
UOT 78(100)

Gunel SOLTANZADE
Institute of Architecture and Art of ANAS
(Azerbaijan)
gzeyna@inbox.ru

ISSUE OF MUGHAM IN THE CONTEXT OF THE ORIENTAL WORLD VIEW

Abstract. The article highlights and substantiates the issue of growing relevance of mugham over the years. Excursus to the history of studying and highlighting the issues of mugham heritage by Azerbaijani scientist-musicologists give opportunity to determine some trends in the development of scientific thought and at the same time the Oriental worldview platform is expressed as an important stage by the “batin-zahir” (internal-external) formula in modern mugham research.

Key words: mugham, culture of the Oriental people, Azerbaijani mugham, Oriental philosophy, internal-external.

Introduction. Azerbaijani cultural heritage, especially mugham culture has been the focus of attention of researchers of all times and this issue has maintained its relevance for centuries. Over time, changes of worldview have influenced on all areas of science, as well as mugham. Thus, as a result of combining the fields of science in a single system, which have been divided into different directions, the emergence of new methodologies stimulate the comprehensive study of mugham through connection with other fields of science and required to study mugham tradition in the context of the Oriental worldview. From this point of view, the most important point in the study of mugham heritage is based on the Oriental way of thinking along with the Western way of thinking and on the perception and investigation of the world as a whole.

The interpretation of the main material. In the 19th century, the separation of the fields of science into different directions and the investigation of these fields only in a rational way created restrictions on the development, progress and reproduction of science. This event did not abstain from the

study of culture, especially the mugham tradition, and the investigation of the mugham heritage was often carried out only by having an external look. Over time, with the purpose of overcoming these obstacles in accordance with the needs of the time, there was a need to create a single system by combining separated areas to develop all areas of science, the research of issues has become relevant not only from a rational point of view, but also from an irrational point of view and various studies have begun in this direction. This need has stimulated various areas of culture, especially the complex study of mugham and the study of not only its external world, but also its batin (inner) world.

Azerbaijani mugham culture has ancient roots and traditions. An excursus to history reveals that the investigation of mugham can be divided into several periods:

1. Science of mugham in the Middle Ages;
2. Researches on mugham during the Soviet period;
3. Azerbaijani mugham science during the years of independence.

It is clear from the sources that scientists and researchers of the Near and Middle East, Azerbaijan and a number of nations have made great efforts in the research of mugham since the Middle Ages. Among them are Azerbaijani scientists Safiyaddin Urmavi (13th century), Abdulgadir Maraghai (14th century), Fatullah Shirvani (15th century), Mir Mohsun Navvabi (19th century), Uzeyir Hajibeyli (20th century). These scientists not only studied music as a science, but also showed the emotional and psychological impact of mughams on people (for example: division of any mugham according to a certain season of the year, hours of the day) in their treatises, they also played an important role in the development of the mugham theory of the Orient and its survival to our days. The science of music was based on the theory of rhythmic circles in the Middle Ages. As an example, we can find information on the theory of circles in the work “Kitabul-Advar” written by Safiyaddin Urmavi, an Azerbaijani scientist and musician of the 13th century. Safiyaddin Urmavi wrote about issues related to music and showed the essence of sound, the existence of mutual unity between human and nature in the work consisting of 15 chapters. The main idea of the work is the theory of circles. The main point here is associated with the formation of a sound harmony consisting of the names of celestial bodies, the similarity of the first sound with the last sound, and the formation of a circle as a result of the sequence of sounds. The work as a whole investigates the roots of the issues

through combining the spiritual and physical hindrances, revives the deep layers of science, creates the principles of movement of celestial bodies in the world of music and discovers its theoretical system. Against this background, Safiyaddin Urmavi investigates the issues of the mode system of Oriental music and for the first time introduces the circle term to musicology in his book “Kitabul-Advar”. At the same time, the scientist paid special attention to the issues of aesthetics, the emotional influence of mugham on people and the invisible-visible (batin-zahir) problems of the moments that affect people in the chapters of the treatise. His table of notes that was based on the mugham-maqam theory was the most valuable musical notation system of the period. According to the theory of maqam, Safiyaddin Urmavi laid the foundation of our music science and laid a solid foundation for the future development of our music.

