

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**MAHSATI GANJAVI AND AZERBAIJANI MUSIC CULTURE**

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## GENERAL CHARACTERISTICS OF THE WORK

**Relevance of the topic and the degree of development.** It is very important to study the connection of the works of genius poets with the music culture in different periods of the history of the development of Azerbaijani culture. From this point of view, it is important to study the issues of “Interaction between poetry and music”, “Interaction between literature and composer creativity” in musicology. We conducted our research in this direction on the example of the work of a poet - a prominent representative of the XII century Azerbaijani poetry Mahsati Ganjavi and studied her attitude to music, as well as the embodiment of Mahsati's poetic heritage in the composer's work.

The name of Mahsati Ganjavi is reflected in the pages of the history of Azerbaijani culture as the first famous female poet, chess player, musician with a beautiful voice, having the ability to perform a number of musical instruments, singer composer.

Her creation has been glorified in the works of Azerbaijani poets, writers, playwrights, artists, and sculptors. People's Artist of Azerbaijan Gullu Mustafayeva created the first portrait of Mahsati Ganjavi in 1947.

By special decisions of the great leader Heydar Aliyev, the architect and founder of the independent Azerbaijani state, Mahsati Ganjavi's rubais written in Persian in 1970-1980 were translated and published in Azerbaijani and foreign languages. In 1977, the pedagogical school in Ganja, Mahsati's hometown, was named after Mahsati Ganjavi, and in 1980, her statue was erected in Ganja, Mahsati's hometown (The author of the monument is sculptor Munavvar Rzayeva. At present, the monument is located in front of the Mahsati Ganjavi Center in Ganja).

The President of the Republic of Azerbaijan, respectable Mr. Ilham Aliyev, is successfully continuing the political course of the Great Leader and is very sensitive to the promotion of Mahsati Ganjavi's legacy. At the initiative of Mr. Ilham Aliyev, in 2004, along with the works of prominent Azerbaijani classical writers, Mahsati Ganjavi's rubai were reprinted in Latin script. In 2019, by

the decision of the Cabinet of Ministers of the Republic of Azerbaijan, the works of Mahsati Ganjavi have been included in the list of authors.

The Order signed by the President of the Republic of Azerbaijan İlham Aliyev on January 16, 2013, in connection with the celebration of the 900th anniversary of Mahsati Ganjavi work reads: *“Mahsati Ganjavi, a well-known representative of centuries-old Azerbaijani poetry with rich traditions, has a special place in our literary history. Examples of the art of speech characterized by high human emotions, optimistic spirit, and deep lyricism became widely known and had a significant influence on the formation of artistic taste in later times. The literary personality of the poetess's is highly valued in the works of Western orientalisks as a bright embodiment of the creative and intellectual freedom of the creative Eastern woman.”*<sup>1</sup>.

The 900th anniversary of Mahsati Ganjavi's work was celebrated internationally in 2013 by being included in the program of anniversaries of prominent personalities and significant events in 2013, according to the decision made at the 36th session of the UNESCO General Conference.

With the support of the First Vice-President of our country, President of the Heydar Aliyev Foundation, Patron of Azerbaijani Culture Mehriban Aliyeva, events with rich content dedicated to the 900th anniversary of Mahsati Ganjavi's creativity were held in 2013-2014 in Paris, Vienna, and several other European cities. Exhibitions and concerts were organized in Reims and Mulhouse, France, a hall named after Mahsati was established at the University of Upper Alsace in Mulhouse, and a statue of Mahsati Ganjavi was erected in Cognac (Authors: Salhab Mammadov and Ali İbadullayev).

The Heydar Aliyev Foundation established the Mahsati Ganjavi Center in Ganja, Mahsati Ganjavi's rubais (translated by the poetess's compatriot Nigar Rafibeyli), research works dedicated to the study of her life and work were published in foreign languages, a number of works dedicated to the promotion of Mahsati's heritage in

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<sup>1</sup> Məhsəti Gəncəvinin yaradıcılığının 900 illik yubileyinin keçirilməsi haqqında Azərbaycan Respublikası Prezidentinin sərəncamı / “Azərbaycan” qəzeti. – 2013, 17 yanvar. – s.1.

Ganja Branch of ANAS publications have been published. Also, exhibitions and concerts dedicated to the life and work of Mahsati Ganjavi were organized in all cities and regions of Azerbaijan.

At the same time, Mahsati Ganjavi's poetry has become a source of inspiration for Azerbaijani composers. Opera and drama performances dedicated to the life and work of Mahsati Ganjavi appeared in Azerbaijani music. A number of composers have created songs, romances, and choral works based on Mahsati Ganjavi rubai.

One of the important projects implemented by the Heydar Aliyev Foundation in the field of music on the occasion of the 900th anniversary of Mahsati Ganjavi's work is the release of a disc of 10 vocal samples written in 2013 in the words of talented composer Pika Akhundova Mahsati. These songs and romances were successfully performed in the concert program in Reims and Mulhouse, France, and were included in the repertoire by many well-known singers - Azer Zeynalov, Ramil Gasimov, Samir Jafarov, Alim Gasimov and Fargana Gasimova, Aygun Bayramova, Nazakat Teymurova, Gullu Muradova and others.

All this made the study of Mahsati Ganjavi's connection with music, the study of her attitude to music in her work, as well as the study of her compositions, which embody her life and work in music.

