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LYRIC-PHILOSOPHICAL CONTENT OF RUSTAM ABDULLAYEV'S ROMANCES TO THE POEMS OF ABDULLA ARIPOV

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Abstract

The article highlights the lyrical and philosophical elements found in the romances written by Rustam Abdullayev, the Honored Artist of the Republic of Uzbekistan, and Abdulla Aripov, the nation's famous poet. The philosophical poems of R. Abdullaev, which exhibit a great degree of generalization of real facts, reveal the vivid and multifaceted spiritual kinship between the musician and the poet.

The poem by A. Aripov aligns with the philosophical and aesthetic figurative domains, addressing themes such as love, faithfulness, nature, space, and the moral and social implications of human interactions with the outer world. The article based on the use of contemporary methods of musical analysis reveals the metaphorical nature, semantic symbolism, passionate love for his native land, and patriotic pathos of A. Aripov's poetry. Additionally, it reveals the composer's creative approaches to the musicalization of a poetic text, sung with expressive vocal intonation. As a result of the study of the vocal lyrics of R. Abdullaev, the author of the article comes to the conclusion about the productive of the content of the composer and poet, about the high philosophical and aesthetic power of the influence of the power of romances on the listener, and about the spiritual wealth of Uzbek chamber vocal music, appealing to the heart of a contemporary person in the era of globalization.

Keywords: *romance, lyrics, composer, poet, music, philosophy*

Introduction

In the rich and diverse vocal lyrics of Uzbekistan, a special place is occupied by the romances of the composer Rustam Abdullaev and the poems of the people's poet of Uzbekistan, Abdulla Aripov. They attract with the depth of their lyrical and philo-

sophical content, melodic beauty, and colorful piano texture.

The foundation of many years of friendship served as the base for the creative partnership between the poet and composer. "Anglash" ("Cognition"), "Bir qaragam" ("Outlook on Life"), "Xasandoy haqida" ("Envy"),

“Dunyo” (“Universe”), “Omonat” (“Coming into the world”), “Qadr” (“Value”), “Paydo bo`lganda” (“The Origin of the World”), and numerous other gems of chamber-vocal lyrics emerged as a result of communication. “Aripov’s poems ignited Abdullaev’s temperament with their deepest content, amazing poetry, and inspiration, evoking original musical solutions” (Rizaeva M., 2010. P. 6-7). In the process of penetrating into the figurative world of A. Aripov’s poems, the composer comprehended the content associated with sketches of nature, life events, and man’s thoughts about the essence of being and the need to find his place in the world. R. Abdullaev’s romances, based on A. Aripov’s poems, reveal various figurative spheres, each of which amazes with the depth of content and musical interpretation of the poetic text. In this regard, the content of R. Abdullaev’s life position, the poet’s aesthetics, his philosophical understanding and knowledge of the human soul, and the humanistic essence of man are of great importance. Therefore, romances based on poems by A. Aripov in the works of R. Abdullaev represent a very striking example of the synergy between the creativity of the composer and the poet. “A certain artistic form, integrity and completeness of the composition, and proportionality of its constituent parts are always inherent in true works of art and literature” (Popova T., 1981. p. 9). It was these criteria of the romance genre in the work of R. Abdullaev and the poem in the work of A. Aripov that were organically combined in the vocal lyrics of R. Abdullaev to the poems of A. Aripov, providing it with classical perfection, harmony of idea, and style. Both the consciousness and the composer’s understanding of the poet’s poetic lines gave a high artistic result. “The peculiar features of Abdullaev’s creative individuality should be noted: an organic combination of clear logical thinking with bright emotionality and artistic thinking; a finely developed intuition that allows one to accurately and accurately choose an artistic solution, convincing with its expressiveness and originality of sound colors.” (Composer Rustam Abdullaev. *Life in Music*, 2019. p. 3).

The romances written by R. Abdullaev convey his spiritual perspective, attitude toward the outside world, and viewpoint of a

person living in the twenty-first century. Romances like “Shukur” (meaning “Blessing”), “Qadr” (meaning “Value”), “Dunyo” (meaning “Universe”), and “Diyor” (meaning “Incarnation”) stand out in this context because they reveal spiritually majestic pictures of the universe and the philosophy underlying their comprehension.

At the other pole of the lyrical-philosophical imaginative world, there are such romances as “Hasandoy haqida” (“Envy”), “Past nazar” (“Inferiority”), “Yolg`on” (“Lies”), and “Shayton” (“Devil”). They reveal the negative sides of human nature: social vices, aggression, and hostility towards other people. The philosophical constant of romance is aimed at revealing complex psychological aspects associated with life situations, spiritual values, and the meaning of activity.

