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UZEYIR HAJIBAYLI'S MUGHAM OPERA "LEYLI AND MAJNUN" IN THE CONTEXT OF THE WORLD MUSICAL CULTURE

abstract. The beginning of the twentieth century was marked by a very important and significant event in the cultural life of Azerbaijan. In 1907, Uzeyir Hajibayli wrote the opera "Leyli and Majnun". It was the first opera in the East. A new genre, mugham opera, was born. It was the first opera based on national folklore.

Mugham is the principal musical material of the opera. It has been performed for more than a century, but still, the opera is popular and loved by the public.

Moreover, it won love and recognition all over the world and is successfully performed in different countries.

What is the secret of its popularity? I would like to emphasize three components, among many factors:

- 1) It is mugham itself – a genre that unites all Near and Middle East nations and is admired by them.
- 2) It is a brilliant self-titled poem written by Fuzuli that describes the tragic story of two lovers. This theme is one of the favorite themes of the East. Academician Ignatiy Yulianovich Krachkovsky wrote: "Majnun and Leyli in the East are better known than Romeo and Juliet in the West." There are over 40 poems dedicated to this theme in the written literature of the East, with the poems by Nizami, Nava'i, and Fuzuli being the most outstanding. Fuzuli's "Leyli and Majnun" stands out by the beauty of its lyrics. It is emphasized by the beautiful *ghazals* the author wrote to enrich his poem. The poetry of the East is distinguished by the beauty of its melodic lyrics. It was born from music, and Fuzuli's *ghazals* prove this. Every event described in the poem is accompanied by a relevant

ghazal. The *ghazals* add extraordinary melody to the poem, and it's not surprising that Uzeyir Hajibayli, an outstanding Azerbaijani composer, used particularly Fuzuli's poem for his opera. 3) Last but not least, it is great Uzeyir Hajibayli, who could combine all these factors and create a truly brilliant work with superb and unique music.

Uzeyir Hajibayli's deep knowledge of Fuzuli's poetry, shown in a very delicate and meticulous work with the poetic source, contributed to the creation of an integral dramatic work.

Key words: mugham, *ghazals*, dramatic development, intonation, melody.

Introduction. The beginning of the twentieth century was marked by a very important and significant event in the cultural life of Azerbaijan. In 1907, Uzeyir Hajibayli wrote the opera "Leyli and Majnun". It was the first opera in the East, giving birth to a new genre, a mugham opera.

The interpretation of the main material. What is the secret of its popularity? There are three components, among many factors, that have contributed to the fame of the opera:

- 1) It is mugham itself – a genre that unites all Near and Middle East nations and is admired by them.
- 2) It is a brilliant self-titled poem written by Fuzuli. The theme raised in this poem is one of the favorite themes of the East. Academician I.Yu. Krachkovsky wrote: "Majnun and Leyli in the East are better known than Romeo and Juliet in the West, and who knows, maybe the refrain "I, Leyli that is used in countless songs performed by people in the Arab East countries at the onset of the night, is the reference to not only night in a literal meaning of the word, but it also cherishes Leyli, Majnun's immortal beloved." [1-31] This beautiful and sad legend was born on Arab soil, and it inspired the poets to write many literary works. There are more than 40 poems in the written literature of the East that are dedicated to this theme. The poems by Nizami, Nava'i, and Fuzuli are the most outstanding among them. While Nizami's goal was to write a psychological poem, and the poem of Nava'i has strong drama motifs, Fuzuli's "Leyli and Majnun" is distinguished by the beauty of its lyrics." [2-72]. It is emphasized by the beautiful *ghazals* the author wrote to enrich his poem. Every event described in the poem is accompanied by a relevant *ghazal*. The *ghazals* are intertwined into the situations and moods of the characters to such an extent that they are perceived as an integral component of the narrative. The *ghazals* add extraordinary melody

to the poem, and it's not surprising that Uzeyir Hajibayli, an outstanding Azerbaijani composer, used particularly Fuzuli's poem for his opera. To depict the characters and convey their feelings, Hajibayli used *ghazals* that underpin the mugham episodes of the opera.

