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INTERMEDIALITY IN THE AZERBAIJANI NOVEL: NOTES ON THE TOPIC

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ABSTRACT

The article talks about intermediality, which determines the intertextual connection, based on the imagery of different types of art. Rauf Farhadov's "Amorphia. Overdose" and Hafiz Mirza's novels "The End and the Beginning" are studied at the level of problems of intermediality. The mentioned novels open against the background of musical works, clarifying the mutual referentiality of literature and music. The transformation of music into words is based on bringing different languages together in intermediality. All mentioned ideas are clearly manifested in the novels "Amorphia Overdose" and "The End and the Beginning".

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Introduction.

Hermann von Helmholtz's search for harmony between music and color tones with the synthesis of sound and color resulted in the emergence of the theory of acoustic resonance. Johann Wolfgang von Goethe's theoretical ideas about color are also known. More than two centuries have passed since the creation of syncretic genres, and the idea of the synthesis of music and literature is among the scientific and artistic pursuits of German writers. Ernst Theodor Amadeus Hoffmann was both a writer and a composer, and Wilhelm Richard Wagner wished to create a syncretic art and put forward theoretical ideas about the mutual relations of art. Thomas Mann and Hermann Hesse were looking for an artist who strives for the unity of music and words. The description of music, absent in the novels "Doctor Faustus" and "The Glass Bead Game", is of great importance for understanding the fate of modern culture.

Friedrich Schlegel based his musical model on the repetition-contrast antithesis, based on the presence of variations, i.e. repetitions, or counterpoint, i.e. contrast, in music. Friedrich Schlegel said that the presence of repetitions and contrasts in any text is a clear proof that it is musical (Eichner, 1987)

According to the German romantics, the musical model of the piece doesn't simply change, but rather occurs in a special "tone", a special unity. For this reason, "tone" gives the work a special melodiousness, acts as an element of "palette". Taking into account the idea of "tone" in the work, we can say that the musical model of the artistic work firstly determines the changing musical "tone" and secondly the stability "tone" that determines the identity of the personality.

Regarding intermediality, it can be seen that this cultural concept characterizes the characteristics of the artistic language and the type of thinking of a certain period. Intermediality is not only literary writing as an artistic structure, but the concept of "text" which means all semantic systems is united in this structure. It is known that Mikhail Bakhtin called intertextual unity dialogism and polyphonic novels of this type. By comparing Fyodor Dostoyevsky's novels to Bach's polyphonic

fugues, he returned the word to its original real context for the first time (Bakhtin, 1981). It is in the creativity of Mikhail Bakhtin that the intermedial analysis of the text was reflected and the concept of intermediality was laid. According to Yegana Abdullayeva, intermediality “It is the particular type of intertextuality which is based on the artistic codes of various kinds of art in a literary work and the creation of the distinct artistic space in the system of culture” (Abdullayeva, 2015).

Since the end of the last century, the identification of a literary text with a certain musical genre can be seen in literature. Apparently, this is also due to the fact that the synthesis of music and literature existed in German literature as early as the 19th century. In F. Schubert’s “Winter Road” series, both literary and musical codes come together, creating a space with a single association. In the W. Muller-F. Schubert series, the hero sees the winter road as a path of no return, a path of loneliness and death. In other words, F. Muller’s old charmer brings poetry and music together in F. Schubert’s work. In the “Winter Road” series, the codes of two art types come together, and the boundaries of this union create a synthesis. Speech and sound here represent two different types of information and two different types of communication. The sound in music is aimed at getting rid of the ordinary and spiritual purity.

In J.P. Sartre’s novel “Nausea”, jazz symbolizes the exit to the real world. In F. Kafka’s novellas “Investigations of a Dog”, “Josephine the Singer, or the Mouse Folk”, music crosses the boundaries of truth and falsehood and takes people away from everyday life.

