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ON THE ETYMOLOGY OF AZERBAIJANI FOLK SONGS

Abstract. The investigation, study and research of Azerbaijani folk songs and tasnifs have always been relevant in Azerbaijani musical culture. Many outstanding and important composers of Azerbaijan did significant work in this work even at the beginning of the last century. Many composers such as Muslim Magomayev, Bulbul, Said Rustamov, later Tofiq Guliyev and others visited the villages and regions of Azerbaijan, collected folk songs and published them in various settings. The song creation of many composers' work has been touched upon in the scientific article. Different branches of folk songs are discussed here. So, the themes of labor, heroism, love and affection found their place in the article. At the same time, the tasnif and etymology of several folk songs are explained in the article.

Key words: tasnif, folk songs, popular melody, lyric, mugham.

Introduction. Azerbaijani folk songs have an ancient and interesting history. In fact, these songs are folk melodies that flow from the hearts of the people to their tongues, composed in the national spirit. These songs are older and also younger songs that are loved by our people. Folk songs have been collected by our composers in different periods and have come to this day. The genius Azerbaijani composer U. Hajibeyli, who laid the foundation of national opera in the Middle East, was the first initiator of the collection of folk songs. The composer together with M. Magomayev collected folk songs from different regions of Azerbaijan and presented them in sheet music.

**M. Magomayev****Bulbul****Rasul Rza****Said Rustamov****F. Amirov****G. Garayev**

Our genius khananda Bulbul's efforts is valuable in this work. People's Poet Rasul Rza wrote true that "Bulbul is, above all, the first discoverer. He walks alone on the path that no one has followed in Azerbaijan" [9]. The great musician Bulbul said proudly: "I started my creative path at a time when chieftains were violent by threatening death to those who showed the slightest interest in the scene". Bulbul spent more than thirty years of his life collecting, notating and publishing Azerbaijani musical folklore. Bulbul's efforts were very great in this work. He collected and published hundreds of folk songs, dance melodies and pieces of music. Bulbul said: "Folk songs are the wealth of the nation". Other great artists, composers and khanandas who benefited from Bulbul's intensive studies continue this work. Later, Said Rustamov, Fikret Amirov, Zakir Bagirov, Gara Garayev, Niyazi, Jovdat Hajiyev, Jahangir Jahangirov, Mammadsaleh Ismayilov, Tofiq Guliyev and others researched this irreplaceable mission in the Scientific Research Music Cabinet and published at different intervals.

**Z. Bagirov****Niyazi****J. Hajiyev****J. Jahangirov****M. Ismayilov**

Azerbaijani folk songs are divided into several genre groups according to the variety of theme and content, the clarity and variety of musical and poetic language. Labor songs, ceremonial songs, household (this includes lyrical songs) and historical songs can be mentioned among them. The oldest genre of folk creativity is labor songs. The most widespread among these songs are the sayachi songs dedicated to cattle breeding, and the most widespread among those engaged in agriculture are holavar labor songs. Examples of the oldest songs include "Çoban avazı" ("Shepherd's song"), "Tutu nənəm" ("Grandmother Tutu"), "Sağım mahnısı" ("Milking Song"), "Çiçək şumla

yeri” (“Chickek, Plough The Land”), “Şum nəğməsi” (“Ploughing Song”) and others [7].

The interpretation of the main material. Folk songs, which are one of the oldest and most important genres of musical and poetic creativity of the Azerbaijani people, reflect their pure, high spirituality, inner world, dreams and hopes vividly. Ceremonial songs are one of the oldest types of songs of the Azerbaijani people. People’s holiday celebrations, weddings and mourning ceremonies were traditionally accompanied by traditional songs, and many of these songs are still alive today. Songs dedicated to the sun, fire, rain and other forces of nature, created in ancient times and sung during seasonal ceremonies, are of this type. For example, “Günəş çıx, çıx, çıx! Kəhər atı min çıx” (“Sun rise, rise, rise! Kaher ati min khut”) or “Yağış çağır” (“Call for rain”), “Xıdır İlyas” (“Khidir Ilyas”), “Səməni” (“Semeni”), “Kos-kosa”, “Əkəndə yox, biçəndə yox, yeyəndə orta qardaş” (“A shareholder, not in sowing, not in reaping, but in eating”) folk dances and singing were accompanied by traditional ceremonial songs. The text of these songs was made up of bayatis, the most extensive form of folk literature.