From the point of view of studying the essence of Mahsati Ganjavi's creative heritage, it is necessary to address the problem of "poetry and music". The study of the role of Mahsati Ganjavi in the culture of Azerbaijan and its direct connection with music culture has emerged as one of the urgent problems of modern musicology.

The subject we are addressing covers two areas -as it is a combination of literature and music, we investigate the history of literature in the Middle Ages and research works directly related to the life and creation of Mahsati Ganjavi, as well as the history of music and the work of the composer.

Since Mahsati Ganjavi's work is primarily studied by writers, we first mention the research in this area.

Academician Rafael Huseynov's research on Mahsati's creativity can be characterized as the main source of Mahsati studies. In R.Huseynov's books "Mahsati as she is", "Mahsati - herself, her

word, her trace”<sup>2</sup>, the author considered Mahsati's creativity at the level of world literature and revealed the influence of Mahsati's poetic heritage on Eastern artistic thought.

The study of Mahsati Ganjavi's legacy occupies an important place in the scientific work of Ganja State University professor Khalil Yusifli. Kh. Yusifli's monograph<sup>3</sup> “Mahsati Ganjavi” and articles demonstrate the wide range of his research.

Academician Teymur Bunyadov's collection of articles “Sounds from centuries” suggests the connection of medieval poets with music culture, including the character of Mahsati Ganjavi as a poet and musician.<sup>4</sup>

The life and career of Mahsati Ganjavi, along with the works of poets who lived and worked in Ganja in the Middle Ages, are emphasized in the section “Ganja literary environment and its representatives” in the “Azerbaijan literature” textbook of literary scholar Gultekin Aliyeva<sup>5</sup>. In a number of studies on the history of Azerbaijani literature, we come across essays and articles dedicated to the life and work of Mahsati Ganjavi<sup>6</sup>.

A number of works of art dedicated to the life and work of Mahsati Ganjavi a master of graceful rubais have also appeared. Among them is Nigar Rafibeyli's “Mahsati”, Mirvarid Dilbazi's “Mahsati”, Kamala Ağayeva's “Mahsati”, Mammadhuseyn Tahmasib's “In the world of rubais”<sup>7</sup> plays, which also increased the

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<sup>2</sup> Hüseyinov, R.B. Məhsəti – necə varsa / R.B.Hüseyinov. – Bakı: Yazıçı. –1989. – 336 s.; Hüseyinov, R.B. Məhsəti Gəncəvi – özü, sözü, izi / R.B.Hüseyinov. – Bakı: Nurlan. – 2005. –560 s.

<sup>3</sup> Yusifli, X.H. Məhsəti Gəncəvi / X.H.Yusifli. – Gəncə: Elm. – 2013. – 103 s.

<sup>4</sup> Bunyadov, T.Ə. Əsrlərdən gələn səslər / T.Ə.Bunyadov. – Bakı: Azərbaycan Dövlət Nəşriyyatı. –1993. – 264 s.

<sup>5</sup> Əliyeva, G.A. Azərbaycan ədəbiyyatı. Dərs vəsaiti / G.A.Əliyeva. – Bakı: Elm və təhsil. – 2020. – 296 s.

<sup>6</sup> Azərbaycan ədəbiyyatı tarixi. 6 cildə. II cild. / red. hey. A.Rüstəmov, İ.Həmidov, S.Şıxıyeva [və b.]. – Bakı: Elm. – 2007. – 632 s.

<sup>7</sup> Rəfibəyli, N. Məhsəti // N.Rəfibəyli. Seçilmiş əsərləri. – Bakı: Şərq-Qərb. – 2004. – s. 244-254; Dilbazi, M. Məhsəti // M.P. Dilbazi. Seçilmiş əsərləri. – Bakı: Lider nəşriyyatı. – 2004. – s. 249-270; Ağayeva, K.A. Məhsəti // K.A.Ağayeva. Sən olmasaydın. – Bakı: Azərneşr. – 1974. – s. 30-138; Təhmasib, M.A. Seçilmiş əsərləri. 2 cildə. I cild / M.Təhmasib. – Bakı: Mütərcim. – 2010. – 488 s.

attention to Mahsati's creativity and made the composers appeal to her creativity.

The study of music in the works of Azerbaijani poets in musicology was carried out primarily on the example of the poetic heritage of the great Azerbaijani poet and thinker of the XII century Nizami Ganjavi, the provisions reflected in those researches play a directive importance in our research too.

One of the scholars Gubad Gasimov's research "Essays on the history of 12th-century Azerbaijani music culture" has achieved important results in the field of music in Nizami's legacy<sup>8</sup>.

Well-known scientist Saadat Abdullayeva's monograph "Folk Instruments of Azerbaijan" extensively discusses the musical instruments of the Nizami period, and the book "Music in Nizami, Nizami in music" provides valuable information on the widespread use of Nizami's works in Azerbaijani music<sup>9</sup>.

Nizami's poems were examined as a valuable resource in the research of Azerbaijani culture in the research of music researcher-scientist Sevda Gurbanaliyeva, who approached Nizami's creativity in the context of medieval music culture<sup>10</sup>, as well as issues on reflection of Nizami's poetry in Azerbaijani composers creation were widely highlighted.

