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ON THE STRUCTURAL AND SEMANTIC FEATURES OF NANAI SONGS OF THE AGBABA HISTORICAL REGION

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Abstract

The purpose of the research is to study the archaic features of the Nanai musical language, which is one of the genres of authentic musical folklore of the Agbaba historical region. Agbaba is one of the ethno-cultural zones of Azerbaijan, distinguished by its diverse genre system of musical folklore. It should be noted that the Agbaba region is now part of the Republic of Armenia and has been called Amasia since 1930. Historically, this region was inhabited by ancient Turkic tribes, which played a significant role in the ethnogenesis of Azerbaijan, and until the end of the twentieth century was famous for its cultural and ethnographic traditions. **Research methodology.** The article analyses from the semiotic point of view the samples of one of the genres of authentic folklore of the region – Nanai. According to the author, the use of semiotic methods of analysis can help to identify archetypal patterns of samples of the Nanai genre. Based on the analysis of the fretting and metro-rhythmic features of the musical language, the general typological model of the studied genre is determined. **The scientific novelty** of the research is that for the first time in ethnomusicology, the semantic analysis of samples of the Nanai genre, which was an integral part of the ceremonial culture of ancient Azerbaijanis, is carried out in this article. **Conclusions.** Based on the collected musical and ethnographic material and the analysis, it was concluded that the peculiarities of the Nanai musical language played an important role in the semantic content of various rites, distinguished by their syncretic nature. Notably, signs of syncretism are also manifested in the peculiarities of the musical language of Nanai samples that have survived to this day. For example, some kinetic musical signs testify to the applied function of Nanai samples. This fact eloquently testifies to the fact that the Nanai genre is of considerable interest from the point of view of modern ethnomusicology.

Keywords: Nanai genre; authentic folklore; semantic analysis; Agbaba; archetype

Introduction

Archaic creativity is an artistic language of art, accessible to humanity, which consists of knowledge about the mythological picture of the world, man, and

society; the principles of moral life; rituals with their semiotic diversity and pervasive influence on the forms of everyday life; paralinguistic means of communication (in rituals and outside the ritual itself) and about social codes (programs) of behaviour and communication. One of the elements of the complexity of acquired human behaviour or social codes is music. Music is a product of human activity and has a structure, but its structure cannot have its existence separated from the behaviour that gives rise to it. To understand why a musical structure exists in this way, we must come into contact with the experience of time, a "regression" is necessary – a return to a state of "innocence" with its characteristic direct, "primitive" or rather archaic way of perception. Music surpasses all other semiotics in its penetrating psychic power – in its ability to influence human consciousness, including its deep (subconscious) areas. Centuries of civilization have not destroyed it. It continues to exist at the level of consciousness and serves as a source of completely special experiences, not completely alien even to an enlightened listener. A person hears music not only with his "ear", but also with his body, the organism itself: perception of music is a hidden (internal) reflex reproduction of audible sound.

That is why archaic forms of folk music are ritualistic. One of these archaic forms of folk music is the Nanai folk song of the Agbaba environment. Nanai folk song is a special archaic form in the ethnic music culture of Azerbaijan with a different style of performance and musical dialect. As a part of the archaic creativity of the Agbaba environment, it carries the features of ancient Turkish thinking. One of these features that we can trace in Nanai songs, is that they are distinguished not by imaginary immobility, but by a different distribution of functions between performer and listener. This means that they do not have a passive viewer. To be within certain limits of the rite (temporal, that is, calendar, or spatial, if the rite requires a certain conventional place) means to be a participant. That is why the study of oral traditional music of the Agbaba region, especially the collection and the notation of musical folklore samples belonging to this environment is considered a very important source in terms of restoration of individual parts of the musical culture of the occupied West Azerbaijani lands.

Purpose of the article

The purpose of our research is to reveal the archaic features of Nanai songs in the semiotic aspect. By studying the features of the semantics of Nanai, the article aims to point out the unique and specific values of these songs thereby contributing to preserving the traditional music of the Agbaba region.

Recent research and publications analysis

The Agbaba environment has not been sufficiently studied from the point of view of ethnomusicology. As an exception, it is possible to note only the scientific work of the researcher Gulchin Mirzayeva on the topic "Melo-poetic features of the tiringi and Nanai (based on Agbaba materials)" (Mirzəyeva, 2013). Among the sci-

entific works in the field of folklore studies on the Agbaba region, the works of Tajir Gurbanov "Agbaba ashug environment" and "Agbaba-Childir ashug environment" of Avtandil Ağbaba (Mammadov) should be noted (Qurbanov, 2014; Ağbaba, 2012). Both research works contain comprehensive information about ashug literature samples in the Agbaba environment. Along with this, philologist Saadat Hajiyeva's work "Nanaili-halayli dunyam" tells about the customs and traditions of the Agbaba region and the ceremonies held in the region until the end of the twentieth century (Hacıyeva, 2017).