As many concepts were forbidden in Azerbaijan during the Soviet period in the 20th century, so mugham and our other national moral values, also the promotion of our cultural heritage were restricted to a narrow framework. Due to ideological restrictions at that time, they tried to force us to forget our national and moral values, especially mugham and national musical instruments related to culture and instead, to promote a primitive culture that did not associate with the people. Little time was devoted to the promotion of mughams by restricting our national music. Uzeyir Hajibeyli, who saw the propaganda aimed to raze mugham from the memory of the people, fought against this situation. At that time, he wrote the book “Fundamentals of Azerbaijani folk music” for the protection of national cultural values, mugham. For the first time he created a mode system of Azerbaijani music in this work. Uzeyir Hajibeyli mastered the traditions of medieval treatises, enriched the creative sphere in accordance with the requirements of his time and achieved to bring innovations to our modern music culture in his scientific work. Extensive information about mughams was also included in his works.

As you know, East and West have two different civilizations, cultures, thinking and other different characteristics. If events were evaluated and understood within a certain law in the Western worldview, while attitudes toward events were explained in an irrational way by associating them with sacred science in the Oriental worldview. Also, Uzeyir Hajibeyli achieved a mutual synthesis of East and West, two great cultures, laid the foundation of the school of composition and created a series of works. This tradition is

still significant today. Thus, the result of East-West synthesis in Azerbaijani culture can be seen in the emergence of music genres that have left their mark, such as mugham-opera, mugham-symphony, mugham-jazz, etc. After Uzeyir Hajibeyli, other Azerbaijani musicologists continued this tradition during the Soviet period and wrote scientific researches and works on Azerbaijani culture, especially mugham. This shows once again that there was favorable condition for the reproduction, progress and integration of mugham in the culture of Azerbaijan.

The uniqueness of mugham in Azerbaijani culture has created a basis for researching it on various aspects. Academician Zemfira Safarova ("Azerbaijani music science") played an exceptional role in the investigation of mugham from a scientific point of view, Professor Gulnaz Abdullazadeh ("Philosophical essence of Azerbaijani mughams") from the position of the bearer of the philosophical essence of mugham, Professor Rafiq Imrani ("History of the origin and development of the Azerbaijani mugham genre"; "History of Mugham"; "Mugham begins in the Sumerian period") from the historical point of view of mugham, musicologist Sanubar Baghirova ("Azerbaijani mugham. Articles, reports, researches") in terms of structure and composition of mugham and other researchers. It should be noted that besides Azerbaijani musicologists, Azerbaijani culture, in general, Oriental culture has always been in the focus of attention of Western researchers, who have published a series of scientific works, articles and books based on their research. From this point of view, V.M. Belyayev, V.S. Vinogradov, V.M. Krivonosov, M.P. Gerasimova, M.V. Yesipova, T.P. Grigoryeva and others played an irreplaceable role.

As mentioned above, science has been studied not only from a rational, but also from an irrational point of view since the years of independence. It has also been studied in culture as a whole and especially also in mugham. For a long time, the investigation of traditional heritage from the point of view of the Western worldview did not yield results, so the Oriental worldview began to be preferred, and the perception of the world as a single system came to the fore. The investigation of mugham from the point of view of the Western worldview and from a one-sided, rational point of view and only its visible (zahiri) side did not allow it to be perceived and highlighted by overshadowing its irrational invisible (batini) world. Thus, music, also mugham were treated as entertainment in the Western worldview. As a result, although mugham was a unique phenomenon, it was concerned to

folklore and art, which in its turn limited the development of mugham as a science. But, when we look at the Oriental worldview, we see that music was approached not as entertainment, but as a science, a phenomenon. It is no coincidence that M.V. Yesipova valued music as “not a product of individual and collective creativity, but a substance of existence” [6, p. 82]. The elimination of all these problems created the need to study mugham from the point of the Oriental worldview, the combination of fragmented fields of science influenced on their functioning as a common system, the study of mugham as a science.