The study of Mahsati Ganjavi's relations with music culture is summarized in S. Gurbanaliyeva's booklet "Mahsati Ganjavi's world

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<sup>8</sup> Касимов, К.А. Очерки по истории музыкальной культуры Азербайджана XII в. // Искусство Азербайджана. т. II. – Баку: Изд. АН Азербайджана. – 1949. – с.5-63.

<sup>9</sup> Abdullayeva, S.A. Azərbaycan xalq çalğı alətləri (musiqişünaslıq-orqanoloji tədqiqat) / Abdullayeva S.A. – Bakı: Adiloğlu. – 2002. – 454 s.; Abdullayeva, S.A. Nizamidə musiqi, musiqidə Nizami / Abdullayeva S.A. – Bakı: Nurlar. – 2018. – 360 s.

<sup>10</sup> Qurbanəliyeva, S.F. Nizami Gəncəvinin yaradıcılığında şifahi ənənəyə əsaslanan professional musiqinin nəzəri problemləri // – Bakı: "Muğam aləmi" Beynəlxalq elmi simpoziumunun materialları. 18-20 mart 2009-cu il. – Şərq-Qərb. – 2009. – s. 256-260; Qurbanəliyeva, S.F. Nizami Gəncəvinin poemalarında musiqi / Qurbanəliyeva S.F.– Bakı: Qanun. – 2012. – 120 s; Qurbanəliyeva, S.F. Nizami Gəncəvinin poeziyası vokal musiqidə /S.F.Qurbanəliyeva. – Bakı: Elm və təhsil. – 2012. – 176 s.; Курбаналиева, С.Ф. Музыкальный мир Низами Гянджеви / Курбаналиева С.Ф. – Киев: Автограф. – 2009. – 262 с.

of music". In this treatise, the author defined the poetess as a musician, composer, and music teacher who became famous in Ganja in the 12th century, based on Mahsati's rubais and scientific sources<sup>11</sup>.

In terms of the development of the topic, in the study of musicology, attention was paid to the study of historical and theoretical problems of music<sup>12</sup>.

The study of the interaction of poetry and composer's creativity at different levels in modern musicology is reflected in the research of musicologist Jeyran Mahmudova "Poetry and music in the songs of Azerbaijani composers", "Text features of Azerbaijani composers and folk songs", "Double wing of the song - poetry and music"<sup>13</sup>.

At the same time, the theoretical analysis of musical works is based on the scientific provisions revealed in the scientific works of Uzeyir Hajibeyli<sup>14</sup>, and Mammadsaleh İsmayılov<sup>15</sup>.

The dissertation refers to the works of Azerbaijani composers of various genres related to the poetic heritage of Mahsati Ganjavi: Pika Akhundova's opera "Mahsati", songs and romances of Ogtay Kazimi, Pika Akhundova, Rizvan Sadirkhanov, and Mammad Jafarov, choral works of Faig Nagiyev and Sevda Gurbanliyeva were analyzed for the first time. In all these works, the appeal of composers to Mahsati's poetry from different genres has found its own solution.

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<sup>11</sup> Qurbanəliyeva, S.F. Məhsəti Gəncəvinin musiqi dünyası / S.F.Qurbanəliyeva. – Gəncə, Elm. – 2014. – 24 s.

<sup>12</sup> Azərbaycan musiqi tarixi. 5 cildə. Birinci cild (Qədim dövrdən XX əsrə qədər) / Layihənin rəhbəri və elmi redaktoru Z.Y.Səfərova. – Bakı: Şərq-Qərb. – 2012.– 592 s.

<sup>13</sup> Mahmudova, C.E. Azərbaycan bəstəkar mahnılarında poeziya ilə musiqi / C.E.Mahmudova. – Bakı: Mars-Print. – 2009. – 209 s.; Mahmudova, C.E. Azərbaycan bəstəkar və xalq mahnılarının mətn xüsusiyyətləri / C.E.Mahmudova. – Bakı: Mars-Print. – 2014. – 112 s.; Mahmudova, C.E. Mahnının qoşa qanadı - poeziya və musiqi / C.E.Mahmudova. – Bakı: Mars-Print. – 2013. – 244 s.

<sup>14</sup> Hacıbəyli, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyli. Çap və elektron nəşri. – Bakı: Apostrof. – 2010. – 176 s.

<sup>15</sup> İsmayılov, M.C. Azərbaycan xalq musiqisinin məqam və muğam nəzəriyyəsinə dair elmi-metodik öçerklər / M.C.İsmayılov. – Bakı: Elm. –1991. –120 s.



Thus, based on research on Mahsati Ganjavi's work, we have approached the subject in two main ways: on the one hand, the revelation of ideas about music in the works of Mahsati Ganjavi and the characterization of poetic-musical features in her personality; on the other hand, attention was paid to the study of the works of Azerbaijani composers in terms of the embodiment of Mahsati's eternal image and poetry in music.

**Object and subject of research.** The object of the research is the work of Mahsati Ganjavi, the subject is the study of music in the work of Mahsati, the study of works dedicated to Mahsati in the works of Azerbaijani composers and based on her works.

