



Science Arena Publications
Specialty Journal of Humanities and Cultural Science

ISSN: 2520-3274

Available online at www.sciarena.com

2018, Vol. 3 (2): 1-3

Main Features of Ashuq Creativity in Nakhchivan

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Abstract: *The article explores the developmental directions of ashig creativity in Nakhchivan. The author notes that there is a close relationship between the names of people and places used in the epos "Dede Gorgud" from ancient times related with Nakhchivan, the importance of studying musical issues has also been pointed out. The article also examines the peculiarity of the Nakhchivan ashig environment, the great rise in the XVIII-XIX centuries and its impact on other ashig circles of Azerbaijan. The names of ashig songs like "Nakhchivani", "Sherili", "Jalili" whose names are closely connected with Nakhchivan and have their roots in ashig creativity have also been mentioned in the article.*

Keywords: *Nakhchivan, Ashig, Culture, Dede Gorgud, Sherili, Jalili.*

INTRODUCTION

Talking about the development of ashig art in Nakhchivan culture, we can characterize it in several aspects and by periods. First, its relationship with the Nakhchivan culture is revealed in oral folk literature and in "Kitabi Dede Gorgud" which is considered as the oldest literary monument in oral folk literature. Secondly, it is characterized by the high development stage of Nakhchivan ashig environment in XVIII-XIX centuries. The work of Nakhchivan ashigs in the twentieth century, the creation of the ashigs' union, as well as the study of the ashig music and epics created by Nakhchivan ashigs reflect this relationship.

Regarding the first direction that covers ancient times, we can say that Nakhchivan motives play an important role in the oral folk literature, especially in epics. Place names connected with Nakhchivan in folk epics tell about the events taking place in these regions and they also tell us about the possibility that some episodes (boys) of this epic might happen in these places.

"Kitabi-Dede Gorgud is rich with historical-ethnographic information on traditions, lifestyle, people's outlook, culture and ceremonies of its time. Academician Isa Habibbeyli writes about the epic, "'Dede Gorgud" is one of the most spectacular monuments of artistic prose thinking in the world. This is a classic example of the artistic excellence of the people's epic thinking that created the epic "Dede Gorgud". Epos thought implies the expression of the nation itself, its stable national ideas, the expression of the land and the nation's perception at the level of the epic rather than the artistic fantasy.

In this sense, the epic "Dede Gorgud" is the manifestation of the Ottoman Turks and oath of land of the Azerbaijani people. It is a magnificent oghuzname of a nation's love for its country, and for its homeland".¹

Great work has been done in the field of study of "Kitabi Dede Gorgud" in Azerbaijani science. Most of these studies include literary criticism, linguistics, history, toponyms, and certain amount of them covers art criticism and music. In many researches, it is emphasized that the content of "Kitabi-Dede Gorgud" is linked

¹http://525.az/site/?name=xerberprint&kecid=1&news_id=33151

with Nakhchivan. More than 30 places and persons names identical to the names in the epos in Nakhchivan Autonomous Republic have been registered and extensive information has been provided in the monographs of "Toponyms of Kitabi-Dede Gorgud" in Nakhchivan, by Safarali Babayev and in (Babayev S., 1999), "Kitabi Dede Gorgud" by Shamil Jamshidov.

Plots related to Nakhchivan region are often found in "Kitabi-Dede Gorgud".

Researchers of "Kitabi-Dede Gorgud" have proved that the events in the boys "The story of Bassat's killing Tepegöz", "The boy of Seghrek" "Imran son of Bachil" were mainly connected with Nakhchivan. It is also important to pay attention to musical issues in the epic "Dede Gorgud". In connection with our research, we should note that music issues in Dede Gorgud epos have not been deeply studied. The article "Kitabi-Dede Gorgud and some of music poetics " by the musician F. Khaligzadeh, the articles "Some considerations on music Gorgud studies or "white stain" of the Gorgud studies" by K. Dadashzadeh are of this kind.

Speaking about music issues at Kitabi-Dede Gorgud, researchers pay attention to a number of issues: first, the notion of ozan, he studies of shaman - ozan - ashug relationships, the connection of the roots of modern ashug art to the ozan art;

Second, the research and recovery of the goblet; third, the role and place of music in human life; fourth, clarification of music genres; fifth, issues of revival of ozan music as a result of the study of the poetic language of the work.

According to F. Khaligzadeh, " Being an indispensable source in studying the lifestyle of ancient Oghuzs, customs and traditions, ethnography, psychology, language, literature and in terms of studying the characteristics of artistic thinking, Dada Qorqud epos, which emerged at least 1,300 years ago, awakes certain imagination about the level of development, public function, and the power of music art and vividly reflects ancient musical instruments, interesting expressions and phrases connected with music. (Dadashzadeh K., 199, p 34).

The study of all these issues based on the content of written monument "Kitabi Dede Gorgud" is related to certain difficulties. We still have no music of the epic, only considerations can make its restoration possible thanks to the application of certain analytical methods, but this is one of the complicated issues.