Household songs are also divided into children’s songs, humorous, satirical songs and lyrical songs according to their content, form and expressed parts. Children’s songs, especially lullabies sung by mothers to children, are historically the oldest type of household songs. Lullabies include ninni, layla (cradle songs) and oxshama (caressing).

Lyrical songs are the richest and most beautiful type of song genre. Lyrical songs are also the biggest part of this genre. Pure love, praising the beauty of a lover, separation, anxiety, grief, sadness, etc. are the basis of the content of lyrical songs.

Epic-historical and heroic songs occupy an important place in the Azerbaijani people’s songs. These songs, which have been created since ancient times, are dedicated to any historical event in the history of the country or to national heroes who played a prominent role in the life of the people. An example of this is a series of songs about Koroglu, his lover Nigar and his fellow fighters, delilers (dare-devils), and his faithful horse Girat. Epics and songs were composed about such heroes as Gachag Nabi, Gachag Karam, Gachag Ismail, Deli Ali, Ganadli Naghi, etc. For example, “Gedən gəlmədi” (“Who Did Not Come Back”), “Piyada Koroglu” (“Unmounted Koroglu”), “Gachag Nabi” and others are such songs.

Lyrical songs has become the most powerful means of national artistic self-expression of the people. Some of these songs are optimistic and happy according to their content, and some are sad and sorrowful. A wide melody, playful rhythm, seğah mode are characteristic for the former, exclamations such as “ah”, “vay”, the key of “Bayati-Shiraz”, the alternation of 6/8 and 3/4 signatures, etc. are typical for sad love songs in a sad mood. As an example of the first group of songs, we can cite the songs “Gül oğlan” (“Gul Boy”), “Yar bizə qonaq gələcək” (“Lover Will Visit Us”), “Qoy gülüm gəlsin” (“Let My Flower Come”) etc., for the second group, “Səndən mənə yar olmaz” (“You Can’t Be My Lover”), “Onu demə, zalım yar” (“Don’t Say It, Hard-Hearted Lover”) etc. Lyrical songs are also broader and more complex in form. They are characterized by a verse form, as well as a complex two-part and rondo-like form, repetition of variant renewal, progression, etc.

One of the songs included in the lyrical songwriting is Tello. They say that the song Tello was composed as a result of an event that happened in Shamakhi. A young man, Tarlan (he was called as Tello), loved a beautiful girl with hazel eyes. Another young man also loved this girl. This young man is the son of a rich family. The girl loved Tello. Feeling this, the rich young man knifed and killed Tello. Tarlan’s mother said elegies about his son, and these elegies passed on as bayati over time. Bayatis started to be sung like songs among the people. “Tello” folk song is sung even at wedding celebrations.

Araz üstə, buz üstə,
Kabab yanar köz üstə
Ana, məni öldürdülər
Bir alagöz qız üstə.

This is how the mother recited this bayati, but the 3rd line was later distorted and sung like this:

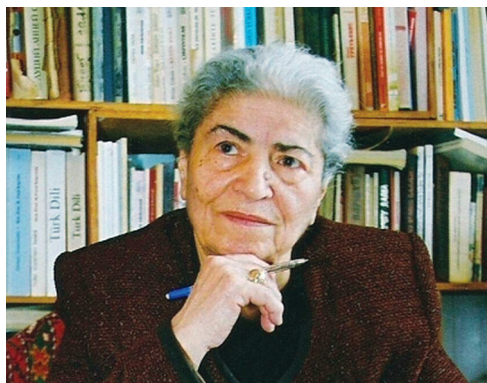
Araz üstə, buz üstə,
Kabab yanar köz üstə
Qoy məni öldürsünlər
Bir alagöz qız üstə.