**Objectives and tasks of the research.** The main purpose of the research is to study the role of Mahsati Ganjavi in the history of Azerbaijani culture and music, as well as to analyze the works of Azerbaijani composers dedicated to Mahsati Ganjavi and create a clear picture of her connection with music culture. With this purpose, it is planned to solve a number of tasks:

- Study of the role of Mahsati Ganjavi in the culture of Azerbaijan in the Middle Ages Era;
- Revealing the important place of music in the life and work of Mahsati Ganjavi;
- Study of Mahsati Ganjavi's thoughts on music in her poetic heritage;
- Study of the attitude to the work of Mahsati Ganjavi in the music culture of Azerbaijan;
- Analysis of musical works dedicated to Mahsati, embodying her poetic heritage in music;
- Generalization of the range of topics and musical features included in the music culture in the context of Mahsati Ganjavi's work.

**Research methods.** The research process used the methods of analysis adopted in theoretical musicology, as well as methods of historical-theoretical and comparative analysis. In general, the methodological basis of the dissertation is researches on music theory, historical and theoretical provisions of literary critics and musicologists.

The researches of Azerbaijani musicologists and composers on the history and theoretical problems of music, as well as literary studies, have become the methodological basis of the dissertation, and their scientific provisions have been used as a source.

**Main provisions for defense.** The main provisions presented in the research are as follows:

- An important place of Mahsati Ganjavi's creativity in the Azerbaijani culture of the XII century;
- The great influence of the interaction of poetry and music in the development of both arts in the context of medieval culture;
- Rich information about the art of music in the poetic heritage of Mahsati Ganjavi;
- Mahsati Ganjavi's multifaceted activity as a musician;
- Issues of the embodiment of Mahsati Ganjavi's creativity in the works of Azerbaijani composers;
- Vocal works written to the words of Mahsati Ganjavi – for voice and piano;
- Singing of Mahsati's poetry in vocal-instrumental works of different composition;
- Choral works to the words of Mahsati;
- Operas dedicated to Mahsati Ganjavi;
- The importance of revealing the connection between the life and work of Mahsati Ganjavi and music and the embodiment of her poetic heritage in music.

**Scientific novelty of research.** For the first time in the dissertation, Mahsati Ganjavi's work was studied in terms of interaction with music culture, the use of her poetic heritage in the works of Azerbaijani composers was studied.

Mahsati Ganjavi's attitude to music was studied for the first time in terms of musical issues of the period reflected in her rubai, her views on musical instruments and musical genres, the relationship between music and poetic features.

Works related to Mahsati's poetry in the works of Azerbaijani composers, the appeal of composers to the heritage of Mahsati, the impact of her poetry on musical creativity were studied.

From this point of view, a number of works of different genres of Azerbaijani composers related to Mahsati's creativity - musical-stage, vocal, vocal-instrumental, and choral works were involved in the research. All these works were analyzed for the first time.

The range of themes and musical features formed as a result of using the poetic heritage of Mahsati in the composer's work in the music culture of Azerbaijan is summarized.

**The theoretical and practical significance of the research.**

The materials and scientific results of the dissertation can be used in scientific researcher carried out in this field, as well in teaching the subjects such as “History of Azerbaijani music”, “Analyses of musical works”, “Interaction of poetry and music” and so on denoted in theoretical and practical courses of higher and secondary music school.

**Approbation and application of the dissertation.** The main provisions of the research are reflected in the author's reports at scientific conferences, a series of articles published in domestic and foreign scientific journals.

Among them is “Culture of Ukraine. Scientific Journal. Kharkiv, KhSAC, 2020. Issue 70 ”magazine,“ World of Music ”International, scientific-pedagogical, critical-publicist and cultural-educational magazine,“ Art Academy ”international scientific-theoretical magazine,“ Searches ”magazine of Nakhchivan Branch of ANAS articles can be shown. We should also mention the materials of international and national scientific conferences: Istanbul, September 4-7, 2019, conference proceedings / Kadir Has University Cibali Congress Center; VI International Congress of Music and Dance, October 30-31, Turkey, Alanya, 2020; Proceedings of the VII International Congress of Music and Dance. Turkey, Cheshme, May 28-30, 2021; Republican conference “History of Ganja's musical culture”, Ganja, November 15-16, 2019; “Composer and time”. Republican Conference. U. Hajibeyli name. Baku Music Academy. Baku, April 20-21, 2021.

**Name of the organization where the dissertation work is carried out.** The dissertation was completed at the department of “Music Disciplines” of Ganja State University.

**The total volume of the dissertation with a sign indicating the volume of structural units of the dissertation separately.** The dissertation work consists of an introduction, two chapters, six paragraphs, a conclusion, and a list of references. The introduction consists of 21 882 characters with 12 pages, Chapter I consists of 81 281 characters with 45 pages, Chapter II consists of 105 005 characters with 90 pages, The final part consists of 14 588 characters with 8 pages. The total volume of the dissertation is 222 756 characters, with 157 pages, except for the list of references.

## **MAIN CONTENT OF THE DISSERTATION**

In the introductory part of the dissertation, the relevance and degree of development of the topic are substantiated, its scientific novelty is announced, the object and subject of research, goals and objectives, research methods, main provisions of the defense, the theoretical and practical significance of research, approbation, and application, name of the organization are given. It is also indicated with a sign about the separate volume of the structural units of the dissertation and the total volume of the work.

The first chapter of the dissertation is entitled **“The role of Mahsati Ganjavi in the history of Azerbaijani culture of the XII century”**. This chapter consists of 2 paragraphs: 1.1. “Life and creativity of Mahsati Ganjavi”; 1.2. “Issues of research of Azerbaijani music culture in classical poetry”.