The first act of the opera begins with the following ghazal:

Yandı canım hicr ilə vəsli-ruhi yar istəram. [1-400]

We're separated and my soul is weary, I yearn for my beloved's breath. [1-400]

Majnun performs this ghazal in the form of mugham with *Mahur-Hindi* meter. It puts listeners into the atmosphere of anguish and sadness. At first glance, there is a contradiction between the nature of poetic lines and music. This contradiction is shown as follows: the beginning of the opera tells us how the love between Leyli and Majnun was born. They met at school and passionately fell in love with each other. *Mahur-Hindi* meter, quite consistent with the general mood, creates an elevated atmosphere, while the *ghazal* performed by Majnun is the last one in the poem, and he dies after it. This *ghazal* is a climax that reflects Majnun's utter sufferings. He simply cannot live without his beloved.

*Fani olmaq istəram, yəni bəlayi-dəhrdən,
Rahəti cismi-zəifii canı aqkar istəram. [1-401]*

I strive to shelter in oblivion from the woe of our sore days,
My soul and body yearn for freedom from a grievous pain.

How can we explain the fact that Hajibayli puts this most tragic *ghazal* of the poem at the beginning of the opera, and moreover at the first scene of the first act? It is assumed that Hajibayli wanted to show that the characters had been doomed to suffer, predicting their future fate and inability to be happy in a world where fiery and rapturous feelings, dreams, and desires were trumped by medieval customs and prejudices. Uzeyir Hajibayli was an expert in Fuzuli's poetry, therefore the way the musical material is constructed and the existence of the "rock theme" in the opera are justified, especially considering that the poem also reveals the theme of doom and an unhappy ending. At the beginning of the poem, Fuzuli tells about the birth of Majnun, the only long-awaited son. However, the boy bursts into sobs once he is born:

*Ol dəm ki, bu xakdanə düşdü,
Halını bilib fəqanə düşdü,
Axır günün əvvəl eyləyib yad,
Axıtdı sirişkü qıldı fəryad. [1-271]*

As soon as he came to this world,
He cried, having realized his fate.
He foresaw his ending day,
And shed a tear and began to wail.

Thus, the beginning of the opera is characterized by two layering pieces of art: major scale music that invites us to the scene where the two lovers experience the bloom of their affection, and a poetic word demonstrating their tragic end.

Two first couplets, or *bayts*, of the *ghazal* are heard in Majnun's solo part:

*Yandı canım hicr ilə vəsli-ruhi yar istərəm
Dərd-məndi firqətəm, dərmani-didar istərəm.
Bülbülü-zarəm, dəyil bihudə əfqan etdiyim,
Qalmışam nalan qəfəs qeydində, gülzar istərəm.*

We're separated and my soul is weary, I yearn for my beloved's breath
And balm of seeing the bright-faced maid when we are torn asunder.
A nightingale, I sing the songs of sorrow, I do not sigh in vain.
Being tired in the cage, I want to fly to gardens and burst out crying.

These *bayts* do not fully express the tragedy of the entire *ghazal*. We see a man who is deeply suffering from separation from his beloved. Music and poetry seem to merge together in this musical episode. The music follows all the nuances of the *ghazal*, where the latter can be attributed to the group of meditative – elegiac *ghazals*.

This *ghazal* has tetrametric, 15-syllable *Ramal* meter: fA`ilAtun fA`ilAtun fA`ilun. As known, obligatory rhythm is not characteristic of mugham. One of the principal features of mugham art is the free organization of the rhythmic-temporal factor and fixed organization of the tonal factor. The presence of a fairly fixed rhythmic pattern is dictated exclusively by the rhythm of *Ramal* meter.

Long syllables are mainly expressed in larger durations: eighths, quarters, and halves. Short syllables are expressed in the sixteenth duration. It should be noted that attributing syllables to relevant durations is not mandatory because mugham has no fixed metric organization. Depending on the individual manner of performance, a long sound, as seen in our example, can stretch and be enriched with intricate melodic phrases. However, such phrases do not change the basic structure of the rhythmic pattern.