Azerbaijani People's Writer, Doctor of Philology, Professor Aziza Jafarzade and Doctor of Philology Ahmet Jafarzade collected about 372 Nanai songs in the village of Okhchuoglu, Aghaba district, in 1958-1970. These Nanai were published by the writer's son Turan Ibrahimov under the name "Nanai" in 2021.

The book Nanai is of particular importance in the study of oral folklore in this region. This book provides information about Nanai songs sung by the people of Agbaba during weddings, engagements, henna rituals, etc., and during long winter nights. It provides the text of the collected songs (Cəfərzadə & Cəfərzadə, 2021).

Agbaba's ethnocultural environment is not included in Nanai's performance in Turkic folklore studies. We assume that the non-mention of the Agbaba environment in the area of Nanai performance is because the territory covered by this region is currently part of the Republic of Armenia and is no longer inhabited by Azerbaijani Turks.

Interestingly, ethnomusicologist Fattah Khaligzade presents swing songs and Nanai as a type of spring ceremonial music and as an archaic example in the section of his book *Uzeyir Bey and Folklore called Archaic Folklore Music* (Xaligzadə, 2014, pp. 121–125)

F. Khaligzade's thoughts about Nanai are based on the information of Mushgunaz Abdullayeva from the Agbaba region), whom he met in Tarakama Shanbul village of Balakan region during the expeditions organized by the scientific-creative centre "Musigi dunyasi" (in 2003), attracted our attention. So, he noted an important point that the Nanai are in unity with the dance during the performance, especially when they are sung at wedding ceremonies, holding everyone shoulder to shoulder, arm to arm (Xaligzadə, 2014).

Turkish folklorist Melih Duygulu in his work "Turkish Folk Music Dictionary", published in 2014, calls Nanai a type of "turku" – Turkish traditional songs and writes that Nanai are the mutual performance of women who lived in the territory of Kars, Ighdir and Ardahan (Duygulu, 2014). The fact should be noted that thousands of people from Agbaba live in the mentioned regions and nearby cities Kars, Erzurum, Childir, Ardahan, Sarikamish, and Ighdir. One of the most extensive research works written on Nanai in Turkish folklorism, in general, is Derya Devedji's dissertation on the topic "Kars yoresi halk muziyi ve halk oyunlari – Nanai ve Yalli havalari" ("Nanai and Yalli in Kars folk music and folk performances") (Deveci, 1998). The researcher presented here about 40 notation examples of Nanai and carried out certain analyses. Unfortunately, information about the Nanai of the Agbaba ethnocultural environment was not included in this research work either.

Main research material

The researchers T. Gurbanov and S. Hajiyeva give detailed information that the Nanai were read by the girls at the Nanaiekhuma or "summoning" ceremonies held on the eve of Novruz (Hacıyeva, 2017, p. 22; Qurbanov, 2014, pp. 34–37) Based on the information we received Nanai can be considered as a musical folklore genre, which is part of the group of ceremonial songs and dances. This information also reaffirms the idea that the Nanai are syncretic examples of ancient folklore.

According to the information given by ethnophore Sultan Abbasov, among the Nanai performed in Agbaba ethnocultural environment there are such Nanai samples as "Ay shiggildar kemerin", "Ayil ay dağlar", "Yeri khirman, yeri duz yeri", "Oy aman ay Bejan", "Oy lalam", "Aliyar", "Khirtizin alması". The text of the Nanai performed by the ethnophore is reflected in the book "Agbabadan magar kochdu" ("We moved from Agbaba") (Orucoğlu, 2002, pp. 130–138). During the interview, we received significant information about the poetic text of the Nanai performed by the ethnophore. The content, sermon and rhyme features of these texts lead us to the conclusion that the poetic text of the Nanai song was read as a repetition of Nanai (main text), Nanaiarasi (the section between two main Nanai texts) and Nanai (repeated main text) in a three-part form. The structure of Nanaiarasi was definitely based on its stale poetic form.