**The first paragraph of the first chapter is devoted to the research of “Life and creativity of Mahsati Ganjavi” on the basis of scientific researches.**

The great Azerbaijani poet Mahsati Ganjavi is one of the brightest figures of XII century Azerbaijani poetry and culture. Enlightening the medieval world with her art, great personality, and advanced ideas, Mahsati Ganjavi is one of the great masters of words who decorated not only the Azerbaijani literary school but also the world literary thought with meaningful pearls of words.

From the research works written about Mahsati Ganjavi, we learn that Mahsati was not only the first famous Azerbaijani poetess but also the first female chess player, the first prominent female musician, connoisseur of the art of dance teacher of music and the first female composer.

Based on the researches that are important in Mahsati studies, we have looked at the life and creative stages of Mahsati Ganjavi. In the researches, the authors investigated literary and scientific works about Mahsati Ganjavi created in all periods and gave interesting information about her personality, life, and creativity. In our scientific work, we have summarized the information in the research, and at the same time, we have conducted some research based on Mahsati's rubai.

Various notes of many medieval poets and scholars on the life and work of Mahsati attract the attention. At the end of the 13th century, the epos "Mahsati and Amir Ahmad" dedicated to Mahsati Ganjavi was created. Scholars and poets confirm that Mahsati Ganjavi is a historical figure. Such as Faridaddin Attar (1136-1229), Shamsaddin Muhammad bin Qays Razi (XII-XIII centuries), Hamdullah Qazvini (XIV century), Dovletshah Samarkand (XV century), Giyasaddin Khondamir (16th century), Amin Ahmad Razi (16th century) and etc.

At the end of the 19th century, Mahsati's legacy began to be studied in Europe and Russia. In European countries, ethnography has undergone a certain development and in 1963, the German scientist Fritz Meyer wrote an important work entitled "Die shone Mahsati" ("Beautiful Mahsati"). In Iran, the poetess's works in the form of manuscripts were collected in various libraries, and a divan was compiled in the early 1960s.

A more extensive study of Mahsati Ganjavi began in Azerbaijan in the 50s and 60s of the XX century. Poet Nigar Rafibeyli's masterfull translations of Mahsati's rubai are noteworthy. Thanks to the scientific works of Azerbaijani scientists and writers Hamid Arasli, Mikayil Rafili, Mammad Said Ordubadi, and others, Mahsati's work is known as one of the talented representatives of medieval Azerbaijani poetry. At the same time, the researches of

literary scholars Rafael Huseynov and Khalil Yusifli dedicated to Mahsati opened a new stage in the study of Mahsati's heritage in the last decades of the 20th century.

Based on research, we can say that we have received very little information about the life and work of the great poet Mahsati Ganjavi, who played a special role in the development of Azerbaijani poetry in the twelfth century, enriching it with new ideas.

Mahsati Ganjavi's work was formed in the rich literary environment of Ganja, one of the ancient centers of science and culture. Mahsati Ganjavi is an Azerbaijani Turk by origin and was born approximately in 1098 (or in 1113) in Ganja, lived more than 90 years of lifetime and died in this city at the end of the XII century. We find certain signs of this in her rubais. Mahsati Ganjavi's real name was Manija, and Mahsati took the name as a literary pseudonym, and Ganjavi is associated with the name of the place where she was born.

According to researchers, Sultan Sanjar, one of the Seljuk rulers, gave her the nickname Mahsati because of her sharp intelligence and quick wittiness. In Persian, "Mah" means moon, "Mah" means great, and "Sati" means lady. However, the sources explain the word Mahsati as "great lady", as well as "Ay Khanum" considering the beauty of Mahsati.

Based on the opinions of researchers, we can say that Mahsati Ganjavi is also known as Mahsati Debir due to her deep knowledge.

Information about the life of the great poetess is mainly taken from the 13th-century epic "Mahsati and Amir Ahmad" kept in the Azerbaijan Institute of Manuscripts, the Carullah Library in Istanbul, and the British Museum in London. It is no coincidence that the motives of this saga formed the basis of drama and musical-stage works written about Mahsati.

Research from the Middle Ages to the present day shows that Manija Khanum was Mahsati Ganjali, who was the wife of Tajaddin Amir Ahmad, the son of a Ganja religious scholar and was invited to their palace as a famous poet and musician during the reign of Sultan Mahmud Seljuk and Sultan Sanjar, she was also distinguished by the

beauty of the power of her poems and was able to stand alongside the masters of the Middle Ages<sup>16</sup>.

Mahsati Ganjavi visited a number of cities, such as Nishapur, Merv, Herat, Balkh and other cities, and was welcomed with respect and dignity as a great poet and musician.

Her father, who was a disciple of the Akhili sect, played an important role in Mahsati's excellent education. As it is known, Akhili was one of the Sufi sects in Islam and was widespread in Azerbaijan in the XI-XV centuries. Mahsati herself was a member of the Akhili sect, deeply acquainted with the philosophy of Sufism, and described the main symbols and ceremonies of the Akhilis in her rubais.