Another type of *ghazal* performed in the form of an emphatic song is used only in the first act of the opera. Starting from *Shikestei-fars* mugham we hear love *ghazals* that describe the confessions and feelings between the lovers.

Gördüm ol xurşidi-hüsnün, ixtiyarım qalmadı.

When I saw your heavenly face, from my strength I was deprived. ()

Payibənd oldum səri-zülfi pərişanın görüb

When I saw your dusky hair, from my speech I was deprived

Könlüm açılır zülfi- pərişanın görcək.

When I see your flowing hair, my spirits rise.

Each performance makes the actions more dramatic, enhancing the feelings. The tension of melodic development increases, the tessitura reaches higher pitches, and the music is enriched by more phrases and becomes more ornate. Uzeyir Hajibayli took this group of *ghazals* from Fuzuli's *diwan* in Azerbaijani. This is because the *ghazals* in the poem "Leyli and Majnun" express the suffering of the characters after separation, and therefore, Hajibayli used them to convey the feelings of love, happiness, and delight. It is not surprising that we will not hear them further in the opera. The *ghazals* in the form of emphatic songs have become an integral part of the dramatic development of the opera, enriching it with beautiful poems and marking its bright culmination. The confession of the lovers reaches its climax in the episode performed in *Mubarrige* section of the *Segah* mugham. And this is understandable because, according to Uzeyir Hajibayli, *Segah's* aesthetic and psychological nature conveys a sense of love. Apart from this part of the first act, the *Segah* mugham does not sound anywhere else in the opera. Thus, this mugham in the opera becomes a symbol of bright love. The unity of feelings of lovers is also emphasized by the fact that in the climax episode

they perform together one and the same *ghazal* and not the different ones, as it was before. Love united them, made them a whole that is impossible to divide.

*Ey hər təkəllümüm xətti – səbzın hekayəti.
Virdim həmişə müshəfi rüxsarın ayəti.*

About only you are all my words and feelings.
Like vernal foliage my thoughts of you are trembling. [4-224]

This *ghazal* has the following tetrametric 14-syllable *Muzari* meter: maf`Ulu fA`ilAtu mafA`ilu fA`ilun.

This meter has extraordinary flexibility, liveliness, and comprises four different modes, of which two have three syllables and two have four syllables. Such structure gives it a special flexibility, sudden accentuation, and a peculiar iridescence. “In Fuzuli’s poems, – as R. Azadeh rightly noted, – each meter helps to reveal the depicted character.” [3-84] The light, mobile and impetuous character of the metric pattern of the *Muzari* meter conveys accurately the joy of love that embraces the characters of the poem.

The opera “Leyli and Majnun” also has a didactical *ghazal*. It is sung by Majnun’s father who tries to convince his son to forget Leyli, to abandon love. Here, 1,4,5 bayts are used.

*Can vermə eşqə ki, eşq afəti candir
Eşq afəti can olduğu məşhəri cahandır.
Yaxşı görünür qüdrəti mahveçləri əmma,
Yaxşı nəzər etdikcə sərəncami yamandır.
Eşq icra əzab olduğu ondan bilirəm kim,
Hər kimsə ki, aşiqdir, işi ahu fəqandır. [1-320]*

Don’t give your soul to love – love is the enemy of the soul.
It’s known in the world that love is trouble for the soul.
Maids with the moonlike faces look beautiful, it is true,
But if you look at them unbiased, their features promise trouble.
I know love is full of suffering, it can be seen
When a miserable lover cries all day and night. [1-320]

The melody of this *ghazal* is not rich intonationally, there are no leaps or rises of melody, the movement is aligned, chromatized, and the intonation is close to spoken. We observe an insignificant rise of melody at the end of the second lines of *bayts*, and hear exclamation intonations that emphasize this rise. The tessitura is close to low, and the range is small.

The meter also closely corresponds to the character and emotional tone of the *ghazal*. *Hazaj-i makfUf-i maqsUr* meter is quite slow but it does not possess the evenness and steadiness of other types of *Hazaj-i* meter, for example *Butov Nagis* and *Ramal*. A greater number of short syllables than those in the mentioned meters conveys conversational, chromatized intonation.

