire for a long time.

As we have already mentioned, we can clearly feel that the song composed by Fikret Amirov for this performance is based on the melodic-international features of the "Hijaz" section of the "Shur" mugham (Words by Huseyn Javid, 2018:a5). That is why the song is so popular and has a strong place in the repertoire of singers.

Music written for Huseyn Javid's dramatic works is found in the works of many composers. Thus, during the preparation of every performance on the stage of each theater, the directors invite composers to work on the musical arrangement in accordance with the rock of the work. For example, the tragedy "Sheikh Sanan" was staged in several theaters under the direction of different directors. Individual composers wrote music for these performances.

The music written by Ogtay Kazimi for the performance "Sheikh Sanan" staged at the Azerbaijan State Russian Drama Theater in the 1970s was represented by interesting numbers and aimed at revealing the spirit and content of the work. In particular, we can observe the consistent dramatic development of the play in the program name of the vocal and instrumental episodes written for this play: "Sheikh Sanan's apostasy from religion", "Sheikh Sanan's arrival", "Dervish's dance", "Dervish's song", "Sheikh Sanan's dream", "Sheikh Sanan's pray", "Funeral bell". Although these numbers are performed on separate stages, the plot line and developmental drama of the play are observed in their sequence, melodic-intonation features (Words by Huseyn Javid, 2018b: 55-62).

The play "Sheikh Sanan" was staged at the Azerbaijan State Russian Drama Theater in 1983. The director of this play was Jannat Salimova. In 2015, the play "Sheikh Sanan" was staged at the Azerbaijan Theater of Young Spectators. The director of the play is Jannat Salimova, the composer is Firudin Allahverdi. In 1970, Huseyn Javid's drama "Khayyam" was staged at the Azerbaijan Academic Drama Theater. The founding director was Mehdi Mammadov, artist Elchin Aslanov, composer Jahangir Jahangirov. "The lyrical-romantic scale of the verse tragedy, which was staged for the first time, was embodied in the plays of Hasan Turabov's and Mehdi Mammadov's (Khayyam), Shafiq Mammadova's (Sevda), philosophical-psychological drama of Samandar Rzayev (Khaja Nizam) and Hamlet Khanizade's (Ramzi)" (Rahimli, 2005c:156).

The music of the famous Azerbaijani composer Jahangir Jahangirov for the play "Khayyam" plays an important role in the dramatic development of the work. J. Jahangirov's music resonates with Javid poetics and plays an important role in revealing the main idea of the play.

In the play, the Eastern world created by Javid, the life of the madrasa and the mosque reveal the contrast of the religious worldview with the secular feelings as the place where the events take place. This contrast, which explains the main dramatic idea of the play, is also reflected in the music written by

J. Jahangirov. From this point of view, the entrance of the orchestra carries a deep philosophical nature, expressing Khayyam's thoughts and contrasting with the distant voice of Minajat. Huseyn Javid noted that in the remark of the play, music was played at the moment of "Hijaz" and the voice of Minajat was heard from a far (Javid, 2005, Vb: 7). Such a comparison has become a motivating factor for the composer. At the same time, the contrasting forces that constitute the main conflict of the work are fully reflected in the musical composition.

Elements of traditional theatrical music are widely used in the music recorded for the performance "Khayyam". In the music recorded for the performance, the signs of space and time are clearly show themselves. From this point of view, the lavish military music that accompanies the Alp Arslan, who returned victorious from the war, is the leitmotif of the performance. The performance also includes the dance of the palace girls of the Caliph of Baghdad with a description of the place.

The description of the events in the play is also heard in psychological moments. From this point of view, the earthquake scene is based on noise effects and depicts a natural phenomenon on the one hand, and the heartbreak in the heart of Khayyam, who lost his lover Sevda as a result of palace intrigues, on the other. The songs and romances written by J. Jahangirov for this performance – "Romance of Sevda", "Sevda's Shargi", "Badə gözəldir" (Bade is beautiful), "Jales" and others entered the repertoire of many singers. The play "The devil" interpreted by director Mehdi Mammadov on the stage of the Azerbaijan Drama Theater in 1983 is one of the most perfect works of H. Javid. The music written for the play by composer Aydin Azimov is one of the interesting musical incarnations of Javid's plays.

The music written by Javanshir Guliyev for the TV show "Topal Teymur" is rich and deep. We can also mention the music for Huseyn Javid's plays "Mother" and "Siyavush" written by composer Yashar Khalilov for the performances of Nakhchivan State Musical Drama Theater. The composer's appeal to Huseyn Javid's work began in the early 1980s and continues to this day. This is due to the celebration of the 100th anniversary of Huseyn Javid. During this period, many works of various genres appeared. A number of vocal-instrumental and choral works, songs and romances were created on the basis of Huseyn Javid's words. Among them Jahangir Jahangirov's oratorio "Huseyn Javid" (1984) can be shown. The composer has created a large series of works for soloists, choir and symphony orchestra based on the words of Huseyn Javid. Mammad Jafarov's

cantata "My God" written in the words of Huseyn Javid is one of the interesting works.