The relevance and scientific importance of the topic we are investigating is that by studying the role of music in literature, we determine the radical changes in the form and content of the Azerbaijani novel, and we can clarify the dynamics of its development. At the same time, we present the concept of intermediality as a modern scientific direction by studying the interaction of different sign systems within the literary text. It should be noted that the interaction between music and literature in the context of the Azerbaijani novel has not yet been sufficiently studied, and this field has not yet been fully integrated into literary studies. In the Azerbaijani literature, the combination of music and literature can be seen first of all in the art of the 20th century. Mirza Jalil’s story “The Tar” portrays a tar player, and S. Vurgun’s poem “Aygün” portrays a female composer. Agil Abbas’s novels “My lover whose house is crossed” and Aziza Jafarzade’s “The Tragedy of a Voice”, Rasim Nabioglu’s story “Bastinigar” are characterized by the image of a singer. As for the story “Bayati Shiraz” by Yusif Samadoglu, it tells about the life of a contrabassist.

The novel “Amorphia Overdose” by Rauf Farhadov (Fau Dar Hoa) is among the works written on the level of problems of postmodernism. In the heart of the novel is a family of musicians. The novel is presented as improvised-jazz and jazz-mugham, and this is an indication that both musical arts gave way to imaginative games, improvisations and repetitions, and the transfer of rhythms and improvisations from jazz and mugham to the text. As for Hafiz Mirza’s novel “The End and the Beginning”, here we see the synthesis of music and literature, the presentation of creative imagination together with folk music.

Synthesis of music and literature.

The modern Azerbaijani novel has experienced a new qualitative phase in recent years. At the same time, we should especially mention the works of Rauf Farhadov. His works dedicated to the life and creativity of Azerbaijani jazzmen bring music and literature together. In other words, he “transfers” the improvisational character of jazz art to literature. With their literary and artistic quality, these works present more examples of fiction than scientific works on the life and creativity of Azerbaijani musicians. In this sense, Rauf Farhadov includes the art of language in musical works and creates an intermediate situation. As Mikhail Bakhtin said, it creates polyphonism - the “text” that means all semantic systems. In Azerbaijani literature, there are very few similar books written about jazz music and jazz itself, with emotional depth and original style. It is this quality that made the centuries he wrote a significant event both in the world of music and literature.

In the novel “Amorphia. Overdose” written by Rauf Farhadov (Fau Dar Hou) in 1998, the music-sound expands and creates a literary-artistic text. The language of one type of art is the reason for the creation of another language of art. Thus, the transfer of musical content to literature takes place. In order to explain the essence of postmodernist literature, the writer makes it felt through the language of music, and creates a genre of musical novel with the premise of postmodernist play. Thus, the music that sounds in reality is transformed into a musical text through the writer’s improvisations. As Rauf

Farhadov himself noted, “Melody is an artistic, aesthetic and stylistic matter. The melody is individual, it characterizes the author” (Farhadov, 2019).

The novel “Amorphia. Overdose” is a place where musical concepts and images, associations and allusions are collected. The writer’s musical education is also an important condition here. In this regard, the professional perception of music can be seen in artistic thinking.

Rauf Farhadov takes auditory perception as the basis for the rhythmic organization of the artistic space and writes in the preface of the novel that “Amorphia. Overdose” is more about understanding music from the inside. The possibility of detecting some kind of closure, circulation, and to some extent cyclicity of any musical action, all, that is, music-in-itself, is also not excluded; as for example, from absurdity to absurdity, from association to association, from repetition to repetition. In general, “Amorphia. Overdose” - opus static variant-improvisational, mugham and jazz” (Fau Dar Hou, 1998). This unusual perception gives rise to a new language with a special power of expression. Rauf Farhadov shows the essence of jazz and mugham culture, including by transferring jazz and mugham style to literary text, he turns them into an expressive tool. Mugham is a musical genre with a complex idea and emotional meaning, expressing deep thinking, artistic excitement and the development of various musical images. The sections included in the mugham composition consist of improvised vocal melodies that determine the musical-poetic content of the work (Mugham encyclopedia). In addition, the synthesis and interaction of two types of music in symphonic mughams suggests that Rauf Farhadov used this concept in his novel “Amorphia. Overdose”. On the other hand, in the jazz-mugham genre, there is also a synthesis of mugham with classical American jazz music, in which both rhythm and measures are improvised. The presence of jazz-mugham elements can also be observed in the compositional features of the novel.

