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## THE GENRE OF EPITAPH AND THE WAYS OF ITS REALIZATION IN MODERN COMPOSER'S WORK

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### Abstract

**Objective:** to determine the impact of national expressive means, performing techniques and strokes inherent in the Uzbek composition school Epitaph by R. Abdullayev.

**Methods:** generalization, theoretical and performing analysis, historical method.

**Results:** basing on the analysis of Epitaph by R. Abdullayev the intensive creative searches in the field of synthesis of classical composition writing and R. Abdullayev's national thinking are noticeable. Music by is Rustam Abdullayev multifaceted, diverse in content, forms and genres – it attracts with the brightness of images, freshness of musical language. It organically combines modern trends and searches in the field of musical expressive means and form-building with Uzbek folk and national traditions based on the principle of improvisation as the basis of folk music-making.

**Scientific novelty:** based on the composing experience of the author, the article studies the impact of genre of performance and composers' creativity.

**Practical significance:** the main provisions and conclusions of the article can be used in scientific and teaching activities in addressing issues of the Epitaph genre and their important place in world musical literature in general and in the work of modern composers of Uzbekistan in particular.

**Keywords:** *epitaph, composition, performance, Rustam Abdullayev, folk-national traditions*

### Introduction

The relationship between music and literature has been studied by many scientists from various angles for many centuries. Their diverse forms of interaction are classified from different points of view.

For example, the famous researcher S.Sher identifies three groups of connections between music and literature in his theory:

- symbiosis of music and literature (vocal music);
- literature and music (program music);
- music in literature (Scher P. S., 1984. p. 11).

### Materials

The content of a special literary genre of an epitaph is determined not by the creative intent of a writer or poet, but by the real

historical data of a certain person's life. The etymology of the word "epitaph" itself originates from the French language, and it came to French from Latin, and to Latin from Greek. The definition of the word is designated as "tombstone inscription" (Tsarkova T., 1998. p. 7). However, in this context, it is worth noting that not every tombstone inscription is a genre of epitaph. At the same time, any kind of epitaph is necessarily a special inscription.

As a written folklore genre, the epitaph gained the greatest popularity at the time when the oral protoform began to materialize into an inscription intended for reading by anyone who happens to be next to the tombstone (Lozhkova A., 2018. p. 59).

However, N. Braginskaya states: "The text of the epitaph comes from her character. There are few characters: the deceased, the grave, the monument, the traveler, the monument's initiator, a relative. The direct speech of the epitaph character differs from the direct speech in an "ordinary" literary work. In the latter case, direct speech does not make the text oral, because the reader keeps a distance between the moment of reading and the moment when the hero makes speeches. The text of the epitaph is arranged in such a way that its utterance actualizes the presence of the character. The reader pronounces the words addressed to him – this is said by a monument, a deceased person or a grave, to a traveler standing in front of him; the reader pronounces the words of the traveler and at the same moment turns out to be a character in the epitaph, coincides with him, is forced to play his role. The presence of the performer and the listener is a specific feature of folklore. In order for a folklore performance to differ from an actor's reading of a literary text, the performer must be a co-author of the text, must create his own version of the work directly in front of the audience" (Braginskaya N. V., 1983. 126–127).

Despite all the above definitions, musical epitaph is a new genre for modern compositional practice. The peculiarity of musical epitaphs is that they are created in the form of a kind of miniatures, that is, small pieces of a mournful nature, representing a certain kind of mourning elegies. These plays can be inside large cycles, or they can be separate independent works. This solution allows each

composer to express the idea of a musical epitaph more deeply.

Uzbek music has recently created many pieces of music dedicated to the memory of a poet or writer. The epitaph of the leader of the Uzbek school of composition, chairman of the Union of Composers of Uzbekistan, Professor of Composition and Instrumentation at the State Conservatory of Uzbekistan Rustam Abdullayev, dedicated to the memory of Narmurad Narzullayev, is widely known. The composer and the poet shared a strong creative and human friendship. According to Rustam Abdullayev, Narzullayev was a real, great poet and a wonderful person. It is no coincidence that the vocal cycle "Kalb haikiri" ("Cry of the Heart") by R. Abdullayev, written in the words of Narmurad Narzullayev, is characterized by a high degree of dramatic expression of musical expressiveness.

To date, Rustam Abdullayev has in his arsenal a number of vocal cycles based on the poems of the greatest poets. It is worth mentioning the fact that the composer composes poems himself, translates the poetic works of foreign authors he likes into Uzbek. The poetry of Abdullah Aripov, Omon Matchanov, Ogakhi, Usmon Nasir, Hamid Alimjan, Zulfliya, Taras Shevchenko, Alexander Pushkin, Sergei Yesenin and many others occupies the greatest place in his work, represented by a wide variety of genres – musical and scenic, choral, symphonic, vocal and symphonic, instrumental, songs, romances. All of Abdullaev's vocal cycles are distinguished by their deep imaginative content, precise correspondence of poetic embodiment, vivid vocal melodism, and elaborate texture of instrumental accompaniment. They are diverse and complex in form, musical content, stylistic features, and are notable for their search for new forms of intonation.