Singing the Azerbaijani folk song “Aman Tello” by the rock group “System of A Down” created by ethnic Armenians living in the United States

and its sharing on social networks caused discussions and dissatisfaction in the society and mass media. As it is known from Armenian sources, the Armenian musicologist S. Komitas visited the villages inhabited by Azerbaijanis in the territory of present-day Armenia at the beginning of the 20th century and notated hundreds of Azerbaijani and Turkic songs, and one of these songs was “Aman Tello”. According to Professor Kamran İmanov’s research, “it is difficult to find an Armenian manuscript not only at the beginning of the 20th century, but even in the 17th and 18th centuries, which does not contain ancient Azerbaijani songs and melodies. Most of their texts are kept in Matenadaran and other archives of Armenia... The majority (about 90%) of Armenian folk songs and melodies are based on Azerbaijani folk songs. Ancient Azerbaijani songs are not only widely used in the Armenian environment, not only collected and stored in archives and translated whenever possible, but they are also published by Armenians, like other samples of our folklore” [5, p. 99].

Azerbaijani folk song “Aman Tello” was sung by a choir ensemble including such well-known khanandas as Jabbar Garyagdioglu, Kechachioglu Mahammad, Mashadi Mahammad Farzaliyev in 1908. These rendering were recorded by the “Warsaw sport record” studio in 1909. Besides this, the song “Aman Tello” was recorded in the catalog of that archive in 1912. According to People’s Artist F. Sujaddinov, “The Azerbaijani folk song “Aman Tello” was written in the 19th century in the mahur (in switch) tasnif, like “Əlimdə sazım, qurbanım” (“My Saz In My Hand, My Sacrifice”), “Süsən sünbül” (“Iris Ear”) and many symphonic orchestra works and composer’s songs” [10].

We would like to talk about the history of another folk song. It is said that “Apardı sellər Saranı” (“The Floods Took Sara Away”), a very popular and sad folk song of Azerbaijan, was composed as a result of an accident that happened near Shamakhi-Shirvan. The author talks about the truths that her mother told her in the book “Folklore studies” by the great philologist A. Jafarzadeh.



Aziza Jafarzadeh

Arpa çayı aşdı, daşdı,
Sel Saranı aldı qaşdı,
Nuru qaldı gözü yaşdı,
Apardı sellər Saranı
Bir ala gözlü balanı.

The distinguished philologist Aziza Jafarzade wrote: “We said many times that “Mom, but there is no Arpa River around Shamakhi-Shirvan”. She said that “It matched with rhythm”. The girl’s name was often called “Saray”, similar to the name of the Saray khatun in our old Turkic, and sometimes she was called Sara. “And who was Nuru?” She answered: “Someone said that Nuru was his fiancée, and another said that he was his father-in-law, who loved his daughter-in-law like his daughter very much. After all, the father-in-laws love daughter-in-laws” [2, p. 131].

If we explain the reason for the creation of the song – “There was a hero from Khanchobani’s lineage in Shirvan-Mugan land. He was unique in bravery, and his beloved fiancée Saray khanum is also unique in beauty. Their parents agreed on their marriage long ago. They celebrate their wedding in the spring before the people go up to the mountains and plains. After “khinayakhdi” (tradition hennaing hand before wedding) and singing at the girl’s house, they dressed her and took her to Nurugil’s village on a horse. The village was in spring mood. The bridle-bearer took the reins of the horse on which the veiled bride was riding and set off with men. Yenge-darna (woman accompanying the bride to her groom’s house on her wedding day) also went with them” [2, p. 132].

It is said that a running river passed through the village where Sarah lived. As it was spring time, the snow in the mountains melted and the water level started to rise. The village was at risk of flooding. Everyone was in panic. “Hey man, do you hear the roar? It seems that the river is flooding. Let’s wait. Yenge refused: Oh, there is no flood here. Until it comes, we will pass. The bridegroom is waiting” [2, p. 129]. But the bride Sara was going to the other side of the river with the horsemen. Suddenly, a strong flood swept away the veiled bride. Saray, a young girl, drowned in the water. In fact, the bride’s name was Saray. The last letter of the name is shortened and pronounced as Sara in Bayati.

Düyünü tökdüm tabağa,
Bişmədi, qaldı sabaha.

Kor yengə düşdü qabağa,
Apardı sellər Saranı,
Bir uca boylu balanı.

We bring to your attention another version of this couplet.