The universality of mugham is possible through its study as a phenomenon and the introduction of new concepts in Azerbaijani science. For example, musicologist-culturologist Sevil Farhadova’s “Concept of Consciousness” is cited as an example.

Conclusion. The “Concept of Consciousness” put forward by the researcher gives opportunity to us to re-understand the essence of mugham. According to this concept, human thinking is divided into two poles by interaction: the pole of mono (irrational) thinking, the pole of ratio (rational) thinking. Both poles interact during the process of cognition and reflect the changes that impact on human morality and the visible and invisible (*zahir-batin*) world of harmony between the environment and nature. Thus, the author emphasizes that the mono (irrational) pole, which is not explained by science, manifests itself in the activity of the external (rational) world during the cognitive process, i.e. it acts as a necessity through listening to intuitive feelings along with logical feelings in matters of vital importance. This process should not be accepted as a sudden manifestation, but as a constancy and relativity that occur depending on the current situation. These qualities are also reflected in the heritage of mugham. Thus, one of the greatest peculiarities of the mugham tradition is that the irrational and rational pole can maintain its internal stability by keeping in a certain criterion. One of the issues raised by the researcher is the emphasis on the possibility of the transition of power from the pole of mono thinking to the pole of ratio thinking or vice versa, from ratio to the pole of mono thinking that human has the ability to act in different fields at the same time. All these issues raised by the researcher clarify the understanding of mugham by explaining its sound, content, its visible and invisible world, depth and significance and its connection with other fields of science. In general, the “Concept of Consciousness”, a continuation of the Oriental worldview, is

important in finding solutions to the problems that arise there, as it covers not only the culture of mugham, but also other areas of science.

All these scientific researches have come a long way in formation and evolution. The concepts put forward in science have led to new research on mugham and understanding the essence of mugham. Especially, the proposed “Concept of Consciousness” provides a basis for highlighting the problems of mugham as a common system in the context of the Oriental worldview.

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Günel Soltanzadə (Azərbaycan)

Muğam problemi şərq dünyagörüşü kontekstində

Məqalədə illər keçdikcə muğamın artan aktuallığı məsələsi işıqlandırılır və əsaslandırılır. Azərbaycan alim-musiqişünasları tərəfindən muğam irsinin problemlərinin öyrənilməsi və işıqlandırılması tarixinə ekskurs elmi düşüncənin inkişafındakı bəzi meylləri müəyyənləşdirməyə imkan verir və eyni zamanda əhəmiyyətli bir mərhələ kimi müasir muğam tədqiqatlarında Şərq dünyagörüşü platforması “batın-zahir” düsturu ilə ifadə olunur.

Açar sözlər: muğam, Şərq xalqlarının mədəniyyəti, Azərbaycan muğamı, Şərq fəlsəfəsi, batın-zahir.

Гюнель Султанзаде (Азербайджан)

Проблема мугама в контексте восточного мировоззрения

В статье освещается и обосновывается вопрос о с годами возрастающей актуальности мугама. Экскурс в историю изучения и освещения проблемы мугамного наследия азербайджанскими учеными-музыковедами позволяет выявить некоторые тенденции в развитии научной мысли и одновременно обозначить знаменательный рубеж в современном мугамоведении, связанный с переходом на восточную мировоззренческую платформу, выраженную формулой “*batin-zahir*” (внутреннее-внешнее).

Ключевые слова: мугам, культура восточных народов, азербайджанский мугам, восточная философия, внутреннее-внешнее.