In the Epitaph, Narmurad Narzullayev is shown not just as a historical character, but as a great singer of his people, as a symbol embodying his thoughts. Poet and translator Narzullayev began his creative activity in 1954. Over the years, he was an editor, a literary employee, a department head, and an executive secretary in regional newspapers. His poems have been translated into English, Spanish, French, German, Czech, Polish, Vietnamese, Turkish, and Indian. Narmurad

Narzullayev was awarded the honorary titles of “Honored Cultural Worker of the Republic of Uzbekistan”, “Excellent Student of National Education of Uzbekistan”; he is the holder of the Order of “Shukhrat”. Narmurad Narzullayev translated the works of Heinrich Heine, Maxim Tank, Yevgeny Yevtushenko, Jobir Navruz, Kaysin Kuliyeu, Ibrahim Yusupov, Andrey Dementev and other poets into Uzbek. The poet’s work is represented in thirty collections of poetry, such as “Sizni Vatan erkalar” (“The Motherland adores you”), “Mehr Chashmasi” (“The Spring of Love”), “Zarafshon zarlari” (“The Gold of Zarafshan”), “Sevgi Sehri” (The Magic of Love), “Tong elchisi” (Messenger sunrise), “Ufklard ko`zlarim” (“Eyes on the horizon”), a two-volume collection of selected poems. More than five hundred of his poems have been translated into songs.

The basis of the musical shaping of the Epitaph is unity, integrity and completeness. During the development of this piece of music, a certain structure of the musical form arises, revealing the meaningful, artistic and aesthetic idea of the composer’s idea. R. Abdullaev’s individual style is felt. The composer uses new compositional writing techniques and a specific set of expressive means; the function and form of loudness dynamics in music. To create musical colorful effects, he uses various performing means of musical expression, a special homophonic-harmonic writing style.

In the Epitaph, R. Abdullaev managed to bring together the necessary requirements for the genre: contrast and intensity of development. Its characteristic quality is the special ratio of the scale of the play and its thematic content. The epitaph can rightfully be considered an example of a free form, which indicates only a certain deviation from the usual historical forms. This work impresses with the rigor of the writing, the asceticism of the texture, the originality of the transmission of timbres, and the passionate elevation of the climax. The excellent pianist R. Abdullaev, thoroughly knowing the specifics and expressive possibilities of the piano, widely uses the techniques of modern compositional writing, organically combining them with national soil.

The Epitaph opens with a single-voiced, monody theme in the rhythm of the funeral march in the mf nuance, which emphasizes

the inexorability of fate. The second thematic element, which creates an internal polyphony, is a kind of crying theme (second intonations in the left hand). Gradually, the composer expands the range and uses a piano score from the 14<sup>th</sup> measure, where he introduces a third thematic element – a three-bar rhythmic pattern in his left hand. These three independent themes form three figurative layers: the upper layer, expressed by an octave melodic line, creates an image of heavenly forces, the middle layer characterizes the theme of the poet’s untimely loss, and the lower layer plays the role of harmonic saturation. The brevity of these thematic elements is noteworthy.

The epitaph appears to be assembled from the composer’s intensely expressed thoughts-associations, his memories of a dear friend. These intonational and textured details form a single line of development, which culminates in the expansion of movement associated with the enlargement of durations, the intensification of dynamic sonority (from mf to ffff) and the appearance of first a 7-line and then a 9-line score, which also indicates a new notation technique.

The main advantage of this work is the melodic richness of the musical fabric, the versatility of the individual style, and the symphonism of the composer’s thinking. Like the “tombstone”, Abdullaev’s epitaph is characterized by the effect of spontaneous deployment, free juxtaposition of thematic elements, and improvisationalism. There is an association with a psychophysiological process, where memories, appearing fragmentary, enter into various relationships, forming a motley mosaic of impressions about a famous poet. These memories, laid out with musical phrases and motifs, give rise to a certain association with N. Narzullayev in the minds of listeners.

Before performing this work, a pianist should carefully familiarize himself with the poet’s work. This will help him to understand and more vividly embody the artistic image of the composition, its main thematic line in development. The utmost activation of attention or the principle of “endless listening” should be the basis for the performing interpretation of the Epitaph.

At the same time, analyzing his performance from the outside, the pianist will be able

to achieve a specific sound characteristic of the composer's idea, and solve many artistic problems arising from the specifics of the genre. The musician must hear every sound of the texture, the specifics of the timbres of each register, so that he can reveal all the richness of the work.

### **Conclusion**

Ultimately, Rustam Abdullayev once again created a truly highly artistic work, in

which he embodied the image of truly one of the great poets of our time as he was imprinted in the memory of the grieving. The music of the Epitaph reflected the inner world of the composer himself, revealing his trembling feelings, emotions, and the mournful pain of loss. The composer has created an amazing communicative work aimed at the sensory perception of listeners.

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