One of the interesting examples of Agbaba musical folklore is the Nanai called "Ayil ay dağlar". (Notation by Aysel Azizova)

Əyil ay dağlar

Nota köçürən: Aysel Əzizova

Moderato

ə yil ay dağ lar... ə yil ay dağ lar... qar gəl sin a çil ay yol lar...

5
a çil ay yol lar... yar gəl sin ağ də və düz də qa l di

9
a çil ay yol lar... a çil ay yol lar... yar gəl sin yü kü Təb riz...

13
də qa l di ə yil ay dağ lar... ə yil ay dağ lar... qar gəl sin

The intonation structure of this Nanai is reflected in the tables that we present below:

Table 1

SNT h											
ab	a'b ^v	a'b ^v	a'b ^v	a'b ^v	a'b ^v	a'b ^v	a'b	a'b ^v	a'b ^v	ab	a'b ^v
SNT										Section	
A A ^v		A ^v A A ^v A ^v			A ^v A ^v A ^v			A A ^v		A A ^v A ^v A	

The intonation development of the Nanai "Ayil ay daglar" is based on the e-Rast makam. Nanai's ambitus has k6, and intonation development continues from the tonic to its fifth tone. It can be assumed that the following segment performs the function of the archetype of this Nanai:

Table 2

<p>Elements of music language</p> <p>Sound range (12-tone system)</p> <p>The main contours of the melodic line</p> <p>Extraneous sounds of the melodic line</p> <p>Meter rhythmic scheme</p>	<p>Characteristic</p> <p>+8 +4 +2 0 - 1</p> <p>B1=3 C B2=2 B3=2 C B4=3 A1=2</p> <p>+ 8 - 1</p>
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Ay şıqqıldar kəmərın

Nota köçürən: Aysel Əzizova

Ay şıq qıl lar ay şıq qıl lar kə mə rin var mı da yar dan yox mu da yar dan
 xə bə rin qa ya dan en dim an caq ay şıq qıl lar kə mə rin
 ba şım da sa rı san caq var mı da yar dan yox mu da yar dan xə bə rin
 nə qız ol dum nə gə lin ay şıq qıl lar kə mə rin od da ra yan
 dim an caq var mı da yar dan yox mu da yar dan xə bə rin ay şıq qıl lar
 ay şıq qıl lar kə mə rin var mı da yar dan yox mu da yar dan xə bə rin

11

We present the musical text of the song "Ay şıqqıldar kəmərın" (Notation by Aysel Azizova). The following tables reflect the peculiarities of the musical intonation structure of Nanai, which we are involved in the analysis:

Table 3

SNT h												
<i>aab</i>	<i>a'a'b</i>	<i>a'b</i>	<i>ab</i>	<i>a'b</i>	<i>a'a'b</i>	<i>a'b</i>	<i>a'b</i>	<i>a'b</i>	<i>a'ab</i>	<i>Aab</i>	<i>a'a'b</i>	
SNT										Section		
<i>A A'</i>			<i>A' A A' A'</i>			<i>A' A' A' A'</i>			<i>A A'</i>		<i>A A' A' A</i>	

The intonation development of the Nanai – “Ay shiggildar kemerin” is based on the f-Rast mak am. Nanai’s ambitus has x4, and the intonation development continues from the tonic to its upper mediant tone. As a result of the analysis, we consider the elements of the musical language of this section, identifying the segment that performs the function of the archetype of Nanai, the carrier of meaning:



Table 4

Elements of music language	Characteristic
Sound range (12-tone system)	+8 +4 +2 0 - 1
The main contours of the melodic line	B1=3 C B2=2 B3=2 C B4=3 A1=2
Extraneous sounds of the melodic line	+ 8 - 1
Meter rhythmic scheme	

Yeri xırman, yeri düz, yeri

Nota köçürən: Aysel Əzizova

12

Ye ri xır man, ye ri düz, ye ri, Ye ri gö lin, ye ri qız, ye ri.