Mahsati's name is associated with the city of Ganja, which became the center of the Eastern Renaissance during the Middle Ages. The contributions of the medieval city of Ganja to Azerbaijani culture clearly show its development. The personalities that Ganja gave to world literature - Mahsati Ganjavi, Nizami Ganjavi, Abul-Ula Ganjavi, Givami Ganjavi Mutarrizi, as well as many poets who were their contemporaries and successors, spread the voice of Ganja to very distant countries. Ganja was one of the largest cultural centers not only in Azerbaijan, but also in the East, and was famous for its poetry and music festivals. Mahsati Ganjavi played a big role in it.

Mahsati lived in the Kharabat neighborhood of Ganja, which is important for the development of the city's cultural life as an artisan's neighborhood, and took an active part in the meetings of the Akhis. Kharabat had a special influence on the formation of the poet's worldview, the emergence of ideas of humanity and freedom in her works. In Mahsati's rubai, the Kharabat neighborhood was glorified in a unique way.

Scientific sources contain information about Mahsati's musical education, mastery of mugam, and playing various instruments. These ideas are also included in the epos "Mahsati and Amir Ahmad". It is clear from many of Mahsati's rubais that she was well

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<sup>16</sup> Yusifli, X.H. Məhsəti Gəncəvi / X.H. Yusifli. – Gəncə: Elm. – 2013. – 103s.

acquainted with the art of music and could play the oud and the harp very well.

In world poetry, Mahsati Ganjavi is known as a powerful master of rubai. According to various sources, she has more than three hundred rubais, several ghazals and parts. The search for the main themes in the rubai, which developed from the middle of the VIII century to the XII century - love, Sufism, hymns, shahrashub, philosophy, description of musical instruments, is reflected in the rubai of Mahsati Ganjavi. Mahsati's rubais imitate the taste of people from generation to generation and refresh their souls. It evokes a love distinguished by its philosophical depth and its rubais and encourages people to be optimistic and inspired by the beauties of the world.

Mahsati created beautiful examples of the poetic genre of shahrashub (shahrangiz) by glorifying simple workers, masters of various professions and arts. She creates a description of certain life events within the artistic possibilities of the rubai, as if entering a dialogue with owners of professions.

Mahsati Ganjavi was a musician who has a deep mastery of Eastern literature and music, a multi-talented poetess, a charming voice, the ability to play musical instruments, the ability to compose music [2], [3].

**The second paragraph of the first chapter is connected with “Issues of research of Azerbaijan musical culture in classical poetry”.**

In order to study Mahsati Ganjavi's work, it is important to study the period in which she lived and in the context of medieval literature and culture.

The Azerbaijani school of poetry, which reached its peak of development in the XI-XIII centuries, was famous for such well-known masters as Mahsati Ganjavi, Nizami Ganjavi, Abul-Ula Ganjavi, Afzaladdin Khagani, Falaki Shirvani, Mujiraddin Beylagani. Along with their poetic values, the works of these poets are of great importance in the study of music culture.

Nizami Ganjavi's legacy is of special importance in the study of the music culture of the Middle Ages, and since Nizami's legacy is



more extensively studied in music, we consider it expedient to base Mahsati Ganjavi's work to research in this direction.

Nizami Ganjavi's poems once again confirm that in the 12th century Azerbaijan was a country with a progressive culture, a well-developed musical culture, and the art of music took a special place in the life of various strata of feudal society. Nizami's works provide extensive information about the musical life of that period, musical genres, musical instruments, performance features.

From the research of Mahsati Ganjavi's rubai, it is possible to learn her views on music. For example, in one of Mahsati's rubai, she likens the waving of a beautiful girl's hair to a dance. In another rubai, when she says, "Zülfün tƏzənə, neydir o şümşad qamət" she likens the shape of a beautiful girl to a ney instrument. "TƏzənə" is a plectrum for playing stringed instruments, which the poet compares with beautiful hair. One of Mahsati's rubais also reflects the singer's ghazal singing at the assembly. Describing the assembly of kings, the poetess shows that the harp and ney are always played. Mahsati mentions musical instruments such as harp, ney, barbat, rubab in her rubai. The names of all these musical instruments are also found in a rubai.

As it can be seen, Mahsati Ganjavi's rubai is a valuable source in the study of medieval music culture.

Analysis of the sources shows that Mahsati herself was known as a skilled musician and played her rubai to the accompaniment of a harp. [1], [5], [11].

**Chapter II of the dissertation is entitled "Mahsati Ganjavi's creation in the works of Azerbaijani composers".** This chapter consists of 4 paragraphs: Embodiment of Mahsati Ganjavi's poetry in composers chamber – vocal creation. 2.2. "Mahsati's poetry in vocal-instrumental works of various compositions"; 2.3. "Choral works to the words of Mahsati"; 2.4. "Operas dedicated to Mahsati Ganjavi".

**The first paragraph of Chapter II is devoted to the analysis of "Vocal works to the words of Mahsati Ganjavi".**

It is worth noting that the talented composer, pianist Pika Akhundova composed in the words of Mahsati Ganjavi- "Könlümə

yar oldu bu gecə dilbər”, “Rəhm eylə” (“Bir göz ki, baxıb yollarına həsrətə”) romances, “Mənim tək yanan söylə harda var”, “Soruşma”, “Ey gül”, “Şəhla gözlüm” etc. song romances. In these works, the development of the lyrical theme, the unity of words and music, the choice of means of musical expression in accordance with the poetic text attract attention.

Talented composer, vocalist Rizvan Sadirkhanov composed a vocal series "Songs of Mahsati" consisting of five vocal miniatures to the rubai translated by the poet Rafael Huseynov from Persian into our native language. The main theme in these examples of music is the philosophy of life, love, the struggle of man for his great dreams.