The romance “**Anglash**” (“Cognition”) introduces the figurative, emotional, and lyrical-psychological atmosphere of knowledge of the surrounding world and self-knowledge. It is intended for high voice and piano and has a two-part form, which is dictated by a poetic text. Musical development forms a figurative lyric-philosophical sphere, embodying reflection on the picture of the surrounding world, the mysteries of nature, and life situations. The *andante* tempo, narrative melody, approaching speech intonation, diatonic structure, and pronounced piano texture with polyphonic elements create a colorful sound image, not without a certain mysterious mystery.

A piano opening based on the romance’s themes introduces the first part. The vocal section has the impression of someone trying to comprehend the world since it is composed on an ascending half-tone movement that begins in the middle register. A grace note is added to accentuate the distinctively national style of voice intonation.

Individualizing the melodic texture, the piano part is characterized by softly swaying eighth-note figurations. Descending motives in the left-hand part are gradually enlivened and enriched by the movement of voices in the piano texture, the ambiguity of which artistically and expressively conveys the process of cognitive development of musical thought. This romance reveals human stages, at a moment when a person is full of questions about

what a person faces in life and what prospects are in store for him.

In the second part of the romance, the vocal part develops in a high register, acquires a complex rhythmic variety, the texture of the piano part gradually becomes more complex, and a triplet chord accompaniment appears in the left-hand part. In the right-hand part, the motivic formation from the piano introduction of the romance is developed. The romance ends with the rhythmic speech “Alo ham yoqtirmas ekan xech qachon,” which serves as a semantic generalization of philosophical reflection on the knowledge of the world and the self-knowledge of man. In order to understand the depth of the philosophical content of the romance “Anglash,” it is necessary to immerse yourself in the study of the poetic text in order to comprehend the figurative world of music. In this romance, the intonational nature of Uzbek melodies and the close connection with song genres and Uzbek traditional music are clearly felt. Descending intonations with a lowered second degree of the minor scale give the vocal part a special expressiveness of the melody associated with the deep origins of Uzbek traditional song genres.

The romantic song “**Diydor**” (“Image”) is a very quiet vocal miniature. Just five poetic lines with profound philosophical meaning make up the romance’s poetic prose. The melancholy and irreversible loss of a mother are embodied in the romance’s music. A steady build-up of the recitative-declamatory vocal part to a high register climax serves as the foundation for the musical image. The poetic lines of the piece are very laconic, but at the same time reflect the concentration of thought in the lines. Particular expressiveness in musical development is given by rhythmic pulsation, which is organized on the basis of ostination, syncopation, and the use of various types of durations. The composer does not indicate the time signature, leaving the performer to freely interpret the meter-rhythmic side of the music.

Various rhythmic groups are represented by the piano section. Dotted rhythms, syncopations, and ostinato triplets are a few examples. A sophisticated romantic metaphorical world is created by octave movements, unisons, and polyphonic chords. The composition of the

work is logically structured, with the dramatic line developing consistently and being bound together by the funeral march’s triplet leit-rhythm, which has semantic significance.

The dramatic strain of high tessitura subtlety, doubling the vocal part with octave unison and chords, culminates in the work’s second third. The intensity gradually decreases after the culmination, yet the melancholy march beat continues to be heard until the very end of the story.

Finally, the use of recitation by the composer might be understood as a semantic generalization of the romance’s metaphorical substance. From R. Abdullaev’s romances to A. Aripov’s poems, speech patterns are characteristically semantic expansions of the work’s figurative substance. Recitation serves a semantic purpose and adds dramatic integrity to the romance.

“**Bir qarasa**,” (“Outlook on Life”) is a romantic piece composed for piano and high voice. It is a philosophical meditation on the human life, the author’s perspective and outlook, and aiming high. The composer stressed Rubato in order to implement a cross-cutting improvisational approach. Beginning with the piano, the opening is incredibly inventive as it sets up the figurative world of the romance while also foreshadowing the vocal part through vocalization of the vowel A. Preceding the revelation of the infinite flow of life in all its amazing beauty and diversity of forms, the introduction has a significant philosophical value. With its expressive tremolo in the piano part, the higher powers of the mind and man’s spiritual link to the Cosmos are symbolized by sound waves holding the secrets of the universe.

In the introduction, the composer makes use of the complementarity principle, which permits the complementarity of distinct musical fabric elements and creates a sound complex in the piano part by combining different metro-rhythmic cells. This gives musical thought a sense of unrestricted flow. The composer can get a lot of inspiration for improvisational musical material from the introduction. The goal of all of this is to portray the way that human thought processes appear in both piano and voice sections. The vocal section follows the same development principles as the ashula and katta ashula Uzbek song genres.