Composer Rashid Shafag created the opera "Mother" based on the drama of the same name by Huseyn Javid. The main content of Huseyn Javid's one-act drama "Mother" is that a mother who curses her son's killer saves her enemy and helps him escape. Because the mother's heart is full of love and compassion. No matter how much she is shaken by the loss of her son, she leaves revenge to fate, and challenges time with the judgment of his big heart" (The nobleman of words and ideas of Azerbaijani literature – Huseyn Javid, 2017: 25). In the opera, the composer managed to embody the content of Huseyn Javid's verse tragedy in the language of music. Starting with the Prologue of the Opera, the expression of the Mother image is the main line of music. The elegant and graceful language of Javid's poetry is reflected in the musical numbers that characterize the heroes of the opera. Mother's monologue, Ismet's aria, Mother and Ismet's scene and other scenes of the opera are noteworthy as musical expressions of Javid poetry (Words by Huseyn Javid, 2018c: 248–284).

The embodiment of Huseyn Javid's theme in the works of composer Yashar Khalilov is reflected in a number of works. Yashar Khalilov is the author of the opera "The devil" based on the work of Huseyn Javid (2014–2018). At the same time, based on the words of Huseyn Javid, Yashar Khalilov's miniatures for the choir "Shepherd's Song", "Our Lands", "My Dove" can be noted. We can mention two more works by Yashar Khalilov about Huseyn Javid. Folk instruments "Mugham Epic" for orchestra is dedicated to the memory of Huseyn Javid and Ertogrul Javid. The composer also created a suite for an orchestra of folk instruments based on music written by Huseyn Javid for the dramatic work "Siyavush".

All these works are the result of the composer's deep love for Huseyn Javid's poetry and clearly demonstrate his creative attitude to the national musical heritage. Each work is colorful in terms of compositional structure, features of the musical language, orchestral qualities, and convincingly demonstrates the main features of the composer's creative style. Y. Khalilov's "Mugham Epos" (Khalilov) consists of four parts and combines the structure of a mugham instrument on the one hand, and the features of a genre and a series of forms on the other. In the score of the work, the features of traditional mugham are combined with the orchestral writing from the composer's imagination, revealing colorful timbre colors. These features also resonate deeply with Javid's lyrics.

Both dramatic works and individual lyrical poems by Huseyn Javid inspired our composers. Songs and romances were composed to his poems in "Sheikh Sanan", "Khayyam", "Topal Teymur", "Siyavush", "Mother". Vocal works were appeared based on beautiful examples of Javid's lyrics.

Speaking of vocal works written in the words of Huseyn Javid, we can divide them into two parts: the first are vocal examples from the music written for the performances – their poetic text is directly related to the content of the dram work; the second is songs and romances written in independent poems.

Among the songs and romances written to the words of Huseyn Javid, Aydin Azimov's "Think", "A mountain song", "Everything is yours", Eldar Mansurov's "Why did you go", Elnara Dadashova's "My God", "The first spring", "East woman", Dadash Dadashov's – "Sea", Sardar Farajov's – "Khuraman" and others can be noted. Other composers who appealed to Huseyn Javid's words included Mammad Guliyev's "Sheikh Sanan", "Everywhere is beautiful" – 2 ballads, Shafiq Akhundova's novel "What magic do you have", Rena Gadimova's novel "Man" to Huseyn Javid's words, Samir Aliyev's "Proshay" and "Moi Bog" in Russian romances can be mentioned.

Apparently, the vocal works written in the words of Huseyn Javid differ in genre features. These include songs, romances, ballads, choral works, music for theater performances, arias from operas and other pieces. This diversity stems from the variety of themes and content of Huseyn Javid's poetry.

All these vocal works embodying Huseyn Javid's poetry are based on the features of the poetic text and are developed in terms of melodic and form structure. The creation of a mugham melodic structure is based on the moments of Azerbaijani music. It is of great importance that these vocal works refer to points in the form structure.

A number of instrumental works related to the image of Huseyn Javid have appeared in Azerbaijani music creation. One of them is Nariman

Mammadov's Fourth Symphony "The voice of My Heart" (1985), dedicated to the memory of Javid. N. Mammadov was also the author of the ballet "Sheikh Sanan" based on the work of Huseyn Javid.

The naming of N. Mammadov's Fourth Symphony with the program "The voice of my heart" is connected with the composer's creative imagination and attitude to the work of Huseyn Javid. In the symphony, the image of Huseyn Javid is highlighted in the interaction with the manifestations of his work, the contradictions of the time. The content of the symphony is based on the poet and his poetic world, the contrasts of the world around him. The work depicts the poet and reality, harmony and contradiction, which reflects the views of the composer and the person and the world. The characteristic conflict that forms the basis of the symphony – the protest of a person with a rich inner world against the injustices of the world – is resolved in a romantic way, which is in line with the creative process of Huseyn Javid.

The symphony consists of three parts and is intended for a large symphony orchestra (Mammadov). The form structure of the parts of the symphony corresponds to the classical laws. Within the composition of the work, in the structure of the themes, the peculiarities of the development of mugham are reflected. The development of themes from a single core, subject to variational changes such as melodic, rhythmic, structural, texture, orchestral writing, etc. should be noted gradual development in stages. All this is due to the fact that the composer's musical style combines modern writing methods with mugham thinking.

Conclusions. As Huseyn Javid is the main subject of our literature, it has become one of the main themes of our music too. Huseyn Javid's work and their musical embodiment is a very broad topic and requires multifaceted research. From this point of view, it is important to study the musical works dedicated to Huseyn Javid separately and their role in the composer's work in the context of the interaction of literature and music.

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