There is no explicit climax in the *ghazal*; all *bayts* carry approximately the same semantic load. The cadence of the *ghazal* is apparent in the second line of the fifth *bayt* – where the father warns Majnun.

All listed features of the *ghazal* are embodied in the music. This mugham episode is performed in the *Mansuria* section of the *Chargah* mugham. The nature and emotional system of mugham fully correspond to the nature of poetic lines. The melody of the episode also sounds in the low register, and is characterized by chromatism, the absence of leaps at large intervals, with the biggest leap at the third interval. Unlike previous episodes, this one is not rich with melodic phrases, and it corresponds to the character and content of the *ghazal*. The intonation here is also close to the spoken one. This episode is completely dominated by narrative, didactic intonation with its calm, slow melody.

A number of conclusions can be drawn from the above analysis:

- 1) The *ghazals* used in the mugham episodes of the opera determine their content, dramatic development, melody, composition, and rhythm. The poetry defines the music of the episodes, while the music consistently reveals the content of the *ghazal*, and dramatic development with its climax and anticlimax.
- 2) A certain type of mugham is thoroughly selected in accordance with the meaning of the *ghazal* performed. The following three groups of *ghazals* have been considered: meditative-elegiac, emphatic songs, and didactic. The analysis shows how the content of a *ghazal* can be revealed using different types of mugham. For example, love and confessional *ghazals* are performed with the *Segah* mugham, while the didactic advice of Majnun's father is performed with the *Chargah* mugham.
- 3) Melody is one of the principal components that combines music and poetry in mugham episodes of the opera. The melody of a *ghazal* is reflected in the

music, defining the melody of the musical pieces. For example, mugham episodes based on meditative-elegiac *ghazals* have medium tessitura, flexible increasing and decreasing melody, and rich melismata. Episodes with emphatic songs have high tessitura, a smoother and more even melodic line, fewer leaps, and more melismas. These episodes have plenty of musical phrases. Didactic *ghazals* attach completely different meaning to the melody of the mugham episode. Here low tessitura dominates, the melodic line is chromitized, the intonation is close to the spoken one, there are almost no leaps, and the number of melismas is small.

- 4) As for rhythm, it should be noted that many experts, including Useyir Hajibayli, Bertels, and others, expressed the idea that a poetry meter is the basis of musical rhythm in mugham. The analysis shows that the rhythm of mugham episodes is based on a rhythmic structure of a verse. *Aruz*, a meter of *ghazals*, makes them sound particularly musical, which, of course, is enhanced in the musical episodes of the opera. In their book "Geometric Concept in Islamic Art", Y. El-Said and A. Parman noted that when composing music based on poetry in the Muslim world, "the rhythmic pattern or meter of a song is a decisive factor in the musical composition ... while the melody is the subject of the fantasy of the performer or composer." [5-140]" One can agree with the authors of the book when they say that the meter of the poem – *ghazal* in our case – is a determining factor in the musical composition of mugham.
- 5) The form of the mugham episodes is also entirely determined by the poetic text, and here we observe a tendency to symmetry, and the equal importance of these two elements.

It can be concluded that poetry is the basis of the mughams under consideration. It determines the emotional and textual level of mugham, as well as its rhythm and form.

What features of the opera genre contributed to the relationship between music and poetry?

- 1) First, the dramatic development of the opera that requires certain *ghazals* relevant to the content of the opera. The opera revealed Uzeyir Hajibayli's talent and deep knowledge of great Fuzuli's poetry. Hajibayli did not use all *ghazals* of the poem, because this would be too much for one opera. He chose those *ghazals* that conveyed the meaning, mood, and character of the opera to their full and emotionally expressive extent. Only nine out of twenty-two *ghazals* of the poem are used in the opera. In the first

act, Uzeyir Hajibayli uses *ghazals* from Fuzuli's *diwan* in Azerbaijani, which was also dictated by the dramatic development of the opera and the general mood of certain episodes.