“The texts themselves are not important; it is not the text that is important, what is more relevant is the internal intonation, the intonation in itself: do not argue about the truth while there is a chance to lie.... All stories, events, quotes, characters, names and fantasies only with music in connections, like a word and a letter, only in relation to sound, to tone” (Fau Dar Hou, 1998).

The contrast between the two ideas prompts the reader to draw parallels between the novel’s content and jazz music, and the complex structure of the novel. The composition of the novel is carried out by the style of rhythm that comes from music. In other words, the events do not develop sequentially: separate episodes in the life of the hero replace each other, current events suddenly intersect with memories of the past, and then the hero reappears unexpectedly in the present. Sometimes the reader doesn’t have the opportunity to move from one time to another, and sometimes the monologue given in the stream of consciousness is likened to the hallucinations of a patient who is throbbing in bed.

Various repetitions can be seen at the lexical, syntactic and phonetic levels of the novel. In literature, as in music, rhythm is created through repetition. From this point of view, we should note that the most important feature of the novel is the repeated patterns from jazz music. In the novel, the accompaniments reminding the transition from one instrument to another in the solos of jazz musicians “rhythm section”, “swing”, “cool jazz”, “hard-bop”, “big bands” and “free jazz”. The writer adjusts the novel to the monologue principle at the level of composition and uses the various models listed above to communicate between parts.

The musical principle of the monologue is realized in the rhetorical questions, repetitions and return to the previous idea of the narrator. Sometimes the narrator answers the questions himself, and sometimes he openly shares his thoughts. “The family about which we’ll talk had its own original method, which was recognized by all of our city musical fraternity. Not all families in our city were musical... and he, a family friend and a favorite of everything musical, had an appropriate excuse...” (Fau Dar Hou, 1998).

In order to convey his idea more clearly, the author sometimes deviates from the narrative rules and omits punctuation marks. When he describes the city and the city-dweller, he uses confused, incomprehensible ideas to convey the fast rhythm of life, its chaotic nature, and often doesn’t put punctuation marks: “My sister is wearing a carpet sweater that looks like a portable blanket. you walk on it like you walk on a carpet: emerald foliage and a field of fragrant lilies of the valley, I can hear the chime of bells: ding-ding ding-ding white-emerald emerald-white” (Fau Dar Hou, 1998).

When reading the novel “Amorphia. Overdose”, one gets the impression that its author is more of a jazz and jazz-mugham improviser than a writer. In fact, jazz and the jazz improviser and the writer have

a lot in common. Improvisation, which is an important function in the immediate creation of a work of art, and the literary work itself is an art game, in other words, it is a game art created in a certain language.

One of the main conditions of jazz improvisation is the principle of simultaneous communication of all participants. In other words, both performer and listener come together at the same time. Most of the works of fiction describe events that happened in the past, and for this reason, the past tense is used as the basis of the work. The events described in the novel "Amorphia. Overdose" occur both in the past and in the present. In this regard, there is a direct communication between the narrator and the reader. In the novel "Amorphia. Overdose", the present time is more important, so the plot unfolds from the first lines of the novel. In this regard, it is not what the narrator says, but how he describes it. Similarly, the meaning of jazz improvisation is not in the result, but in the process itself. In other words, it is how Rauf Farhadov describes the events.

The rhythmic organization of the novel is created in different ways. Although it is difficult to describe literature and music in unity, the writer copes with this task. From this point of view, the interaction of music and literature has an individual character in artistic creativity. Horst Petri, citing intermediality as the basis, writes that "There is a tendency to regard music and literature as twin arts, even though they differ glaringly in many respects" (Petri, 1994). Although music and literature are clearly different from this point of view, the textual principle of intermediality brings them together.