The restoration of musical instruments in Nakhchivan, which is supposed to be widespread in ancient times, and the restoration of the musical instruments mentioned in Kitabi – Dede Gorgud can also play a key role in promoting the work of scientist-scholars in this direction in future and can be of great importance in Gorgud studies.

Alongside with "Dada Gorgud" in the Azerbaijani epos creativity, Nakhchivan plots and toponyms are also reflected in the epos "Koroglu", "Asli and Kerem" and "Gachag Nebi".

Thus, as it is evident in the study of the Azerbaijani epics, Nakhchivan is understood as a notion of place in the art of ashig-ozan. These facts testify that the art of ashig-ozan in Nakhchivan has an ancient history.

In relation to the second direction, we must say that in scientific sources in the XVIII-XIX centuries we find some information on the development of ashig art in Nakhchivan. Being one of the historical ashig environments and having an important place in the history of ashug art, with valuable examples to the musical culture with its peculiarity, Nakhchivan ashig environment created a close artistic connection with the ashug environments of Irevan, Derelayaz, Urmia. It is important to note here that Sharur and Daralayaz are geographically neighboring regions. In 1741, Nakhchivan and Daralayaz were part of the Nakhchivan khanate. In 1872, the Sharur-Derelayaz gazza established. As a result of deportation in 1917, Derelayaz people moved to Sharur region. In 1920, the Derelayaz region was given to Armenia in connection with Sovietization.

In terms of historical and geographical conditions, we must note that the art of Nakhchivan ashig developed in close relation with ashig environment of the neighboring regions. Over the past centuries Nakhchivan ashig environment has given great contributions to ashig art in the field of word and saz creation.

M.Gasimli characterizes Nakhchivan ashig environment among the existing ashig environment as follows: "Historical city life in Nakhchivan (Ordubad and Nakhchivan cities) has enabled medieval chagh ashig to function. Sufi-dervish-featured village names in the contemporary toponymy of Nakhchivan (like "Khanaga") - "Xanəgah" changed form of "Khanagah") - A.Ə.) indicate that the tradition of sectarianism is historically

significant. The grave of Fazlullah Naimi, the founder of Hurufism which is very close to sufism around the Alinja castle reflects the historical prestige of the sectarian tradition in the region. All this has given a powerful impetus to the creation of Tekke kokenli ashigs and the formation of a perspective environment "(Mammadov T., 2011, p. 192-193).

Let's turn to T. Mammadov's opinion here.

T.M. Mammadov, who investigates the roots of the word "ashig", writes: The connection of the concept of "ashig" to the sufi sect is confirmed by many historical facts. It is clear from the documents that at the end of the XIII century - at the beginning of the XIV century in the widespread sufi sect called "bektashiye" among nomadic Turk tribes and settled population one can easily come across either accepted ashig-murshids in the sufi sect or other ashigs who are in close connection with them. In addition, in the period of the Gaznavis (999-1040), the Seljuks (XI-XII centuries) and Garakhanids (XI-XVII centuries), heads of influential religious figures, sufi sect, trade and craftsmen associations, as well as wise men and well-known scholars were called "sheikhs" (7, s 46).

Based on the scientific sources we have considered, it can be noted that the roots of Agh Ashig Allahverdi Kosajanli, the most remarkable representative of the Nakhchivan ashug environment greatly influenced on the formation of Nakhchivan-Goyche Ashug Environment benefited from Tabriz-Karabagh ashig environment. From this point of view, the fact justifies itself that Agh Ashug Kosajanli's grandfather Sheykh Osman and his father Gara Osmanoghlu were murshids of Sufi sect and it transmitted to Agh Ashig. Another remarkable aspect here is that, Agh ashig was a master of Ashig Ali and Ashig Ali was a notable ancestor of Ashig Alasgar. Saz songs such as "Koroglu", "Misri", "Sherili" and their special types "Aghir Sherili (Heavy Sherili)", "Orta Sherili" (Middle Sherili), and "Yungul Sherili" (Mild Sherili) created by Agh ashig are still popular till today. A special study of Agh ashig Allahverdi Kosajanli's life and creation can help to revise the issues of formation and development of ashig environment in Azerbaijan. The researcher N. Guliyev informs in his book "From the history of Nakhchivan music culture." that many followers of Agh ashig worked hard to develop the ashig art in Nakhchivan and other regions.

The creativity of Ashig Jalil, Ashig Abbas Dehri, Ashig Ali Khankhanim oghlu, Gulali Mahammad, Vayxirli Mammadjafar, Chobankereli Mahammad, Ashug Jabrail and the likes who created in the XIX-XX centuries should particularly be emphasized. (8, p.20).

Among ashig songs that reflected in the text book "Azerbaijan ashig creativity" by Tariyel Mammadov, the songs "Nakhchivani", "Aghir Sherili", "Jalili", "Gehramani", created by Nakhchivan ashigs were taken into musical notes after ashig Huseyn Sarajli's performance.

Thus, by studying the history of the ashig art in Nakhchivan, we must note that this art has been in existence in Nakhchivan since ancient times. As a subject of special research, studying the creativity of the master ashigs living in Nakhchivan leads to further investigation of rich musical-literary heritage created in this environment.

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