- 2) As known, mugham is an improvisational genre, where the performer –*hanende* – can also be a composer. *Hanende* chooses a *ghazal*, selects relevant mugham and performs a melody in this mugham, demonstrating his/her abilities and skills. This is not the case here. First, *ghazals* here are already selected, and secondly, specific mugham, even its section, is determined. Only the melody remains to be composed, which is a subject of the independent performance. Uzeyir Hajibayli's deep understanding of folk art, in particular, the art of mugham and its psychological impact on listeners allowed him to precisely understand how mugham can be related to an opera and a *ghazal*. And in this sense, the style of the composer and his skills are seen in all mugham episodes of the opera.

Because of the specifics of the opera genre itself, where there is a clash of different characters, actions, etc., each character has its own poetic and musical niche. Thus, the culmination of love feelings is conveyed by the *Mubarrige* section of the *Segah* mugham; Majnun's suffering and tragedy is conveyed by *Bayati kurd* mugham; and his father's advice is conveyed by the *Mansuria* section of the *Chargah* mugham, etc.

- 3) The genre of opera itself requires the concise interpretation of the mugham episodes because their excessive length would slow down the action, scatter the listener's attention, and destroy the dramatic integrity of the work. Therefore, the composer uses two or three *bayts* that are the most dramatic and express the mood, meaning, and melody of the whole *ghazal* to a fuller extent.

"Leyli and Majnun" is a mugham opera, and this alone shows that it is written to a large degree in the mugham genre. The whole love drama develops in the mugham episodes of the opera, from the birth of love feelings to the death of the two principal characters. These episodes are the key driving force behind the opera. Only the mugham genre allows such an organic combination of music with poetry. Fuzuli's immortal *ghazals*, thanks to mugham, are filled with beautiful lyrics and musical expressiveness.

The opera "Leyli and Majnun" continues to inspire musicians, directors, and choreographers from different countries to create new interpretations and stage productions.

The famous choreographer Mark Morris presented a very interesting version of the opera with the ensemble “Silk Road” and his illustrious Mark Morris Dance Group under the guidance of renowned cellist musician Yo-Yo Ma. It was performed at the Lincoln Center in New York, one of the most prestigious world stages, for four consecutive evenings from October 24 to 29, 2016. This premiere was held within the frames of the White Light Festival. The parts of Leyli and Majnun were performed by the outstanding *hanende* singers Alim Gasimov and Fergana Gasimova. Choreographer Mark Morris considered this work international for that time.

Conclusion. Keeping its national identity, the opera “Leyli and Majnun” was integrated into the world cultural process. According to Mark Morris, it was one of the first examples of multiculturalism. The opera was written in Baku, the capital of Azerbaijan, and very quickly became a classic opera that is being currently performed in many countries. According to Mark Morris’ version, two *hanende* sat on a stage in the center, surrounded by musicians. They did not move, they only sang, but their voices were the heart of the whole performance. And the whole story was told by four couples. They represented Leyli and Majnun, and at the same time all lovers and love itself. The 100th anniversary of the opera was solemnly celebrated at UNESCO in June 2008. In 2012, it was shown with great success at the World Music Festival in San Francisco. The remarkable fact is that the orchestra comprised musicians from different countries: South Korea, India, China, and the USA. Thus, the production has acquired an international character, becoming an integral part of the world’s cultural heritage.

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Lalə Kazımova (Azərbaycan)**Üzeyir Hacıbəylinin “Leyli və Məcnun” muğam operası dünya musiqi mədəniyyəti kontekstində**

XX əsrin əvvəlləri Azərbaycanın mədəni həyatında çox önəmli hadisə ilə tarixə düşüb. 1907-ci ildə Üzeyir Hacıbəyli “Leyli və Məcnun” operasını yazır. Bu Şərq tarixində ilk opera idi. Beləliklə, yeni janr yaranır – muğam operası. Yüz illərdir ki, bu opera səhnələrdən düşmür. Öz aktuallığını bu gün də qorumaqda, bütün dünyada sevilməkdədir. Çox uğurlu şəkildə müxtəlif ölkələrdə nümayiş olunur. Belə ki, bu quruluş artıq beynəlxalq xarakter alıb.

Əsərin bu qədər populyar olmasının sirri nədədir. Çoxsaylı faktların içərisində 3 nü qeyd etmək istərdim.