Düyünü tökdüm qazana,
Bişmədi, qaldı əzana.
Çarə yox Allah yazana!
Apardı sellər Saranı,
Bir ala gözlü balanı.

Arpa çayı dərin olmaz,
Axar sular sərin olmaz.
Saray kimi gəlin olmaz.
Apardı sellər Saranı,
Bir qara saçlı balanı.

There are different versions about the creation of this song. According to another legend, this accident took place in Nakhchivan. The Arpachay River flows through Sharur region of Nakhchivan Autonomous Republic. Mughanli and Mughanjik villages are located along this river. According to the old people living in those villages, the Arpachay sometimes overflowed so much that the floods swept people away.

Çıxdım iydə koluna,
Baxdım Sara yoluna,
Xalan qurban boyuna,
Apardı sellər Saranı.

In fact, it would be important if these popular folk songs were revised and published in the correct original version. It should not be forgotten that every folk song that has passed the test of years to this day has a history and an author.

Gedin, deyin Xaçobana,
Gəlməsin bu il Muğana.

Muğan batıb nahaq qana.
Apardı sellər Saranı,
Bir ala gözlü balanı.

Folk songs filtered through the language of the people and flowed into their hearts and spread. Folk songs have been loved by the population for centuries. However, there are distortions and banalities in folk songs. The singers, in particular, distort their words. For example,

Ay oğlan, boyu bəstə,
Gəl əyləş sinəm üstə,
Sən məndən busə istə,
Mən deyim gözüm üstə.

This refrain is in a distorted version. Some singers even replace the word “sinəm” with “dizimlə”. This is the original version of this song.

Ay oğlan, boyu bəstə,
Gəl əyləş çəmən üstə,
Sən məndən könül istə,
Mən deyim gözüm üstə.

The singers allow distortion in the words of the famous folk song “Garagila”. So, instead of “Gəlmişəm otağına oyadam səni” (“I have come to your room to wake you up”), it should be “Gəlmişəm o taydan oyadan səni” (“I have come from the other side to wake you up”).

It is possible to distort folk songs from voice to voice. “Pan-Turkism” was a major issue during the Soviet era. They tried to erase the word “Turk” from our history. This approach also affected the songs. Even now, the folk song that lives among the people as “Turkic beauty” has been included in collections such as “Kurdish Girl”. Also, the expression “Turkish” is used instead of the word “yar” in the original version of the folk song, which begins with the refrain “Küçələrdə su səpmişəm, yar gələndə toz olmasın” (“I have sprinkled water onto the streets, may they not be dusty when my love comes back”) and is sung with great enthusiasm. The famous writer Manaf Suleymanov gave information about this in his memoirs. When the Turkish soldiers came to Baku to save the city from the Armenians, the population sang this song in their honor, expressing their wishes: [6].

Küçələrə su səpmişəm,
Türk gələndə toz olmasın,
Elə gəlsin, elə getsin,
Aralıqda söz olmasın.

The note version of the “Azerbaijani folk songs” collection released in 2005 contains original versions, not distortions made in ancient folk songs. This is how “Karabakh shikastesi” is sung in the sheet music version of “Azerbaijan folk songs” collection [1, p. 15].

Qarabağda bağ olmaz
Qara salxım az olmaz
Qürbətdə yar sevənin
Ürəyində yağ olmaz

However, another option is presented here.

Qarabağda bağ olmaz
Qara salxım ağ olmaz
Hər kimin qəlbi qandır
Ürəyində yağ olmaz

Another folk song of Azerbaijan is “Sari Gelin” which is very popular. According to one version, the history of the song “Sari Gelin” dates back to before Islam. But some musicians believe that this work has a history of 150-200 years. According to the intonation, the song is very archaic – it is composed on 3-4 notes. At the beginning of the 7th century, the word “sari” meant “big”, “mountain” symbolically. “Sari” means “thick” and “thin” in the ancient Turkic concept. We use this phrase in two concepts – “color” and “touch the very sensitive point of my heart”. Before Islam, the Oguz tribes had a common culture. Historical sources show that the Oghuzs developed their musical culture mostly in this intonation, and the song was formed over time and came down to the present day. At that time, when people went to ask in marriage, they would not go to her mother, but to her grandmother. Apparently, the young man who experienced unrequited love for the first time composed such music saying “səni mənə verməzlər, ay nənən ölsün, sarı gəlin” (“they won’t give you to me, yellow bride come”).