5
Dü şüb dü gün dağ la ra, Ye ri xır ma n, ye ri düz, ye ri. Çən ol bü

10
rün dağ la ra. Ye ri gö lin, ye ri qız ye ri. Ya ri ta pa bil mə səm,

15
Ye ri xır man, ye ri düz ye ri. Sa la ram ün dağ la ra, Ye ri gö lin,

20
yer i düz ye ri. Ye ri xır man, ye ri düz ye ri,

23
Ye ri gö lin, ye ri qız ye ri.

We present the musical text of the song "Yeri khirman, yeri duz yeri" (Notation by Aysel Azizova). As a result of our analysis, the intonation structure of Nanai can be presented as follows:

Table 5

SNT h										
<i>aab</i>	<i>a'a'b</i>	<i>a'b'</i>	<i>a'a'b</i>	<i>a'b'</i>	<i>a'a'b'</i>	<i>a'b'</i>	<i>a'b'</i>	<i>a'b'</i>	<i>a a'b'</i>	<i>aa'b'</i>
SNT										Section
<i>A A'</i>	<i>A' A' A' A'</i>	<i>A' A' A' A'</i>	<i>A A'</i>	<i>A A' A' A</i>						

The makam-intonation development of "Yeri khirman, yeri duz yeri." is based on the makam a – Rast. Nanai's ambitus has x5, and the intonation development continues from the tonic to its fifth interval. It can be assumed that the following segment performs the function of the archetype of Nanai:



The archetypal properties of this Nanai are manifested in the table below:

Table 6

Elements of music language	Characteristic
Sound range (12-tone system)	+8 +4 +2 0 -1
The main contours of the melodic line	B1=3 C B2=2 C A1=2 B3=2 C B4=3 A2=2
Extraneous sounds of the melodic line	
Meter rhythmic scheme	+ 8- 1

Conclusion

Our research shows that we can note that the Nanai genre is among the archaic genres of Turkic people. Based on the analysis of Nanai samples collected by us from the ethnophores of the Agbaba ethnocultural environment, we can conclude that the archaic features of the musical thinking of Turkic people have been preserved in the deep layers of their musical language. Range narrow formulation rhythmic moduses are simpler. The repetition of the same movements during the labour process stimulates the formation of periodicity in the musical structure. The specified segment can be compared with the index musical sign.

Based on the musical and ethnographic material we have collected, we can conclude that the Nanai genre was performed, as a rule, in the composition of various ceremonies, that is, it had a syncretic character. It is characteristic that this feature is also manifested in the musical language of the Nanai, which we involved in the analysis. For example, the existence of kinetic elements in the musical semantics of some Nanai testifies to the artistic and applied functions of these patterns in certain ceremonies. Thus, the structural and semantic features of the Nanai genre indicate the archaic nature of this genre. This makes the Nanai genre one of the most interesting objects of study for research conducted in the area of ethnomusicology.

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ПРО СТРУКТУРНО-СЕМАНТИЧНІ ОСОБЛИВОСТІ ПІСЕНЬ НАНАЙ ІСТОРИЧНОЇ ОБЛАСТІ АГБАБА

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Анотація

Мета дослідження – вивчити архаїчні особливості музичної мови нанай, яка є одним з жанрів автентичного музичного фольклору історичної області Агбаба. Агбаба – одна з етнокультурних зон Азербайджану, що вирізняються своєю різноманітною жанровою системою музичного фольклору. Зазначимо, що район Агбаба нині входить до складу Республіки Вірменії і з 1930 року має назву Амасья. Історично цей регіон був заселений стародавніми тюркськими племенами, які відіграли величезну роль в етногенезі Азербайджану, і до кінця XX століття славився своїми культурно-етнографічними традиціями. **Методологія дослідження.** У статті проаналізовано із семіотичного погляду зразки одного з жанрів автентичного фольклору регіону – нанай. На думку автора, застосування семіотичних методів аналізу може сприяти виявленню архетипних закономірностей зразків жанру нанай. На основі аналізу ладо-інтонаційних і метро-ритмічних особливостей музичної мови визначено загальнотипологічну модель досліджуваного жанру. **Наукова новизна дослідження.** У цій статті вперше в етномузикознавстві проведено семантичний аналіз зразків жанру нанай, що був невід'ємною частиною обрядової культури давніх азербайджанців. **Висновки.** На підставі зібраного музично-етнографічного матеріалу та проведеного аналізу дійшли висновку, що особливості музичної мови нанай відігравали велику роль у семантичному змісті різних обрядів, які вирізняються своєю синкретичною природою. Характерно, що ознаки синкретизму проявляються і в особливостях музичної мови зразків нанай, що збереглися до наших днів. Наприклад, деякі кінетичні за своєю природою музичні знаки свідчать про прикладну функцію зразків нанай. Отже, усі наведені факти вказують на архетипічні ознаки художньої організації зразків жанру нанай. Саме цей факт красномовно свідчить про те, що жанр нанай представляє значний інтерес з погляду сучасного етномузикознавства.

Ключові слова: жанр нанай; автентичний фольклор; семантичний аналіз; Агбаба; архетип