Although the vocal works written to the words of Mahsati Ganjavi have a small form structure, they clearly reveal the depth of the theme, the peculiarities of the composers' creative thinking, the connection of the musical language with the national traditions.

In vocal works, lyricism is the leading line. Proceeding from the theme, its characteristic features are reflected in the musical structure, the level of melodic intonation, metro-rhythmic aspects. Thus, in the vocal works dedicated to the theme of love, longing, separation, delicate lyricism, sincere feelings, delicate feelings are embodied in music by appropriate means of musical expression. Among them there are the structural features of the melody, the basis of moment-intonation, the unity of words and music, the harmony of vocals and accompaniment, the texture of accompaniment, etc. and special features are also noteworthy.

The composers, feeling the spirit of the poem very well, vividly expressed the content of the poem through music. In the songs and romances composed to the words of Mahsati Ganjavi, the connection between the poetic text and music, the influence of the poetic text on the musical structure, the direct use of musical means of expression to reveal the figurative content of the work should be noted. [9], [10].

**The second paragraph of the second chapter is called “Mahsati's poetry in vocal-instrumental works of different composition”.**

Various vocal-instrumental works based on Mahsati's poetry also take a certain a place in the works of Azerbaijani composers.

Some of these works are designed for solo vocal and instrumental ensembles, while others organize the development of vocal works for instrumental ensembles.

The first part of the piece is the song "This World" written by the famous composer Ogtay Kazimi to the words of Mahsati Ganjavi and composed for the voice and variety orchestra by People's Artist Shovkat Alakbarova.

The talented composer Mammad Jafarov, who lives and works in Ganja, song Mahsati Ganjavi rubai "Tonight" in vocal music, which is intended for performance by a voice and chamber orchestra. The song was performed for the first time by Mehpara Jafarova, Honored Cultural Worker of the Republic of Azerbaijan, accompanied by the chamber orchestra of the Ganja State Philharmonic (2013). The composer also developed a version of this work for sound and piano.

The second part includes the development of a number of Pika Akhundova romances and songs for various instrumental ensembles. Among them are "where is there someone who burns like me" - tar and string quintet (violin I, II, viola, cello, double bass) and "O rose" - for solo flute, tar, and instrumental ensemble (2 trumpets in B, tenor trombone, violin I, II, viola, cello, double bass). The content of these works is related to Mahsati's rubai and is based on the melodic material of the author's vocal works of the same name.

In their works for ensembles of different compositions, the composers tried to express the artistic word in instrumental music, referring to Mahsati's rubai. In such works, the features of the genre of song and romance are clearly shown. Although the leading role of vocals is prominent here, the coordination of instruments and harmonization of timbres in the orchestra score serves to reveal the deep layers of musical thought and create conditions for the harmony of words and music. It should be noted that the vocal nature of the melody is preserved in the works developed exclusively for instrumental composition, and its adaptation to the artistic and technical performance methods of the instruments, which led to the embodiment of the melodic features of the musical material in instrumental music.

Musical works embodying the poetic heritage of Mahsati Ganjavi are characterized by a close connection with national musical traditions and lyrical features. [6], [8].

**The third paragraph of Chapter II is related to the analysis of “Choral works to the words of Mahsati”.** Among the works written to the words of Mahsati Ganjavi, we should mention several choral works. These are: Faig Nagiyev's “Wailing of the Candle”, Sevda Gurbanaliyeva's “Kharabat” choirs.

Well-known composer Faig Nagiyev's “Wailing of the Candle” written to the words of Mahsati Ganjavi is characterized by a special lyricism. The work was first performed by the Chamber Choir of the Azerbaijan Choir Society in 1978 (conductor and choirmaster Yusif Habibov), and was repeatedly published.

The poetic text of the work consists of two rubais of Mahsati Ganjavi: Both of these quatrains reflect the poet's philosophical thoughts by describing the burning of a candle. The composer took a creative approach to the literary text and managed to reveal the image by repeating individual words. Especially in choral parts, the expression of the word "candle", the expression "candle burns" in different ways - sometimes in a whisper, sometimes with melodic intonation, fills the image with visual lines.

The choral work has a freely interpreted three-part structure. The musical content of the first part is abbreviated and modified in the third part. In the middle part - the culmination, the music is developed extensively, in several stages. The upward development of the melodic structure, its culmination, and return to the starting position create conditions for the completeness of the musical image in the work. Although the musical content of the choir's work is based on the shur moment, the moment-tonal changes, implementations, and inclusion of chromatisms add color to the musical language.

The choral work “Wailing of the Candle” based on F. Nagiyev's Mahsati's rubai has interesting features in terms of the unity of words and music. The poetic basis of the rubai acts together with the melody as a leading factor in the formation of the image-emotional content of the work. The composer achieved the

description of the poetic text in music by emphasizing certain phrases in the poetic text that describe the burning of a candle and are important in the expression of the content.

Professor of Ganja State University Sevda Gurbanaliyeva's choir "Kharabat" (2013) is intended for unaccompanied two-voiced women's choir. The work was performed by the student folklore choir of Ganja State University at the international event held in Ganja on the occasion of the 900th anniversary of Mahsati Ganjavi's work (Conductor: Oleg Allahverdiyev). According to the rubais, the ruined neighborhood of Ganja, which has gone down in history as the center of akhilik and cultural center, is glorified as a place.