According another version, the word “sari” (“yellow”) is not used in the meaning of color, this expression refers to the “very sensitive point of human heart”. It usually shows itself at the sensitive moment of people. That is, the word “sari” has a symbolic meaning in the poem. “Sari Gelin” is understood as a combination of love, nobility and the most pleasant qualities in a person. At some points in history, it has been hypothesized that “Sari Gelin” was addressed to woman beauty.

According another version, there is a part of the Holy Quran, Surah Al-Baqarah – “The Yellow Cow”. Religious figures associate the word “sari” with the character of “Hazrat Fatimah al-Zahra”. That is, it is mentioned that she is the leader of all honest, noble and heavenly women. That yellow color is also a symbol of ladies who have combined all noble qualities. From this point of view, “Sari Gelin” is said to have taken its place in history as a heart word dedicated to noble women [8].

It is stated in the “Folk Songs” collection that there is nothing incomprehensible in the words of the folk song “Sari Gelin”. That is why researchers believe that the poem was composed in the second half of the 19th century [3, pp. 112-114].

Saçın ucun hörməzlər
Gülü qönçə dərməzlər,
Sarı gəlin

Bu sevda nə sevdadır
Səni mənə verməzlər,
Neynim aman,aman,
Sarı gəlin

The Turkish version of this folk song is following:

Ərzurum çarşı bazar neylim aman aman
Neylim aman aman neylim aman aman sarı gəlin
İçində bir qız gəzər ay nənən ölsün sarı gəlin aman
Sarı gəlin aman sarı gəlin aman təqdim edə yarım

The song “Sari Gelin” is in the mode of “Shur”. It should also be stated that “Shur” is one of our main mugham dastgahs and most of the Azerbaijani

folk songs are in this mode. This is the main fact that confirms that the song “Sari Gelin” belongs to the Azerbaijani people. Another aspect is related to the rhythmic and melodic shades of the song. From this point of view, “Sari Gelin” is in the style of Azerbaijani folk songs. Singing features of the song are also based on the traditions of Azerbaijani folk music.

Voluminous song-duets began to appear mainly at the beginning of the 20th century. The first song-duet composed on the theme of love and affection was the folk song “Yaylıq” (“Headscarf”) sung by our outstanding khanandas Khan Shushinski and Shovket Alakbarova. While listening to the audio recording of the song, it is possible to observe the characteristic features of duet singing. First of all, we should state that the song “Yaylıq” was created in the Shur maqam. It is known to every mugham khananda that the “G” note (mode) forms the “keynote” base of the Shur mugham dastgah. Considering the vocal range of the female singer, singing on the “G” mode of any song composed on the Shur mugham reduces the khananda’s vocal capabilities to nothing by sounding bam. For this reason, the song “Yaylıq” was sounded in the “C” keynote of Shur maqam in the audio-recording. That is, the main “keynote” of the Shur mugham is transposed up a pure fourth-X4 for the duet performance. It is precisely in this tonality that the beauty, shrillness, and power of a woman’s voice are revealed. The song “Yaylıq” was recorded for background music in Baku in 1934, sung by the famous Azerbaijani khananda Jabbar Garyagdioglu (1861-1944). The composer Said Rustamov notated this song in the following years and covered it in the collection “Azerbaijani folk songs” published in 1967 [4, p. 188].

Allegretto

Гыз- А - нам - дан бир ја - лыг ал - дым, heч' бил - ми -
 Оqlан - ja - лы - gy - ны та - ны, aj гыз, мән - дэ -
 _рэм нар - да сал - дым. Сән - дэ - дир - сә
 - лыг на - ны, aj гыз. Ким де - ди ja -
 вер ja - лы - gy, ja - лыг са - лар aj - ры - лы -
 - лыг мән - дэ - дир, бәл - кә та - лыб чә - мән - дэ -
 - gy, jar - jar - can, ke - zel of - lan, ver ja - ly - gy - gy. - gy.
 - dir, aj ke - zel, kel ax - ta - rag ja - ly - gy - ny. - ny.