- 1) Bu muğamın özüdür, janr çox sevilir və Yaxın və Orta Şərq xalqlarını birləşdirir.
- 2) Bu əsrarəngiz Füzulinin eyniadlı poeması iki seven gəncin acı taleyindən bəhs edir. Bu mövzu Şərqdə ən sevilən mövzulardandır. Akademik İ.Y. Kraçkovskiy yazır- “Leyli və Məcnun Şərqdə, Romeo və Culyettanın qərbdə məhşurluğundan da öndədir”.

Şərq yazılı ədəbiyyatında bu mövzuda 40 dan çox əsərlər yazılıb ki, bunlardan ən görkəmliləri – Nizami, Nəvai və Füzulinin poemaları olmuşdur. Füzulinin Leyli və Məcnunu digərlərindən özünün lirikası ilə fərqlənir. Burada şairin istifadə etdiyi qəzəllər böyük rol oynayır. Şərq poeziyasını digərlərindən fərqləndirən onun musiqililiyidir. Buna bariz nümunə Füzulinin qəzəlləridir. Poemada hər hadisəyə uyğun qəzəl yer alır. Bu qəzəllər poemaya qeyri adi musiqililik gətirir, əbəs yerə Üzeyir Hacıbəyli operasının əsasını Füzuli poemasından götürməyib.

- 3) Ən əsası, dahi Üzeyir Hacıbəyli bütün bu faktları birləşdirərək bu möhtəşəm əsəri ərsəyə gətirmişdir. Hacıbəylinin Füzuli poeziyasını dərinədən biliməyi nəticəsində, ərsəyə çox incə və gözəl iş gəldi.

Açar sözlər: muğam, qəzəl, intonasiya, dramaturgiya, melodika

Лала Кязимова (Азербайджан)**Мугамная опера Узеира Гаджибеяли «Лейли и Меджнун» в контексте мировой музыкальной культуры**

Начало XX века ознаменовалось очень важным и знаковым событием в культурной жизни Азербайджана. В 1907 году Узеиром Гаджибеяли была написана опера Лейли и Меджнун. Она явилась первой оперой на

Востоке. Родился новый жанр – мугамная опера. Это была первая опера, основанная на национальном фольклорном материале. Основной музыкальный материал – это мугам. И уже более столетия она не сходит со сцены оперного театра. Она актуальна и на сегодняшний день и любима публикой. Более того она завоевала любовь и признание во всем мире и с успехом демонстрируется в разных странах.

В чем же секрет такой популярности этого произведения? Среди множества факторов хочу выделить три основные составляющие:

- 1) Это сам мугам, жанр так любимый и объединяющий все народы Ближнего и Среднего Востока.
- 2) Это гениальная одноименная поэма Физули, которая повествует о трагической судьбе двух влюбленных. Эта тема является одной из излюбленных тем на Востоке. Академик Игнатий Юлианович Крачковский писал: «Меджнун и Лейли на Востоке известны лучше, чем Ромео и Джульетта на Западе. Письменная литература Востока знает более сорока поэм на эту тему, среди которых самые выдающиеся – поэмы Низами, Навои и Физули. «Лейли и Меджнун» Физули особенно выделяется своей лиричностью. В этом большую роль играют прекрасные газели, которыми поэт украсил свою поэму. Восточную поэзию отличает особая музыкальность, она родилась из духа музыки, и газели Физули яркое тому свидетельство. Каждому событию, происходящему в поэме, соответствует своя газель. Газели придают необыкновенную мелодичность произведению, и не случайно выдающийся азербайджанский композитор Узеир Гаджибейли в основу своей оперы положил именно поэму Физули.
- 3) И, конечно личность великого Узеира Гаджибейли, сумевшего объединить все эти факторы и создать подлинно гениальное произведение, насытив его великолепным оригинальным музыкальным материалом.

Глубокое знание Узеиром Гаджибейли поэзии Физули, которое проявилось в очень тонкой и скрупулезной работе с поэтическим первоисточником способствовало созданию цельного драматургического произведения.

Ключевые слова: мугам, газели, драматургия, интонация, мелодика