The musical content of the choir is closely connected with the poetic text. The choir sounds calm and at a heavy tempo. According to the content of the work, anthemic manifests itself in its character. The structure of the choir is in two parts. The repetition of the second period of the first section at the end brings reprisals to the structure of the choir. The overall tone of the chorus is based on the "si-bemol" tone of chahargah. The choice of the moment stems from the nature of the poetic content and creates conditions for its fuller embodiment. The work has its own peculiarities in terms of poetic and musical content, and in words reflects the deep emotional connections of music.

Thus, in the choral works composed for Mahsati's rubai, the authors created lyrical works, realizing their creative goals within the theme of their chosen rubai. While F. Nagiyev's choral work especially prefers descriptive means, S. Gurbanaliyeva's desire to highlight the splendor of the space is reflected in her work. The methods of expression observed in these choral works, the delivery of image-emotional content, the types of textures applied vary according to the creative style of the authors. [7].

**In the fourth paragraph of the second chapter – “Operas dedicated to Mahsati Ganjavi” is studied.** On the basis of Mahsati's poetry, a number of operas dedicated to her life and work were created, in which the image of Mahsati was embodied in musical culture. The first appeal to Mahsati's legacy in the opera genre is connected with the name of the talented composer Ertogrul

Javid, a student of the great Azerbaijani composer U.Hajibeyli. But, unfortunately, the opera "Mahsati" by this young composer, who passed away prematurely, remained unfinished. The opera is based on the motives of the poem about Mahsati by the prominent Azerbaijani poet of the XX century Nigar Rafibeyli. Unfortunately, no manuscript of this work has been preserved.

Two more operas appeared under the name "Mahsati". Well-known composer Elnara Dadashova's opera "Mahsati" was written in 1996 based on the libretto by Firidun Mehdiyev, but was not staged.

The opera "Mahsati" written by composer Pika Akhundova, the author of ten vocal samples to the poetic text of Mahsati, was successfully staged in 2019 at the Azerbaijan State Academic Opera and Ballet Theater. The work was prepared for performance by the Symphony Orchestra and Choir of the Azerbaijan State Television with the support of the "Culture" TV channel. The musical director of the performance is conductor Nazim Hajjalibayov, the artistic director of the choir is Shahla Alakbarova. The play is directed by and played the role of Mahsati by Honored Artist of Azerbaijan Inara Babayeva. Other roles were played by Ramil Gasimov (Amir Ahmad), Taleh Yahyayev (Sultan Sanjar), and others.

The libretto of P.Akhundova's opera "Mahsati" is based on the epos "Mahsati and Amir Ahmad" (libretto by Leyla Gadirzade). Comparing the content of the saga with the opera libretto, we see that the main events of the saga - the marriage of Mahsati and Amir Ahmad, the invitation of Mahsati to the palace as a famous poet, her refusal to stay in the palace, and her imprisonment, and finally the death of Mahsati and Amir Ahmad.

Although the main features of the characters in the saga and the drama of the plot line are preserved in the opera, a number of changes were made in the course of events, some new characters (Nizami, Singing Girl, etc.) were added, mass scenes, dances, choirs, songs were included. This is due to the requirements of the opera genre, which made the work more spectacular on stage.

Mahsati's rubai are widely used in opera. Mahsati's, Amir Ahmad's parties are based on rubais. The play also includes scenes of recitative dialogue (especially on the palace stage).

The opera's musical language has interesting features. Here, the composer made extensive use of modern writing methods in the opera score, at the same time, a number of genres of traditional music - songs and dances, mughams - were skillfully applied in the musical content of folk scenes. In the work, each hero - Mahsati, Amir Ahmad, Sultan Sanjar and others is characterized by musical numbers with a unique personalized intonation - arias and duets. The main characters of the opera, Mahsati and Amir Ahmad, have a connection in their musical characteristics, which is due to their spiritual closeness and love.

Duet scenes have several functions and serve to clarify the relationship between the protagonists and the development of events. Therefore, a number of scenes are recitative and are built in the form of dialogue, for example, the duet scene of Mahsati and Sultan Sanjar, the scene of Sultan Sanjar and the Vizier is similar. The scenes of Mahsati and Amir Ahmad are big scenes with independent melodic development, and they reveal the deeper relations between the heroes and their spiritual world.

Choral scenes play a role in the course of events and become a tool that helps to develop the plot. In the scene of the meeting between Manija and Amir Ahmad, in his meeting with the poetess Mahsati in the palace of Sultan Sanjar, the choirs are described not only as background, but also as a crowd expressing their attitude to the events. Sometimes duets are performed inside the choir scenes, in which the choir becomes a participant in the event.

In the dramaturgy of the opera, the orchestra is an expression of the leitmotifs that are important. The images of such main characters are characterized by leitmotifs.

Thus, P.Akhundova's opera "Mahsati" has a one-act (consisting of four pictures) structure and reflects the features of the lyrical-dramatic opera genre [4].

In the **Conclusion** section of the dissertation the research is summed up. It summarizes the provisions put forward to define the important role of the 12th century Renaissance poet Mahsati Ganjavi in the music culture of Azerbaijan.

**List of published scientific works of the author on the topic of the dissertation work:**

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