As the interest in duet singing increased, the poetry texts of some popular folk songs were later replaced by texts written for duets, in order to enrich the repertoire. As an example, we can mention the folk song “Muleyli”. The first note of the song belongs to the famous composer Said Rustamov, and this song was included in Said Rustamov’s “Azerbaijani folk songs” collection.

We observe additional verses to the text of the “Muleyli” folk song in the collection “Azerbaijani Folk Songs and Tasnifs” in a new format in 1979. It should be stated that the subsequent compilation of the mentioned collection was published in 1985.

Allegretto

Пән_чә_рә_нин мил_лә_ри, Му_леј_ли,
а_чыб_гы_зыл күл_лә_ри, Му_леј_ли.
Пән_чә_рә_нин мил_лә_ри. Му_леј_ли,
а_чыб_гы_зыл күл_лә_ри. Му_леј_ли.
Оғ_ла_ны_јол_дан_еј_ләр, Му_леј_ли.
гы_зын_ши_рин мил_лә_ри. Му_леј_ли.

Conclusion. The theme of folk songs is different, depending on the place, the wishes and desires of the people since ancient times. In general, Azerbaijani national music and folk songs are very rich. There are also songs in the spirit of heroism, bravery, and war, as well as songs about the homeland and the village, reflecting the sad sounds of love. Our genius composer Uzeyir Hajibeyli and later our outstanding composer Said Rustamov, as well as the famous Muslim Magomayev collected our folk songs and dances from different regions of Azerbaijan, notated and published them in a collection at the beginning of the 20th century. Prominent composers who continued this

tradition, Fikret Amirov, Gambar Huseynli, Soltan Hajibeyov, Tofiq Guliyev and others gave new life to our forgotten spiritual wealth. However, we can say with certainty that changing the dress of folk songs is a betrayal of our national music and the spirit of our unforgettable music figures and composers who did these honorable works.

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Meyser Kaya (Türkiyə)

AZƏRBAYCAN XALQ MAHNILARININ ETİMOLOGİYASINA DAİR

Azərbaycan musiqi mədəniyyətində Azərbaycan xalq mahnıları, təsniflərinin tədqiqatı, öyrənilməsi, araşdırılması hər zaman aktual olmuşdur. Hələ keçən əsrin əvvəllərində Azərbaycanın bir çox görkəmli və önəmli bəstəkarları bu işdə gərəkli işlər görmüşlər. Bəstəkarlardan Müslim Maqomayev, Bülbül, Səid Rüstəmov, sonralar Tofiq Quliyev və digərləri Azərbaycanın kənd və rayonlarını gəzmiş, xalq mahnılarını toplayaraq müxtəlif tərtibatlarda nəşr etdirmişlər. Təqdim etdiyimiz elmi məqalədə bir çox bəstəkarların mahnı yaradıcılığına toxunulmuşdur. Burada xalq mahnılarının müxtəlif qollarından bəhs edilir. Belə ki, əmək, qəhrəmanlıq, sevgi, məhəbbət mövzular məqalədə öz yerini tapmışdır. Eyni zamanda verilən məqalədə bir neçə xalq mahnısının təsnifatı və etimologiyası şərh edilmişdir.

Açar sözlər: təsnif, xalq mahnıları, el havaları, lirik, muğam

Мейсер Кайа (Турция)

ЭТИМОЛОГИЯ АЗЕРБАЙДЖАНСКИХ НАРОДНЫХ ПЕСЕН

В музыкальной культуре Азербайджана всегда было актуально изучение и исследование азербайджанских народных песен и таснифов. Еще в начале прошлого века многие выдающиеся композиторы Азербайджана проделали необходимую работу в этой сфере. Композиторы Азербайджана Муслим Магомаев, Бюльбюль, Саид Рустамов, позже Тофик Гулиев и другие посещали села и районы республики, собирали народные песни и издавали их в различных форматах. В представленной нами научной статье было затронуто песенное творчество многих композиторов. Здесь выставлены разные направления народных песен. Таким образом, темы труда, героизма, любви в народных песнях, в статье нашли свое место. Вместе с тем в статье поясняется классификация и этимология ряда народных песен.

Ключевые слова: тасниф, народные песни, напевы, лирика, мугам.