According to musicologist R. Abdullaev, who has studied the characteristics of these genres' growth, "it is characterized by laconicism and, at the same time, expressiveness of musical means, dynamic musical development, and vivid emotionality" (Abdullaev R.S., 2022. p. 238). As a result, the second third of the musical form contains the highest point, following which there is a slow decrease. The vocal section is composed relatively simply, with no jumps and a smooth ascending and falling movement as the foundation for melodic development.

The artistic and aesthetic significance of Katta Ashula's traditions has been preserved for the inspiration and, most importantly, revitalization of contemporary composers. "What is the distinguishing quality that gives contemporary Uzbek music pieces their distinct originality? Primarily, naturally, in all that associates them with the folk artistic customs" (Vyzgo T.S., 1977. p. 12). In this way, the vocal and song genres of katta ashula provided Uzbek composers with genuinely limitless opportunities to explore for novelties in the country's legacy. This romance differs from other romances in that the melodic line develops in the range of thirds. At the beginning, the theme is more mobile, then it becomes more active and expressed in sixteenth durations. The second and third musical phrases use eighth notes.

The melody line in this romance develops in the range of thirds, which sets it apart from previous romances. The topic is more movable in the beginning, then it gets more active and is expressed in sixteenth durations. Eighth notes are used in the second and third melodic phrases. The fourth phrase resumes with sixteen notes. Consequently, sixteenth notes and eighth notes are the two components used in the rhythmic structure of music. The imagery in the connection alternates between calmer, more balanced, introspective emotional states and frenzied emotional explosions.

Similar durations are used in the piano texture to express rhythmic movement structures. There are steady repeats of an organ bas and an organ point of chords in fifth structures in the piano texture, which octave tremolos sound against. Its structure depends heavily on the romance. The form of the work is open interpretation. The feature of a spon-

taneous and improvisational flow of thinking and range of moods is imparted to musical development through Rubato's instruction.

"Paydo bo`lganida" ("The Origin of the World") is a romantic piece composed for piano and a low male voice. The story behind the birth of the cosmos and the Earth is revealed in this work. The romance is a remarkably minimalist miniature. The piece has just four lyrical lines. The romance "Diydor" ("Image"), which is infused with the notion of the universe's boundlessness, has a framework quite similar to this one. Using musical texture to describe the endless movement based on the toccata genre's application is the primary method of using music to express oneself. Pure fifths alternate in clusters throughout the piano texture. The range of ways in which dispersion, clusters, and harmonic figurations are used to establish the romance's texture. As a result of everything, aspiration is pushed forward. The piano texture, which reflects the title of the romance, "Paydo bo`lganida" (literally, "The Origin of the World"), is the primary expressive domain of the romance. It is vibrant and striking. The primary expressive device used throughout the relationship is a distinct pulse. The work's artistic image is centered on this condensed, end-to-end composition.

The novel aspect of this romance is in the way the composer reveals the toccata of life and movement by utilizing the expressive powers of the piano. One way to understand the idea of toccata is as the dynamic of movement and the infinite nature of life. Because of the shifting rhythmic frameworks, the musical material in the vocal section is constantly moving. As a sort of toccata of the universe's life, romance exposes the continuity of time's passage through space. It is important to recognize that the composer focused on the philosophical, aesthetic, artistic, and creative embodiment of the imagery when analyzing the R. Abdullaev romances and the A. Aripov poems. Romances contain updates on topics pertaining to human life, thinking, the universe, and eternity. Man, and his environment are the primary figurative constants in romances. Tokkata, the infinite duration of time, is the cosmic truth that includes the concept of individual self-improvement in this life. All throughout humankind, this is a

timeless subject that piques people's curiosity. Like time and the cosmos, it is limitless and varied.

A philosophical and artistic attitude toward disclosing musical images—many of which are communicated through the transmission of sentiments and thoughts—is shared by all the investigated romances. Retrospective perspectives, or views of the past, are reflected in the romances; this is especially evident in the romance “Diydor” (“Image”), which is devoted to the mother's image. It is crucial to reflect on the deceased who had a significant influence on a person's spirituality and personality development. Brightness and metaphor, the semantics of musical imagery,

and the profundity of philosophical thinking are all revealed in expressive ways in the poetry of A. Aripov. The poetry of A. Aripov had been a sort of mirror for the composer R. Abdullaev, reflecting the composer's inner world and the ideas, opinions, and life postulates he represented in his compositions. In terms of metaphorical, philosophical, lyrical, and artistic substance, romances to poems by A. Aripov are extremely similar to the author. These romances focused on global themes while also revealing them in spare, small forms that were freely interpreted with excellent artistic judgment and inspiration—a crucial combination for the romance genre, aimed at the human spiritual realm.

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