The novel "Amorphia. Overdose" adheres to the principle of postmodernist narration, and for this reason, the writer prefers improvisations, uses the principle of fragmentation and collage. The improvisational structure of his novel shows that there are enough commonalities between jazz improvisation and the writer's text.

The author's desire is clear from the first lines of the novel. As in jazz improvisation, in a novel the reader easily accepts what is presented. At the same time, it is known that the meaning of the postmodernist novel emerges in the interpretation and evaluation of the reader. In both jazz and the novel, similar principles are involved in this sense. This is primarily manifested in improvisation, repetition, fiction and postmodernist play. As Yegana Abdullayeva noted, "In this regard, postmodernist writers resorted to postmodernist fiction, and fictionality was realized by fictional play" (Abdullayeva, 2020).

As for the novel "The End and the Beginning" by modern Azerbaijani writer Hafiz Mirza, it can be seen that music and literature come together here. The novel spans the period from the birth of Jesus Christ to 3750, and primarily reflects the artistic picture of human history, in which injustice and grievous sins continue, spreading evil to the world. The writer, who puts forward the idea that the human race should act without hesitation and turn to the right path to save the world, brings together the genre of fantasy and dystopia in the novel "The End and the Beginning".

The novel is a message sent to the human race, which reinforces the rule of dystopia and spreads evil through its evil deeds, bringing the end of the world and itself closer. As you read it, it becomes clear that chaos and anarchy reign in the world. In such circumstances, seven wise men who want to save the world and a few people who have not yet lost their humanity transmit certain ideas throughout the novel and try to prevent chaos. But despite all the efforts, the world ends. Seven sages want to save civilization by taking the activities of human science to other galaxies. The writer raises such a question. I wonder if the wish of seven sages will be the beginning of a new world?

In the novel, the historical, political, and environmental reasons for this fate are described in a spiritual context, and a very simple answer to all universal questions is sought. At the same time, the author looks at the history of the world with new eyes, puts forward alternative ideas about Islam and Christianity, West and East.

All the above characteristic features of the novel are accompanied by music. Appropriate music that conveys the impression of events is presented in accordance with the ideas raised in separate chapters and conveys the appropriate musical tone for a better understanding of the novel. "The End and the Beginning" can be attributed to the musical novel genre precisely for this reason.

Although the musical novel "The End and the Beginning" carries more artistic and historical problems than at first glance, its philosophical, scientific, religious, fantastic and psychological merits are also among its artistic features. The first part consists of narratives, essays and essays covering different periods, places and events. The second part contains the events taking place in Space, Tibet, Cairo, New York, Mecca, metagalaxies, and inside the Unknown Flying Object.

What makes the novel interesting is its synthesis with music, and to be more precise, the delivery of the burden of ideas through music. In total, fifty-nine pieces of music are used in the novel "The End and the Beginning". It includes excerpts from works by Mozart, Schubert, Bach, Beethoven, Stravinsky, Wagner, Shostakovich, Tchaikovsky, Liszt, F. Haydn, Chopin, Mussorgsky, H. Zimmer and L. Gerrard. On the other hand, the novel also contains a synthesis of Eastern and Western music. For instance, Schubert's "Ave Maria" and the "Azan" of Islam sound together.

The novel begins with the chapter "Prologue - the beginning, or epilogue - the end" and is accompanied by the musical composition "Sounds of the World". The chapter "Obligations of the New Era" continues with the serenade of Mozart's "Eine Kleine nachtmusik": "The world was still vast and desolate forests, plains, deserts and mountains.... When people see each other in lonely places, they are afraid, run away, they were hiding or going back on the road" (Mirza, 2010). Mozart's serenade No. 13, known as G-major, seems to remind us of the arrival of a cool evening – "serno", that is, "warm air" after a hot, windless day. The lively tempo of the music conveys emotional impulses. The melody is mainly based on a high pitch, which is reminiscent of lively dialogue. The rhythm of the accompaniment presents the joy and excitement of a person who has suddenly received good news. The writer's accompaniment of the chapter with Mozart's music gives an emotional tone to the description of the hot and cool, exciting days of history.

The chapter "Jesus Christ of Nazareth" presents Schubert's "Ave Maria" as soft music. It is known that this song is intended as a prayer. The song consists of a vocal melody sung with soprano and piano accompaniment. Although it has a simple structure, it embodies deep emotional strength and intimate feelings. When listening to it, music infects a person's spirituality, creates a feeling of gratitude and a deep emotional mood. "Jesus Christ rose on the water. He walked on the water with his arms outstretched to the people, and with a loud voice that rose to the heavens and a warm whisper that reached everyone's ears, he preached his gospel. - Brothers, I came to save you. I brought you the gift of divine love! Love each other, forgive sins!" (Mirza, 2010).

The chapter "The dark world after Jesus Christ" parallels Shostakovich's "Romance". It is Shostakovich's music that increases the emotional power of the chapter and helps to reveal its idea. Speaking about the importance of both musical forms and stylistic means in literature, Johannes Mittenzwei writes that music is such a spiritual world that the poet's and writer's attitude to music informs his attitude to the world (Mittenswei, 1962). Shostakovich's music is also extremely spiritual and sometimes reveals human suffering. "Romance" also combines hope when we expect a miracle, compassion, love and loyalty when we think and suffer: "There will be countries, rulers, and even peoples who will commit impiety in the name of God out of faith in God. This is how they talk and give an account of the day they lived. Jesus Christ also took part in their conversation. But he did not sit among them. Although it had been dark for a long time, the apostles did not feel this darkness. The field where they gathered is painted with light... years, centuries pass, but the Sun's rays did not illuminate the Earth as much as it warmed it" (Mirza, 2010).

"The Great Migration of Peoples" is accompanied by Mozart's 40th symphony. This sonata is the longing of the soul towards the eternal, the desire to meet the majestic, eternal and powerful being. He carries the light. In this regard, Mozart's music is considered a miracle that touches the yellow strings of the soul and awakens feelings of love and compassion in a person. Mozart's music is seen as a divine force that can prevent human massacres during the great migration of peoples: "The great migration that engulfed humanity left indelible traces on the fate of peoples. The feeling of love and compassion that would save a person was replaced by wars and new land invasions: "In different parts of the world, large groups of people were fighting each other; people were killing each other mercilessly. Swords fell with a thud, spears were thrust forward, arrows sunk, axes and maces hit the target... the faces were full of pain, the eyes were darkened, the lips were stretched and opened, the world was covered with the sounds of screams, moans and screams" (Mirza, 2010).

The other chapters of the novel "The End and the Beginning" also develop with this order, and the reader understands music and literature together, can listen to photos of the places where the events take place, and listen to musical compositions on CD.

Conclusion.

Intermediality is the interaction of one art form with another, the unity of one cultural code with another at the level of meaning. In this case, the artistic text translates the form and content of music

and other art forms into words and reflects the field of art brought to the work. Rauf Farhadov in “Amorphia. Overdose” and Hafiz Mirza in “The End and the Beginning” use the musical style, they deliberately and precisely repeat it by adopting musical models, and transfer its specific elements to the novel genre. In this regard, the narration of both novels is set against the background of musical art. Thus, both Rauf Farhadov and Hafiz Mirza create an intermediate situation in the style of narration, bringing the means of expression of the language closer to musical shades. The reader who reads Rauf Farhadov’s “Amorphia. Overdose” and Hafiz Mirza’s “The End and the Beginning” gets to know the world of music and comes into contact with various musical compositions.

Both authors use the endless limits of creative imagination, bringing music and literature together and thus creating an intermedial situation. In other words, the interaction of different types of art in a single text conveys information about the types of art. Thus, the transformation of one artistic code into another, the interaction of meanings is ensured.

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